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SCREEN | RADIO | MUSIC | STAGE

VARIETY

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AFM DEFI HITS ALL SHOW BIZ

N.Y. Drama Critics' Boxscore

Season of 1945-46
(June 1, 1945-May 31, 1946)

Key to Abbreviations: SR (Shows Reviewed); R (Right); W (Wrong); O (No Opinion Clearly Expressed); Pct. (Percentage)

	SR	R	W	O	PCT.
LEWIS NICHOLS (Times)	59	54	5	..	.915
LOUIS KRONENBERGER (PM)	59	53	6	..	.898
WARD MOREHOUSE (Sun)	57	51	6	..	.894
HOWARD BARNES (Herald-Tribune)	55	48	7	..	.872
*VERNON RICE (Post)	24	20	4	..	.833
ROBERT GARLAND (Journal-American)	59	49	10	..	.830
ROBERT COLEMAN (Mirror)	58	48	10	..	.827
*WILELLA WALDORF (Post)	31	23	8	..	.742
JOHN CHAPMAN (News)	56	41	13	2	.732
BURTON RASCOE (World-Telegram)	53	35	18	..	.660
VARIETY (Combined)	61	55	6	..	.901

(*Miss Waldorf reviewed first half season, Rice taking over Jan. 1 due to former's fatal illness.)

Nichols Noses Out Kronenberger In 'Variety' Drama Critics Boxscore

For a number of seasons Lewis Nichols of the N. Y. Times and Louis Kronenberger of PM have been battling it out for VARIETY's New York drama critics championship. The past season has been no different, Nichols nosing out Kronenberger, last year's winner, by one less wrong guess. Both have now copped twice.

Nichols' 1945-46 percentage of .915 is exceptionally high, having been topped only twice since the boxscore started during 1922-23. All but one critic clearly expressed an opinion in their 1945-46 notices, the exception being charged with two "no opinions."

[This is the critics' boxscore originated and annually used by VARIETY since 1923. It is therefore the boxscore the Billboard decided had come into the public domain and so stole it. The unusual part of this sequence is that it took 'em 20 years to get around to it.]

Right behind Kronenberger's 898 came Ward Morehouse, of the

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Tele Nips Self With Day Program Void; Sets Sold Blindly

Television itself is now ganging up on television.

First postwar receiving sets hit the retailers' shelves last week, put out by the Viewtone Corp. and the Belmont Corp., latter a subsidiary of Raytheon Manufacturing Co. Retailers, however, can't demonstrate the sets to prospective customers during normal daytime hours of trade because none of the video stations is currently broadcasting daytime programs.

WNBT (NBC, N. Y.) began broadcasting four afternoons a week after returning to the air subsequent

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Sinatra's Baseball Pic For Kelly, Lippy and Self

Chicago, June 4.

Script about three baseball players who go on vaude tours during their off-seasons is being prepared by Frank Sinatra and Gene Kelly. The Voice added that Metro's story dept. seems moderately interested.

It's a "Tinker-to-Evers-to-Chance" yarn, he said, with parts of "Ryan, O'Brien and Shaughnessy," tailored for himself, Kelly and possibly Leo Durocher, who has signified some interest. Didn't indicate, however, who'd play first and second base and shortstop roles.

Awesome Orson Puts Hex on Crix

In his regular Sunday (2) Blue network broadcast, Orson Welles threatened to put the whammy on the critics who didn't like his "Around the World," which opened last Friday (31) at the Adelphi, N. Y. Spilling a fantastic tale of Harlem vengeance, hex, voodoo drums and all, Welles told of how once before he had "killed" a critic. It was all highly amusing to listeners as he "predicted" dire things to those reviewers who panned the show, although conceding that the new mu-

(Continued on page 33)

Expect N.Y. Fight Bonanza

Influx by out-of-towners for the Louis-Conn bout, June 19, is expected to bring in its wake a bonanza for the Broadway spots.

One nitery, La Martinique, which planned to shutter June 19 for the first major summer closing since pre-war, will remain open until June 21 to cash in. Spot reopens in September with Harvey Stone, Martha Tilton and The Vagabonds.

PETRILLO ACTION AS BLUEPRINT

St. Petersburg, Fla., June 4.

Virtually every facet of show business — including films, television, radio and recording companies—had their eyes riveted on St. Petersburg, Fla., today (Tues.). For, out of the current convention of James Caesar Petrillo's American Federation of Musicians may emerge a blueprint for union behavior that is expected to vitally influence all branches of the entertainment industry, at least for the next 12 months.

The repercussions from Petrillo's opening blast at the radio industry and the recording companies on Monday (3) are already making themselves felt, and there's no attempt being made to conceal the worrisome state of the radio-recording chieftains.

Sensing perhaps more than ever before that they were being squeezed as the "whipping boy" of what essentially is an industry problem, network executives made no bones as to their concern in the wake of

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'Buy Stock And Be Our Partners,' ABC Tells Talent

Hollywood, June 4.

Sale of stock to stars broadcasting on its network to fortify its position against defections to other skeins when time opens up in the fall is under serious discussion by the ABC plans board. By making its performers and those on other nets partners in the operation, ABC's Ed Noble and Mark Woods hold to the theory that it would strengthen the chain program-wise and woo other top talent with the partnership bait.

Idea stemmed from the proposal to Bing Crosby and reported overture to Ed Gardner for purchase of ABC stock in lieu of full earnings, thereby placing them in the capital

(Continued on page 33)

ROY ACUFF IN TENN. GUBERNATORIAL RACE

Memphis, June 4.

Roy Acuff, No. 1 hillbilly songster of radio and screen, was entered in the Tennessee governor's race in a surprise move the past weekend and he is reported seriously considering campaigning for the Republican nomination.

Two years ago Acuff had decided against entering politics, after mulling the matter for many months. He said it would interfere with his radio and film commitments at that time. Nothing further heard on sub-

(Continued on page 67)

Johnston Says He Won't Be Yesman In Answer to Film Industry Critics

By HERB GOLDEN

Eric Johnston took open cognizance last week of increasingly-frequent reports being heard of dissatisfaction by certain industry toppers with his administration as president of the Motion Picture Association. Johnston freely admitted to VARIETY that echoes of the reports had reached him, but offered no apologies other than his record to date.

There's no sign that any crisis in the regime of the MPA's $100,000-a-year prexy is anywhere near, but if irritations on both sides continue to grow, a showdown could possibly occur. Likelihood of that happening now, however, is slight in light of the excellent results Johnston has achieved in the past few weeks in advancing the industry's export trade potential. The settlement with

(Continued on page 5)

Runyon Sets 250G Price on Film Biog

Damon Runyon has set a $250,000 tab on his life story for any film company that's interested, with 20th-Fox reportedly given first choice. Agent Paul Small has just returned from a trip to the Coast where he huddled with studio execs on the property. If the deal goes through, Runyon will script the story himself.

Runyon, for a time, produced at 20th.

Henry Morgenthau In Quick Fadeout

In a surprise move, Henry Morgenthau, Jr., ex-Secy. of the Treasury under President Roosevelt, has bowed out of the radio commentary picture after an eight-week series of broadcasts over a five-station "private network" covering New York, Baltimore, Washington, San Francisco and Hollywood. On WMCA, his N. Y. outlet, in Baltimore, and in Washington. He was locally sponsored, while the others carried him sustaining.

Reason ascribed for the quick fadeout is that Morgenthau is in need of a rest and wants to relax. He considers the eight-week experiment in the "pull no punches" technique as a success. But understanding is that he won't return to the air unless he can go coast-to-coast via a major network. He had previously been rebuffed for network presentation.

Morgenthau's last broadcast was Wednesday (May 29), with his accusation that President Truman had betrayed the trust of the man who put him in office stirring considerable pro and con comment.

Mountain Goes To Mohammed Via H'wood Miniatures

By WHITNEY WILLIAMS

Hollywood, June 4.

Hollywood in Miniature, Inc., with Don Hartman, Columbia producer, as prexy, and Nat Goldstone chairman was previewed for Hollywood last week, and nothing quite like it has ever come out of the film capital.

Six large miniatures present a pageant of Hollywood which is supposed to, and does, give an exact glimpse of the picture colony as it meets the eye. It's due for a tour, starting in the fall, with a New York date.

There is Malibu Beach, Grauman's Chinese theatre, the Brown Derby, the Hollywood Bowl, a typical motion picture studio, and, finally, the City of Hollywood.

First five are approximately five

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The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by

Phil Spitalny

10th Year on the Air
Sundays, 10 P. M. E.S.T.
NBC

There's No Place Like Home, H'wood Finds in Picking Backyard Talent

Hollywood, June 4.

The Cinderella motif is getting a play again in Hollywood star-building activities. It hasn't yet reached the legendary proportions of the old silent days when, according to popular superstition, at least, a gal was liable to be discovered by a director at the Venice pier, the corner coffee shop, or a taxi-dancehall, for instance, and be skyrocketed promptly to stardom.

Habits and importance of directors and producers have changed all that. They're too hard for the average gal to meet. But, anyway, the Cinderella setup has gotten as far down the scale as the studio backlots, the little theatres and the haunts of models.

Theory again is being widely discussed and to some extent acted upon around the studio that there's no reason why the ambitious youngsters shouldn't take the high hurdles first. Nancy Guild was suddenly yanked out of whatever obscurity may be the lot of an Arizona co-ed and featured by 20th-Fox in "Somewhere in the Night."

Actions Speak Louder

Sol Lesser not only announced that he was going into the contract shadowlands of Hollywood, or even farther, for a couple of young actresses for "No Trespassing," but he actually did as much. Julie London was taken from a professional school and Allene Roberts from the little theatres for the two femme leads in the Edward G. Robinson-Lon McCallister starrer. Also Rory Calhoun, under contract to David O. Selznick, but fresh to pictures, was signed for a featured role in the film.

Lesser maintains that the contract lists of the various studios include any number of talented young players who aren't being given a chance on their own lots. He insists that there's no need for talent scouts to range far afield when they can find what they want right in Hollywood's own backyard.

This theory gets considerable support from the fact that it isn't so long ago that Louis B. Mayer served caustic notice on Metro's casting department, producers and directors that they were letting valuable talent go to waste and were failing to give proper attention to development of young contract players.

Par's Own Closet

Paramount on the other hand has gone systematically about the talent hunt in its own bailiwick. Studio has been active in making loanouts for some time, farming out its youngsters for parts in other studios where they can get a build-up and fan following. In addition, the company has established a system of stage auditions on its own lot through which promising contract players can do their stuff in

(Continued on page 24)

Pascal Woos Grycie For Shaw's 'Profession'

Hollywood, June 4.

Gracie Fields is being paged by Gabriel Pascal for a starring role in a film version of the George Bernard Shaw drama, "Mrs. Warren's Profession."

Actress is currently reading a revised script of the play, which may be produced in Hollywood if Pascal finds studio facilities unavailable in England next fall.

Rogers' Forced Landing

Memphis, June 4.

Buddy Rogers made a forced landing in his plane smack on the highway near Blue Mountain, Miss., Sunday (2) night when darkness and poor visibility compelled emergency landing. He was flying his own ship from a Birmingham air show to Memphis, accompanied by Marc Cramer.

Plane taxied along the highway into Blue Mountain where residents of this old southern college town turned out en masse to greet filmster. He resumed trip next day; escaped without injury.

Chaplin Tees Off

Hollywood, June 4.

Charlie Chaplin's first picture in six years, "Comedy of Murders," started lensing yesterday (Monday) on a 10-week shooting schedule.

Chaplin and Robert Florey co-direct and Chaplin will co-star with Martha Raye.

Sports Shorts

Unfavorable weather finally forced two ball games on New York the same night (May 28, a Tuesday) at Yank Stadium and Ebbets Field. So what do you suppose Henrich — Keller and DiMaggio and Reese—Reiser and Herman did to McGee—Hope and Skelton? On a cold, rainy night 28,000 turned out in Brooklyn and 50,000 in the Bronx, indicating that maybe all the daffy people are not west of the Hudson.

There was a rush of ticket orders for the Louis-Conn fight before the public sale started, the demand then slowing down and with the title event but two weeks away (19), the sale will have to improve greatly if the Yankee Stadium is to approximate capacity. Checks for as much as $25,000 each from large commercial firms were received, those firms planning to entertain customers and employees at the match, such expenditures being chargeable off income tax returns. So far the majority of fans buying directly from Mike Jacobs' office are colored, as previously reported, and it's assumed that the bulk of other sales will be made by agencies. Total ticket sales, as of late last week, approximated $1,850,000, $100 top. Most of the tickets sold by Jacobs directly to fight addicts are of lesser denominations.

Guy Lombardo thinks he may get his Gold Cup boat up to 110. This is the one with the 16-Cylinder Miller. He is also reported fooling around with a jet motor. It explains where Lombardo does his bouncing.

Indianapolis 500-mile auto grind saw Spike Jones with an entry in the race, and antediluvian auto collector James Melton piloted one of his ancients in the Firestone old-car parade.

'APPLE BLOSSOM TIME' AS ANDREWS' INDIE

Lou Levy, manager of the Andrews Sisters, has bought the film rights to "I'll Be With You in Apple Blossom Time" as a starrer for the femme trio. Levy and the Andrews will produce it independently.

Their Decca disk version of that tune was among the early platters to catapult the Andrews girls to wide attention, and the indie-made filmusical will be tied in with the song's revival.

Re-Created Club Durante Due for SRO Tonight

SRO sign is expected to be posted early tonight (Wednesday) in front of the Golden Slipper, dancehall on Times Square, N. Y., when Jimmy Durante's friends gather with The Schnoz to celebrate his 30 years in show biz. Metro is throwing the party for Durante, and the dancehall, on the site of the old Prohibition hotspot known as the Silver Slipper, will be known tonight only as the "Club Durante."

More than 400 of the comedian's friends, including Mayor William O'Dwyer, are expected to attend. Durante will team up with his old partners, dancer Lou Clayton, now his manager, and singer Eddie Jackson. His stooge, Mlle. Fifi, will also appear, and she and The Schnoz will give out with many of the novelty tunes that helped push Durante to the top of present-day comedians. In addition, Durante will do a piano accompaniment for Lauritz Melchior.

Party is slated to begin at 11 p.m. Durante arrived from the Coast yesterday (Tuesday) for the affair and for the Broadway preem tomorrow (Thursday) at Loew's Capitol of his latest Metro picture, "Two Sisters from Boston." Joe Pasternak, Metro producer, who originally thought up the idea, will also be on hand.

A host of celebs will entertain. Leon (& Eddie's) Enken, longtime headwaiter at Durante's Parody and Dover Clubs, asked for the privilege of once again heatwaiting.

Still another Durante shindig, hosted by his agency, N. W. Ayer,

207th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1946"

El Capitan Theatre, Hollywood, Cal.

"You're the killer, Ken—not me! A great show!" ALAN LADD.

Lucienne Boyer Clicks Heavily in First B. A. Performance Since '38

Buenos Aires, May 15.

The famous blue velvet gown may have gone the way of other glories of France, but Lucienne Boyer's talent as singer and actress is still sock b.o. material for Buenos Aires audiences. French chantoosey has a whole briefcase full of new songs, but audiences here insist on her packing the old favorites as well; this she does with incomparable artistry. Her voice is excellent, perhaps less husky than before, and although she uses no mike, she can be heard effortlessly across the entire theatre.

Miss Boyer's preem at the Odeon Theatre gave socialite Argentines a chance to demonstrate their passion for everything French, and they gave her a resounding welcome (at 12 pesos—$3—which is a high admission scale for Buenos Aires). There was a brief instant of stunned surprise when she came on, because the "Parlez Moi d'Amour" queen, once so svelte, is many pounds heavier which may be due to the potato-bread diet of occupied France. But the cleverly designed Alix gowns do good camouflage duty, and all else is forgotten as soon as she goes into song.

Singer's stint occupied the second half of the bill and was divided into three sections, each punctuated by a different gown: blue, white and last a flaming red, for what she called the optimism of France. With audience realization of the meaning of the three gowns, she got the biggest hand of all. It is a typically French gesture, put on with all the grace and showmanship at which the French are so skillful.

Songs ran the gamut of expression, from the classy "Chansons" to "Je ne crois plus au pere Noel," the piquant flavor of "De la Madelaine a l'Opera" and the tragedy of "Rapelle Toi." She had her audiences choking back tears.

Jacques Pills (Miss Boyer's husband) covers the first half of the bill, and socks with his joie de vivre, gay innuendo and good-natured bonhomie. He is especially good in "Fiesta Gaucha," a satire on local customs, which goes over big. Pills is onstage for 56 minutes, without being tiring.

Frank Pourcel, violinist, leads the accompaniment and does a solo, a Breton wedding, that reveals him a master.

After a month in Buenos Aires, the Boyer company moves on via the Pacific coast route to New York. It should click heavily with cosmopolitan U. S. audiences. Her "Parlez-Moi d'Amour" has lost nothing over the years, in fact it is even better than that of her 1938 Buenos Aires performances.

Lou Holtzes Divorcing

Hollywood, June 4.

Phyllis Gilman Holtz, former Broadway actress, filed suit for divorce yesterday (3) in Superior Court against Lou Holtz, charging extreme cruelty. She asks for division of property, including Florida real estate holding, and alimony support for daughter.

Couple married in Tia Juana in 1937 and separation occurred last April. Jerry Giesler is Mrs. Holtz's attorney.

The Berle-ing Point

By Milton Berle

Boy! Hollywood's really turning out western pictures in a hurry. In fact, out there, if you don't get your makeup off quickly enough, you miss the preview....I'll never forget the day I was playing golf at Hiller and wound up in a sand-trap—there was Monogram shooting a desert scene....Speaking of movies, due to the trend of psycho pictures, I just heard that Prof. Albert D. Metzler, world famous psychiatrist, was hired as eastern talent scout for MGM....However it's not true that the costumes for the next Ingrid Bergman picture will be designed by the New England Strait Jacket Co.

The Great Wit Way

"Oklahoma" has been running for three years....next year they elect a new governor.

Jack Robbins is going to spend that MGM half-million profit encouraging the improvement of the 3 R's....Robbins Rhumba Research.

One comic in town did so well the other night....they're congratulating the guy he stole the material from.

Solly Violinsky knows a guy who has been in more pawnshops than Ray Milland's portable.

Know a Broadway producer who has had so many flops....he has a direct chute to Cain's.

Saw a movie yesterday and cried my eyes out....I wasn't in the picture.

Doing great at the Carnival. Uncle Sam gets 90% of my salary—my agent gets 10%....does anybody know a reliable finance company?

Incidentally, they have a new innovation for visiting comics at the Carnival—on the $2.50 dinner they serve Eversharp pencils and pure linen pads.

There's No Truth to the Rumor

That Tommy Manville's divorce decrees are printed on cancelled checks....That John L. Lewis is umpiring for Brooklyn—so that he can keep calling strikes....That W. C. Fields took out a $50,000 policy on his thirst....That my brother, Frank, is looking for a job....That the Moscow Art Players are appearing in The Red Mill....That when Clark Gable wants to travel incognito he wears smoker ear muffs....That Menasha Skulnick will soon be starred in the "Magnificent Yonkel"....That because of the housing shortage Frankenstein, Dracula and the Wolf Man are all living backstage at the Rialto theatre.

Hangnail Descriptions

June March: Strip-endous....Herb Shriner: Harmonic-comic....B. S. Pully: Fraud-villian....Tommy Manville: Cash-tivating....Vincent Price: Dragon-wicked.

Observation Dept.

Got the surprise of my life last nite....sat in Lindy's for 20 minutes without hearing anyone remark, "This place is a goldmine."

Certain nite club M.C. has been spending money like water....now he's trying to float a loan.

Know a girl that has such an interesting problem....they booked her for a return engagement on "Mr. Anthony's" program.

Overheard at the Zanzibar: "He's got all the money she'll ever need."

Met a guy that's so dumb, when somebody gave him tickets for "Call Me Mister"....he went out to buy a confirmation present.

Saw Jessel at the Roxy. The theatre's so big that if you sat in the last row in the balcony....you'd think he was singing on key.

Understand B. S. Pulty has cleaned up his act....after each naughty word he says D. D. T..

Berled Eggs

You can't go wrong with a Feist song unless you place it with Mills.

Talent Scout to Young Hopeful: Who knows? In 10 years you may be a big "enough star to be able to write a testimonial for Ken Murray's Blackouts."

One nite club funny man is so bad....his hecklers are demanding top billing.

1st comic: *How long did it take you to become a success?*

2d comic: *Oh, about 10 pages of Joe E. Lewis' material.*

What a crowd at the Carnival last Sunday night. Half an hour before the show started, the lobby was packed....thought it would never stop raining.

Went into a restaurant on 8th Avenue. One waiter was standing on his head serving a cup of coffee. I exclaimed, "What's the idea of standing on your head? Who are you?" The waiter replied, "I'm one of the Yacopi Troupe. Damn that Morris office."

Aside to my bookmaker: "Your slip is showing."

My brother (the one with the turtle-neck nose) has found a way to save his money....he uses mine.

4th Generation P.A.

Hollywood, June 4.

Six-pound, 13-ounce daughter was born Saturday (1) to Mrs. Eddie Ettinger—and the infant's life work seems cut out for her.

Father is an independent publicist. Grandfather, Ed Ettinger, is an independent publicist. Great-aunt Margaret Ettinger is an independent publicist. Great-aunt Louella O. Parsons is a newspaper columnist, and second cousin Harriet Parsons is a film producer.

Helen Menken's Play

Helen Menken plans starring in and producing "First in Heart" next season on Broadway.

It's by Betty Smith, author of "A Tree Grows in Brooklyn," and it's her maiden playwriting effort.

'SERIOUS' MUSICAL

Hollywood, June 4.

Albert Hay Malotte, composer noted for religious standards such as "Lord's Prayer" and "Twenty-Third Psalm," is collaborating with Rowland V. Leigh, film writer and director, on a musical play of a serious nature. Subject and title are still secret.

It's slated for Broadway production in December.

YULE LEGITER

Hollywood, June 4.

Steve Fisher is authoring a legit play, "Christmas Upstairs," slated for production by Robert Montgomery and Elliott Nugent on Broadway next fall.

Montgomery will also star in the piece if he can arrange sufficient time off from his Metro chores.

BOGIE DOESN'T LIKE FEMME LEADS AT COL.

Hollywood, June 4.

Humphrey Bogart may withdraw from Columbia's "Dead Reckoning" despite his commitment because of studio's choice of leading women for the pic. Bogart claims that neither Marguerite Chapman nor Evelyn Keyes are suited for the part.

Columbia is now trying to borrow Lauren Bacall (Baby) for the role, but Warner Bros. is unwilling to loan the star. Both she and her husband, Bogart, are under WB suspension.

Kit Cornell, Lise Meitner Get Racial Unity Award

Chicago, June 4.

Katharine Cornell and Dr. Lise Meitner will be awarded the 1946 Arts and Sciences citations of the National Conference of Christians and Jews for their "splendid work toward interracial understanding" at a luncheon here Thursday (6).

Awards will be given the two women by Dr. Arthur H. Compton, Nobel Prize winner and chancellor of Washington University. Selections of the actress and scientist were announced by Dr. James M. Yard, midwest director of NCCJ, and the midwest femme directors' board, composed of Mrs. John Alden Carpenter, Mrs. Louis L. Mann and Mrs. George J. Aste.

Paulette to Frankfurt

Paris, June 4.

Actress Paulette Goddard has gone to Frankfurt for five days as guest of the Army before returning to the U. S.

She plans visiting here on her way back to America.

KORDA'S $10,000,000 DEAL

Enterprise

The picture business adds another chapter to its breathless pace with the Enterprise-Universal distributing deal. In three months a new major film company acquired a studio, set a releasing deal and went into production. In eight months it will have its first picture, "Ramrod," in distribution; in nine it will have five pictures shooting.

Since last March Charlie Einfeld and David Loew (with the cooperation and know-how of A. Pam Blumenthal, David Lewis and David Tannenbaum) have set up a major producing company with almost as many top stars in its stable as any other major with the exception of Metro. Its roster of marquee names now includes Ingrid Bergman, Ginger Rogers, Barbara Stanwyck, John Garfield, Joel McCrea and Veronica Lake, plus directors like Anatole Litvak.

Universal, for its part, as prexy Nate Blumberg observes, adds a potential $30,000,000 gross annually to its business. Blumberg also states that its partners in England (Rank, et al.) "are particularly enthused about the acquisition."

The Rank-Universal worldwide theatre chain wants fresh U. S. product with marquee values, and obviously favors playing its own affiliated pictures rather siphoning off distribution income to some other major. For U, also, the Enterprise acquisition is an advantageous hypo to its production values.

It looms as an all right deal all around. *Abel.*

U Sees $30,000,000 World Gross Hypo With Enterprise Distribution Deal

Deal okayed Monday (3) by which the Charles Einfeld-David Loew Enterprise Productions unit will release via Universal gives the latter company a considerable product hypo. U execs, who during the past year or so have feared the effects of a waning list of b.o. names on the studio's lists, are highly pleased with the arrangement which provides them with such marquee draws as Ingrid Bergman, Ginger Rogers, Barbara Stanwyck, John Garfield, and Joel McCrea. They figure the Enterprise tieup should give the company as much as $30,000,000 a year till in world grosses.

Pact provides for the Loew-Einfeld setup to turn over to U for distribution a minimum of six features a year. They are to be sold separately from U's own product and that of its other indie units, such as Walter Wanger, Mark Hellinger, Fritz Lang, Mike Todd and Skirball-Manning. To this end, U will name a sales manager to work exclusively on the Enterprise releases. Each pic will be sold individually and not be contained in blocks with any other films.

Although the present deal is exclusively with Universal, the prospects still are good for the product to be turned over to United World Pictures for release in a year or so, when that organization is operating at full blast. UWP is half-owned by U and half by J. Arthur Rank.

Deal with Enterprise, it was acknowledged by U prexy Nate Blumberg Monday (3), is considerably broader than the usual percentage distribution contract. Blumberg refused to discuss what U offered to obtain the Enterprise product in face of offers to Loew and Einfeld

(Continued on page 25)

U B.R. for Ent

Hollywood, June 4.

Universal's deal for release of Enterprise pictures, it is understood, entails financing of production by the distributing company.

David Loew and Charles Einfeld were admittedly seeking more than the usual percentage distribution arrangement from the company, they signed with and the extensive financing setup offered by U is said to be one of the added attractions.

Raftery Quits As UA Prez Tuesday

Edward C. Raftery will quit the presidency of United Artists at the annual stockholders' meeting next Tuesday (11) whether or not a successor is decided upon before then, it was flatly stated by an authoritative source this week. At the same time it was said that UA's three owners have no one set to take Raftery's place and the indications are that there is no likelihood of their finding anyone in the short time left.

Raftery's departure will leave the company without an overall operating head. There have been reports that a committee consisting of a rep of each of the three owners would be set up to run UA until a new president is decided on. Whether or not this comes about, actual day-to-day operations will devolve on Grad Sears, v.p. in charge of distribution.

Another possibility that has been talked of is partner Mary Pickford temporarily filling in the presidential vacancy. Miss Pickford is said to have indicated a desire to take the post, but it is questionable whether her two partners, David O. Selznick and Charles Chaplin, would agree to such an arrangement.

AGNEW BACK AT DESK AFTER MONTH AWAY

Neil Agnew, v.p. in charge of distribution for David O. Selznick, is expected back at his desk late this week. He has been out for almost a month, during which time he was operated on at the Polyclinic hospital, N. Y.

He left the hospital last Wednesday (29) and has been recuperating at his home since then. One of the chores facing him is the annual meeting of United Artists stockholders next Tuesday (11), at which he is slated to represent Selznick.

Einfeld, Blumberg East For U Sales Convention

Hollywood, June 4.

Charles Einfeld will come east around the 20th with his boy, Dick to attend the Universal convention, "see the shows", etc. Nate Blumberg, U president, who quickies to the Coast on Friday (7), also will return in time for the U sales powwow at the Waldorf-Astoria, N. Y.

Mrs. Blumberg is remaining east until the U topper gets back to N. Y.

Laraine Day, M-G Sever

Hollywood, June 4.

Laraine Day and Metro dissolved their contract, which still had five years to run. Understood actress was dissatisfied with a long list of loanout roles.

Since she signed her second Metro contract in 1944, Miss Day had played only one picture, "Keep Your Powder Dry," on the home lot.

LION LOAN CUES 3 CIRCUIT BUYS

By HARRY REGENSBERG

London, June 4.

Alexander Korda's recent deal, whereby he acquired British Lion Films for nearly $1,000,000, is only a forerunner of things to come. Korda is now reputed to be a millionaire in English pounds, and is wealthier that he has ever been.

Appointment of Arthur Jarratt as managing director of BLF.. also is significant. Jarratt, who is understood to have invested $400,000 in Korda's venture, is a theatre man, having acquired his theatre holdings from the late William Evans, original owner of Provincial Cinematograph Theatres, absorbed some years ago by Gaumont-British.

Although Korda is reticent about his future activities, it's understood that he is plenty active, with big developments expected shortly. Insiders say that he is dickering with three important indie circuits, for their big holdings. This would give him a real outlet for his future product.

One company under consideration is Shipman & King, prominent theatre owners who, until recently, were backers of Sydney Box productions. Company controls around 40 houses, scattered all over England, mostly in worthwhile spots. Rank often has bid for these, but understood that the price asked is around $6,000,000, with the owners insisting they maintain managerial interest. Korda might think it worthwhile to keep them occupied with him, which makes the deal likely.

Another company Korda is sweet on, with Jarratt also anxious, is Granada theatres. These comprise 35 deluxers, 15 in London and suburbs, the others in the provinces. These are controlled by Sydney and Cecil Bernstein. They are reported ready to give Korda and his conferees a big slice of their holdings, which amount to near $8,000,000, for a consideration. This is that they stay on actively.

S. M. Super Cinemas, Ltd., and its associated companies, comprising around 60 theatres in the Lancashire and Birmingham areas, including the recently acquired Danilo Circuit of eight deluxers in Birmingham and nearby, are others Korda is said to be after. Southan Morris, head of these companies, is reputed to be extremely friendly with Korda and Jarrat, which should help the deal.

Acquiring interest in these three prominent indie circuits would en-

(Continued on page 24)

Weakness in Pix Stocks Causes Speculation on Anti-Trust Decision

Weakness of film stocks during the past week, in the face of a generally rising market that drove the combined average of all shares to the highest level in 15 years, found both industry and Wall street financial circles at a total loss for an explanation. One theory bruited about was that insiders had a tip the anti-trust suit decision, about to be handed down, had gone against the majors and this was depressing film issues.

Splendid first quarter earning statements, far in excess of last year, in all theory should have sent picture stocks skyrocketing. Instead, while most of the market climbed, majority of film shares either just managed to hold their own or took spills. There were declines of as much as two to three points in one day, with Paramount, RKO, Republic, 20th-Fox, Columbia, Universal and Warner Bros. among the sufferers.

Aside from the anti-trust suit tip-off theory, only reason that was offered on the street for the slides in picture issues were more or less minor dips in boxoffice receipts. This trend to drops in grosses, as noted last week, was becoming increasingly evident, but certainly no cause for alarm. Theatres were still doing biz that in any but the most lush times—as exemplified by the past six months—would be regarded as terrific. B.o. weakness, Wall streeters figured, wasn't of sufficient proportions to account for some of those falls film stocks took.

What effect the pending anti-trust suit decision actually had on the market was a moot point. It appeared fairly certain that the three-judge Federal statutory court in New York arrived at its findings and the decision would be handed down momentarily. But if the court had actually decided against the Big Five and was calling for divorcement, it was figured in some quarters, why should this react against Columbia, Universal, and Republic, which are not defendants in the suit, but whose shares dropped?

Charm That Failed

Al Sindlinger, head of Audience Research Institute, thought that a horse which his daughter, Jacqueline, 17, was riding on their Hopewell, N. J., farm last week was getting too rough with her. He walked over to calm the critter down and explain to the gal about handling horses.

He expects to be back at his office later this week. The four cracked ribs are healing okay.

Col. Case Cues GI-Studio Setup

Hollywood, June 4.

Precedent-setting case of vet-actor relations with the studios was decided in favor of former GI with settlement that has Fred Graff going back to Columbia under full year's acting contract.

Screen Actors Guild had hearings with all major studios represented in discussions as to situation of actors whose option periods had expired within few weeks after return from military service.

Graff was under yearly option contract at Columbia and was drafted about five weeks before first option was due. After several years in the Army, studio hired him back for balance of original contract period but failed to take up option. Actor claimed that, under the Selective Service Act, he was entitled to reemployment for full year because, under his term contract, he could not be classed as a "temporary" employe, who is not protected by SSA.

Studio, although disagreeing with Graff's contention, has agreed to reemploy him for full year as "a matter of good will and general policy of doing its part to aid veterans reestablish themselves."

U, SHERLOCK SAY ADIEU

Hollywood, June 4.

Sherlock Holmes and Dr. Watson will cease solving crimes for Universal with the release of "Dressed to Kill," 14th picture in the detective series.

Studio's contract with the Arthur Conan Doyle estate for use of the Holmes stories has lapsed.

National Boxoffice Survey

Downpour, Unfavorable Weather Dampens Memorial Day Expectancy — 'Postman,' 'Love Me,' 'Tomorrow,' 'Territory' Big Winners

While numerous key cities are being helped this week by the Memorial Day holiday upswing, others are suffering from too much dampness or changeable weather. Heavy downpours on several days wiped out promising weeks in several eastern metropolitan keys, overall total reflecting this.

Bulk of big money is concentrated in eight pictures, with small change in leadership from the previous week. Big winner at the wickets is "Postman Rings Twice" (M-G), playing in some 14 theatres, with a national total of around $375,000 in principal keys covered by VARIETY. Others in the top eight, in about order named, are "Do You Love Me" (20th), "One More Tomorrow" (WB), "Badman's Territory" (RKO), "Blue Dahlia" (Par), "To Each His Own" (Par), "The Outlaw" (UA) and "Heartbeat" (RKO). "His Own" gets into the select class via the huge $135,000 being done on second week at N. Y. Music Hall.

Although in only three cities, "The Outlaw" looks to land about $120,000 mainly because of record biz in three San Francisco theatres. Film is still playing in four Los Angeles houses although now in ninth week. The remarkable strength shown by "Territory" attests to the comprehensive national exploitation by RKO on this big western. "Heartbeat," another RKO picture, managed to get into the first eight although in only six keys.

"Bride Wore Boots" (Par), "Young Widow" (UA), "Devotion" (WB), "Kitty" (Par) and "Two Sisters From Boston" (M-G) either show promise or are rounding out their principal playdates in principal cities. "Widow," second Jane Russell starrer, which has done well in Dayton, Toledo, Salt Lake City and several other spots, hits Detroit this coming week. "Two Sisters" is just starting, but is leader in Cincinnati and fine on second Philadelphia week, these being only spots playing. "Night in Paradise" (U) shows up in just two cities but is rated torrid $35,000 in Chicago.

"Dark Corner" (20th), "Her Kind of Man" (WB) and "Somewhere in Night" (20th) don't stack up well this session. Last-named rates an average $52,000 in three L. A. spots, only city showing.

(Complete Film Boxoffice Reports, Pages 16-17)

Mrs. Goldwyn Back Sat.

Mrs. Samuel Goldwyn, currently in England on a quick look at the production and distribution situation for her husband, is expected back in New York Saturday (8).

She planed over two weeks ago.

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

This is the kind of FUN that's comin'!
HIS COAT-OF-ARMS WAS
A WOLF AND A CHISEL......and on her it looked good!
Universal Presents
GEORGE BRENT LUCILLE BALL VERA ZORINA
Lover Come Back
A FESSIER-PAGANO
PRODUCTION
with CHARLES WINNINGER CARL ESMOND RAYMOND WALBURN ELISABETH RISDON
LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN
Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano
Directed by WILLIAM A. SEITER Executive Producer: HOWARD BENEDICT A UNIVERSAL PICTURE

HANDBOOK FOR CHISELING EXHIBS

Johnston's Program for Film Labor

Eric Johnston, president of the Motion Picture Association, states there are three objectives he aims to achieve to stabilize the Hollywood labor situation. He lists them as:

1. A system of arbitration.
2. Establishment of a single labor committee to negotiate all wage agreements on behalf of the craft unions.
3. A method of getting greater continuity of employment.

On the arbitration system, Johnston said he favored a permanent paid arbitrator, similar to the one maintained by the clothing and other industries. He asserted this system, with the arbitrator's salary shared by the unions and the employers, had worked out very satisfactorily in other fields.

A single committee to represent the craft unions in wage negotiations (not working conditions), Johnston said, was needed because the greatest difficulty in dealing with some 50 different unions was each of the latter's constant fear that some other union was going to get a better deal than they. Johnston said this greatly delayed negotiations and could only be eliminated by handling all wage agreements via a single representative committee.

As for greater continuity of employment, he said he felt that was necessary because the basis of all labor trouble is a feeling of insecurity that most employers have not understood. He pointed out that employees have the same continuing "overhead costs" as a studio, whether they work or not, so they are entitled to assurances that they can regularly meet this overhead. He refused to disclose his ideas on how the problem of continuity of studio employment should be approached, but stated he didn't think the industry was ready yet for agreements to pay annual wages.

Johnston No Yes-Man

Continued from page 1

the French government, particularly, has been winning him wide applause.

Hollywood biggies, whose grumblings have been heard all the way to Washington and New York, are mostly miffed at what they consider a lack of attention by Johnston. Explaining that the MPA during the past few months had been practically a five-ring circus, Johnston said it was manifestly impossible for him to be everywhere at once and he had been spending the major part of his time on the important export matters, the results of which he was very proud.

One Hollywood insider explained the irritation at the MPA head last week thus: "Johnston wants to pitch straight balls and the boys want him to pitch curves."

"I don't know how to pitch curves," Johnston declared. "Frankly, there have been plenty of times I've disagreed with industry executives. But if they want a yes-man, they don't need me. They can get someone for a couple hundred dollars a month."

More Hollywood Visits

Whatever unhappiness lingers on the Coast, after announcement of the foreign agreements during the past week, Johnston hopes to eliminate during a visit to Hollywood on which he'll leave next Monday (10). This is the first of regular fortnight jaunts he expects to make at least once every two months to keep relations with company toppers on the Coast running smoothly and eliminate their complaints of lack of attention.

MPA head admitted that his visits to Hollywood since he took the post last fall had been infrequent. He was on the Coast in October for three weeks, January for two weeks and March for two weeks. With other duties, particularly foreign and labor matters, taking up his time, he indicated he didn't see how he could have gotten to California any more often.

One of the harder differences of opinion between Johnston and some industry execs, it is reported, is over labor relations. MPA prexy is a student of modern labor relations methods and he feels that "Hollywood has not been living in the atomic age as far as labor relations are concerned." He said he would seek a reexamination of the labor situation when he got to the Coast.

L'Affaire Pat Casey

Among the things that Johnston has wanted is a labor relations expert, under his control, as a replacement for Pat Casey, who has operated more or less independently for many years as "studio labor contact." Following out this idea, Johnston went so far as to make a more or less definite commitment to a former officer who handled labor relations for the Navy. At the same time, it is reported, it was suggested to Casey that in view of his advancing age he accept a generous pension and step out. Casey, it is said, immediately went to the president of one of the majors and informed him he had no intention of quitting. Inasmuch as he was so familiar with the inside of many studio labor matters, he suggested, he thought it would be a poor move for the industry to lose him. The prexy in question agreed and pressure was put on Johnston to call off his deal with the Navy man. That, of course, has left a sore point.

Johnston, queried on the interpretation, was noncommittal. He said, however, that he had spoken to Casey concerning the advisability of a younger man (Casey was 71 in November). The vet labor contact, Johnston indicated, was not entirely willing—but, on the other hand, not unwilling—to step out.

Johnston, admitting he had interviewed a number of candidates for the labor job, said he was seeking a man in his 40s, and definitely no older than his early 50s, with a wide knowledge of every phase of modern labor relations techniques.

Reexamine Hollywood Standards

During his Coast stay, Johnston said, he will also call for a reexamination of the type of pictures to be made by Hollywood. He declared that he felt the Production Code perfectly adequate and in need of no changes, but his talks would be along the line of the kind of pictures people want in this country and abroad.

"I feel that one of my jobs," the former Chamber of Commerce head asserted, "is to call for constant reexamination of all phases of the picture field. Leaders of the film industry, like successful leaders of any other industry, have a natural tendency to stick to formulas that have led to their success. In the meantime, the world may pass them by. It's necessary, therefore, that we reexamine ourselves constantly to make sure that we are keeping up with an atomic age."

For years prior to Johnston's accession to the MPA presidency, Hollywood royalty got along on an easy basis with Will Hays, in large measure, perhaps, because of Hays' long experience as a professional politician. He had unique ability to please everyone by not hitting too hard at anything. But Johnston is no Hays in that respect. He has very definite ideas and equal determination to put them over. If he finds himself stymied too often, nothing is more likely than that he'll tell the MPA members to get themselves another boy.

Another point that can't be overlocked in regard to Johnston's future in the industry is that he is potential presidential timber for 1948. One of the things that bounced him high in that respect was his recent swansong speech at the U. S. Chamber of Commerce convention in Atlantic City. Taking the viewpoint of enlightened capitalism, as against the tory dichardism of the National Association of Manufacturers, Johnston won himself backslapping from a wide variety of sources.

INGENUITY USED TO GYP DISTRIBS

By IRA WIT

Aftermath of the blowoff on percentage picture chiseling which pushed Ross Federal out of the theatre checking business and led to a string of lawsuits still popping up in the courts is a host of stories of just how it was done. Methods of gypping distribs turned up on investigation show one thing—that the exhibitor who was out for more than the contract gave him didn't lack ingenuity, those in the know say. And it took more than one way to skim off an estimated $20,000,000 from the distributor's cut, they add.

Classic story of how far a conniving exhibitor will go to snare the extra dollar is that of the mayor of a small midwest town who also happened to be the sole exhibitor of his domain. Hizzoner had a law passed which made it mandatory for the checker to pay a $5 tax daily for the privilege of checking. What's more, the tax was to be paid directly to the mayor—this eliminated the possibility of the distribs sneaking in a blind checker to keep tabs unbeknownst to the exhib.

Custom of using blind checkers first sprung up some 25 years ago when percentage clauses were initiated in sales contracts. Idea which Ross Federal used widely was to check on the operator without letting on to it. Point, of course, was to separate the goats from the sheep and then to keep a real watch on the goats. Practice faded out recently when Confidential Reports, Inc., which services for all majors, except Metro and part of Warners, took over.

From Booze to Dames

One of the standard gimmicks used until recently was one method or another of disposing of the checker who was too conscientious. Favor-

(Continued on page 29)

Vast Pix Saving In New Brit. Pact

Washington, June 4.

New tax treaty with Great Britain, which eliminates double-taxation for actors but makes American players subject to the British tax rate while working in England, might save the American film companies a potential $35,000,000 to $40,000,000 annually. Treaty was ratified by the Senate in a late session Saturday (1) night.

Under existing conditions, before ratification of the new treaty, Britain was not taxing American film distribs on remittances of their British take. U. S., however, had been taxing British companies on the money grossed by the latters' product in this country.

Situation fomented considerable agitation in Parliament, with resultant demands for laws subjecting American distribs to full taxation. Under existing tax rates, this would have hit them for almost 50% of the present $80,000,000 take from the Britsh market.

Since, under the new treaty, American actors working in Britain less than six months will be subject to

(Continued on page 29)

Brenner Heads Metro's District Checkers in L.A.

Los Angeles, June 4.

William Brenner, head of Metro's checking department, is currently setting up a district checking office here to cover all theatres on the Coast. Checkers working out of the new office will make their reports directly to the field office, instead of to the homeoffice, as they'd been doing in the past.

New offices, it's understood, will not be established in the exchange cities so as not to have anything to do with the exchange staffs. Checkers will also work independently of the Willmark Agency checkers, with whom Metro has a contract for another year to check certain situations throughout the country.

Gov. Milliken Will Resign MPA When 70 This Year; Mayer or Vining to Succeed

Carl E. Milliken, secretary of the Motion Picture Association since 1926, will resign at the end of this year, MPA President Eric Johnston disclosed last week. At that time Milliken will have reached the age of 70 and will retire on pension, in keeping with Johnston's aim to infuse younger blood into all aspects of the organization.

Milliken's successor may be either Gerald Mayer or Robert E. Vining, both of whom have been named to the MPA staff within the past few weeks. They are relieving Milliken of part of the load of handling the industry's export affairs, which have been an important part of his duties and which he has done in addition to his work as secretary of the association and for years head of the eastern Production Code Administration.

Mayer and Vining, said Johnston, will have every opportunity to prove themselves before Milliken leaves. He hopes to make a choice of one of them for the post left vacant by the departing secretary, rather than bring someone else in from the outside, the MPA topper stated.

Mayer served the State dept. in western Europe during the war years. Vining was a captain in the Navy, handling intelligence. He was named to the MPA staff several weeks ago and last week was appointed aide to the president. Both he and Mayer will specialize in export matters.

Milliken, in 20 years with the MPA and its predecessor, the Motion Picture Producers & Distributors of America, has become a prominent industry figure. He was a Will Hays appointee. Popularly known as "The Governor," the title goes back to his two terms as governor of Maine, which he wound up in 1921. It was in that capacity that he first became interested in films, embarking on a series of pictures from outdoor stories featuring Maine's scenery.

Cap-and-Gown Circuit

With the cap-and-gown circuit running at full blast this month, Motion Picture Association toppers will be kept busy on both coasts. Byron Price, MPA v.p., who heads the organization's Hollywood activities, gets an honorary master of arts degree from Harvard tomorrow (Thursday), while prexy Eric Johnston is slated to make the commencement address at University of Southern California June 15.

Price, who headed U. S. censorship during the war, also shuttled up to Harvard Monday (3) for Phi Beta Kappa honors. He's slated to huddle with Johnston.

UN Strain Nips Soviet Pix Buy

With the U. S. and Russia locking horns at United Nations meets and elsewhere, latest repercussion in the low ebb of Russo-American relations is the indefinite shelving by the Soviets of previously announced plans to buy a minimum of 10 American films in the coming year. The films, all on the entertainment side, were to have been forwarded to Moscow via Artkino, U. S. distributor of Russe pix, in a program for expanded use of American pictures in Russian theatres. Understood that Artkino has vainly awaited instructions to start selection of likely subjects for the past two months.

The Russians, instead, will make no purchases whatever of U. S. pictures, it is reliably reported. Projected trip to the U. S. of a representative of the Soviet Union's film ministry to cooperate with Artkino in choosing films, now long overdue, has been apparently dropped. Soviet rep was supposed to journey here last month, and his failure to appear was coincidental with the open flare-up on Iran.

Russian animus towards American film companies was heightened recently when one of the newsreel companies irreverently treated the recent Soviet elections. Dubbed in English commentary of Russian-made reel distributed here ribbed the election as a one-sided match in which Josef Stalin was a sure winner.

American films continue to be popular with the Russians and the two or three currently exhibited there pack the houses. Understood, however, that the official policy is to use the dropping of plans for U. S. pix as another expression of Russian displeasure over the claimed Anglo-American alignment against the Soviets.

If Horne-Deutsch Make Int'l Deal, It's For One Film Only

Deal being talked by Hal Horne and Armand Deutsch with International is for one picture only. It calls for the William Goetz-Leo Spitz organization to provide studio space and release via United World for "This Side of Innocence," to be made from the Taylor Caldwell novel.

Horne, chairman of the board of Story Productions, which will make "Innocence," said Monday (3) from the Coast that no deal with International has actually been set yet and that other possibilities for studio space and release are still being canvassed. Horne was joined by Deutsch in Hollywood over the weekend and Stanley Kramer, v.p. in charge of production, planed out of New York Monday (3).

Don Ettlinger, who is screenplaying "Innocence," expects to leave for the Coast with the finished product Friday (7).

Leslie Ruling Baffles Studios

Hollywood, June 4.

The Joan Leslie court decision, freeing the actress from her Warner Bros.' contract, is expected to play havoc with chances of under-age femmes in seeking studio contracts.

Superior Judge Alfred Paonessa, ruling on a demurrer filed against the injunction previously granted Warner Bros. preventing Miss Leslie from leaving its employ, made the decision which is keeping legal and talent heads in the studios here awake nights.

The Los Angeles jurist ruled that while actress' original contract, signed while she was a minor, was duly approved by the superior court, studio did not obtain such approval when succeeding options were lifted "and therefore, no contract existed between Miss Leslie and Warner Bros." Immediately following the ruling, Warners announced it will appeal the decision.

Although effect of the ruling will not go hard with men players, since most of them are 21 or over when they hit studio contract lists, most talent heads here believe that if the decision is upheld in the higher courts, it will deal a heavy blow to chances of femme applicants for stardom. It is emphasized that most

(Continued on page 29)

Young, Jewel to E-L

Hollywood, June 4.

Ray Young, studio general manager, and Edward C. Jewel, art director, shifted from PRC to the newly-formed Eagle-Lion organization.

Three other PRC department heads turned in their resignations. They are Norman Cook, production manager, Betty Pagel, casting director, and Karl Hajos, musical director.

This is the kind of LOVIN' that's comin'!
Universal Presents
GEORGE BRENT LUCILLE BALL VERA ZORINA
A FESSIER-PAGANO PRODUCTION
Lover Come Back
with CHARLES WINNINGER CARL ESMOND RAYMOND WALBURN ELISABETH RISDON
LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN
Screenplay Written and Produced by Michael Fessier and Ernest Pagano
Directed by WILLIAM A. SEITER Executive Producer: HOWARD BENEDICT A UNIVERSAL PICTURE

TIME TO RETURN TO BALLYHOO

Rainy Weekends a Break for Film B.O. But Sports' Inroads May Yet Be Felt

Stormy weather during the last several weekends has temporarily postponed the usual boxoffice decline in the key cities, but has done so at the expense of the outdoor resorts and attractions. Despite the stall, however, record crowds at the seashore, ball games and other outdoor spots over the Memorial Day weekend indicate that the exhib will experience his usual summer slump this year.

Persistent rains, while cutting into theatre grosses during the weekdays, bolstered biz on weekends by keeping people in the cities. Full force of the seasonal dip in receipts, therefore, has not yet been felt. With balmy weather over Memorial Day, however, several keys reported offish biz and grosses in others cities saw marked reflections.

Rain has also caused a slowdown in the turnstiles at the ball parks but the baseball magnates are still looking forward to the biggest year in history. Total admissions in the big leagues, despite an abundance of rain, were 1,000,000 ahead of the first month of last year. More than 61,000 showed up for a night game at Yankee Stadium, N. Y., Friday (31), which was the first decent weather break for a game under the lights that Larry MacPhail's had since he installed the new lamp system. And this despite the fact that the Yankees were playing the last-place Athletics.

As film biz shapes up, the worst that can be said is that this summer will be a normal hot weather period, in the opinion of exhibitors and distributors currently trying to forecast trade trends. It's only a matter of getting back into the usual seasonal strides, since the industry has always looked for a summer slump with a resultant upbeat in the fall.

Abnormally high grosses have reversed this usual pattern for the last several years, being close to the biz enjoyed during the rest of the year. Fact that boxoffice take has been higher than ever before has given most houses somewhat of a cushion against the shock of the torrid months' dip.

Giant attendance at competing outdoor attractions was expected but the early season trek, as illustrated by the Memorial Day crowds, was the surprise. It's viewed as a fair example of what film biz is in for when the real dog days arrive.

Flocking of millions to the outdoor entertainment field is looked on as a natural result of wartime restrictions, when the public was forced to stay at home. Restricted travel occasioned by gas-rationing and the shortages of tires and other goods, all contributed to the better trade at film houses.

L. A. to N. Y.

Roy Bargy
Hal Bock
Murray Bolen
Zelma Brookov
Pat Casey
William Castle
Phil Cohan
Buddy de Sylva
Mary Edwards
Florence Eldridge
Dale Evans
Harriet Frank
Paul Jarrico
Mitchell Kowal
Ella Logan
Jeanette MacDonald
Allan Meltzer
Oscar Morgan
F. T. Murray
George Pal
Elliot Paul
John Paxton
John D. Phillips
Harry M. Popkin
Byron Price
Walter Ramsey
Ruby Rosenberg
Jack Sayers
Joe Schoenfeld
Douglas Shearer
Col. C. A. Shoop
Harry H. Thomas
Don Thornburgh
Jean Trent
Ann Triola
Arthur Van Horn
June Vincent
William Watts
Carey Wilson

Gene Kelly's 'Living'

Hollywood, June 4.

Gene Kelly's pic for Metro (Pandro Berman) has been renamed "Life's for the Living" and will be directed by Gregory La Cava with June Allyson co-starring.

This is the yarn for which Harry Kurnitz recently went to New York to get Kelly to do this picture. Central character is a returned sailor who was previously a dancer.

RRs Hurt Biz But Now Bounced Back

Business in the pictures theatres was affected by the rail strike, principally in the larger centers, and previously across the country by brownouts, but has already bounced back on a national average to where it was before, according to operating sources. Legit houses were hurt some by the rail strike, especially through a drop in advance and mail orders, but cited that it's hard to tell just how much was due to the strike since season is going into the stretch. Niteries in New York did not experience particular damage from the railway tieup.

Nightclubs had no complaint Saturday night (1) but were reported considerably below normal on Sunday (2).

plaint Saturday night (1) but were reported considerably below normal on Sunday (2).

The brownout, brought about by the soft coal strike, hurt the most in Chicago, where theatres were forced to close down for awhile and elsewhere in the face of curtailed operations while the walkout was in progress. Overall harm from the short-lived railroad strike was less serious on the whole but had noticeable effect in large cities with transient populations such as New York and Chicago. In addition to everything else, Los Angeles was injured during May by the tram strike which has since been settled, immediately pushing up grosses.

Meantime, there are other strikes and threatened walkouts which may hurt, especially if prolonged. This includes the Hudson tubes strike in N.Y., which interferes with travel by people living in New Jersey.

Long Decoration Day holiday Thursday (30) was not quite up to expectations in some localities but, on an average throughout the country, proved satisfactory.

In N. Y. several factors militated against a heavy pull on Decoration Day, headed by very balmy weather which kept people outdoors. Additionally, large crowds went to ball games and races, while others viewed Memorial Day parades. Then also 50,000 people tried to visit a part of the fleet now in the Hudson river but only 25,000 were able to get on the boats.

CPA Order Further Delays Show Biz Bldg.

Washington, June 4.

New show biz construction takes another temporary setback under orders issued last week by the Civilian Production Administration.

Because the number of priority authorizations has been outrunning available building materials, CPA ordered its regional directors to reduce their dollar value of authorizations by two-thirds for at least 45 days. No authorizations already issued will be affected, but the scramble for scarce building materials will be eased.

If this move fails to do what it was supposed to do, make more material available for home building, it may be followed up by another one. Veterans groups are currently raising the roof in D. C., charging that the vets home building is a flop because material is [illegible] channeled into commercial structures.

WARTIME B.O. TO NEED HYPO SOON

Exhibitors throughout the country, still coasting on war-born easy grosses, are failing to push local exploitation of pictures. That's the current gripe of major company top flackmen, privately airing their views. Pressbooks and other exploitation material are piling up on the theatreman's desk with the latter making no real effort to fully use the ammunition to ballyhoo films slated for local showing, the publicists complain. The exhibs fell into the bad habit during the war, it is claimed, when "all they had to do was turn on the electric lights to do top business."

Decline in showmanship became evident during the war, one exec said, when exhibitor purchases of display material sagged 40%. Slack has yet to be taken up, he added. Point made by several flackmen is that exhibs should mend their ways now when there's still velvet in the grosses. By so doing, they say, the inevitable tapering off of b.o. receipts can be cushioned.

Exhibitor practice of using local newspapermen to handle local exploitation died down during the war, it is said. With their loss through the draft and otherwise, no replacements were made because the exhibs were satisfied to let well enough alone. The theatremen themselves, flacks say, were too busy then to

(Continued on page 35)

British Story Mart Picks Up

British story market, which had sunk during the war to almost nothing as a potential source of American screen material, has picked up in both quantity and quality during the past month or so, major company story eds report. They say that quantitatively there's been an upturn of about 300% in the number of books, plays and originals being received in this country over what was coming in six months ago.

English film industry, which, prior to the war, was negligible as competition to Hollywood for story material, is becoming an important factor in bidding against American companies. With the J. Arthur Rank and Alexander Korda organizations offering real coin now, most British writers prefer to sell their wares at home, rather than to Hollywood. One reason is patriotism and the other the dual taxation they suffer by disposing of their properties in America.

New laws in England and United States which eliminate the necessity of a writer paying income tax in his homeland on a story he sells to a studio in the other country is expected to materially help the situation. Hollywood hopes it will aid in furthering the quantity of material it receives for inspection from England.

Among the stories coming in from abroad now are still a good many about the war. American companies practically refuse even to consider them. English audiences are said not to be so down on war films as Americans are, but British companies, with their eyes on the U. S. market, have thus become as reticent as Hollywood on the combat yarns.

MRS. AGER'S PM PINCH-HIT

Cecelia Ager, who was PM's first film critic when the sheet was founded six years ago, returned to that task Monday (3). She's relieving John T. McManus while he takes a two-month vacation, during which time he'll also attend the American Newspaper Guild convention. He's prexy of the New York chapter.

Mrs. Ager is wife of music publisher Milton Ager, and prior to joining PM in 1940, wrote for VARIETY.

Eagle-Lion (Pathe Tag Out) Seeks Own Selling Org; Foy's N.Y. Huddles

Col. Renews Jack Cole

Hollywood, June 4.

Jack Cole has re-signed as dance director for Columbia Pictures at a substantial increase. Cole, prior to the new pact, had considered leaving the studio to return to Broadway, but upped figure caused a change of mind.

Prior to film work, Cole did a dance act with the Kraft sisters.

Distrib-Services Deal Improved

Washington, June 4.

Film distributors have worked out a more advantageous deal for themselves in their postwar arrangements with the armed forces, which are planning to continue extensive screenings to service personnel at all bases.

Here is the deal with the Navy Dept., which is typical. Navy pays 40% of a fictitious door charge of 10c for each gob, based on an average 20,000 men seeing each print. The new contracts are the first which require a per capita payment from the Navy and, from the Navy's viewpoint, are not as good as the pre-war deals.

Industry's attitude appears to be, however, that it donated so much for free to the services during the war that it is now entitled to make a little money. While the deal is a better one than the commercial exhibitors get—considering the fact that Navy gets its pix early—Navy Motion Picture Exchange does all the handling out of the Brooklyn Navy Yard. The distribs provide no service comparable to what they give the theatres.

The Navy figures it will pay the companies $1,781,670 for prints during the fiscal year beginning July 1. It expects to buy four features a week (15 prints of each) plus accompanying newsreels and shorts, or a total of 208 features per year. Of these, 40% of the prints will be in 35m and the remaining 60% in 16m. Of the features, 90% (187 subjects) will be in black and white, while the remaining 10% (21 pix) will be Technicolor.

As the Navy figures it out, each 35m Technicolor print will cost an average of $1,074, and $552 for the cheaper 16m. In black and white, the cost per 35m print will average $501, and the price of a 16m feature will be $352. Remainder of the total will be made up from the reels and short subjects.

Goldwyn-Mrs. Fairbanks Renew Lease on Studio

Hollywood, June 4.

Samuel Goldwyn has concluded a 20-year leasing deal with Lady Sylvia Ashley, former wife of Douglas Fairbanks, Sr., for 50%, of the Goldwyn studio. Control of the other 50% is held by Mary Pickford. New lease begins November, 1948, when present one runs out.

Lady Ashley, who is in London, was represented here by her lawyers.

N. Y. to L. A.

Ingrid Bergman
N. J. Blumberg
A. Pam Blumenthal
Helen Colton
Jack Davies
Martin Field
Mrs. Verbina Hibbard
S. Barret McCormick
Gradwell Sears
Ben Selvin
David O. Selznick
Edward Sherman
Mike Todd
J. J. Unger

Eagle-Lion Co. has plenty of coin available to back independent production and is currently shopping around to tie up with filmakers on production-distribution deals. So says Bryan Foy, studio head of E-L. He's in New York, along with Aubrey Schenck, his assistant, for huddles with Robert S. Young, Pathe Industries' official, Robert Benjamin, general counsel for P-E, and Arthur Krim, Benjamin's legal associate. Chief business for the conferees will be the selection of a sales head for the new organization, Foy disclosed.

In deals with indie producers, Foy said, E-L's studios, now under extensive expansion, would be available should shooting space be required by the producer. Additionally to putting coin into these productions, the company would also handle domestic and South American distribution. Under an existing pact, foreign distribution of all E-L pix would be the job of the J. Arthur Rank organization.

Foy plans to stay in New York for 8-10 days but will extend the time if a sales chief is not tagged within that period. While here, he'll be on the hunt for story material and acting personnel. Despite reports, the company is not actively in quest of a president to head the outfit, Foy said. Pressing need is for a sales force so that E-L can start releasing schedules in the fall, he added.

3 Ready By Sept. 15

On this score, the company expects to have three films in the can by Sept. 15, Foy stated. First two to go before the cameras in July will be "Repeat Performance" with Franchot Tone and "Its a Joke, Son" starring Kenny Delmar (Senator Claghorn). Studios rigged with eight stages has capacity output of 22 pix yearly. No figure for the first year's production will be set until the sales head is chosen, Foy said.

Foy disclosed that the name Pathe-Eagle-Lion was changed back to Eagle-Lion because RKO squawked, claiming Pathe is its own label. Foy reiterated previous statements that PRC, also controlled by Pathe Industries, would not be liquidated because of the formation of E-L. Latter company plans to use PRC physical distributing facilities but no merger further than that are in the cards, Foy said. PRC, in turn, will sell its own product.

100G Studio Facelift

Hollywood, June 4.

Reconstruction campaign at Eagle-Lion starts off with a $100,000 face-lift and more building to be done as soon as the Government greenlights material and equipment.

James T. Vaughn, production manager, has programmed construction of a new wardrobe building, dining room, dubbing room and consolidation of two small sound stages into one big one.

Seidelman's PRC Post Refutes E-L Merger Talk

Appointment of Sam Seidelman to the PRC post of foreign manager is further refutation of any impending "merger" between PRC and Eagle-Lion. According to PRC's h.o. execs., PRC would not be projecting plans for expansion of its production and distribution facilities if the firm's liquidation was in the works. Lloyd L. Lind, PRC veepee, also flatly denied reports that Sig Neufeld had or was pulling out of the company to organize a new producing-distributing organization.

Seidelman, who started work on Monday (3), was formerly manager of the Latin American division for United Artists and before joining UA in 1931 was with Paramount. Job at PRC will be to establish overseas exchanges and equip them with required manpower.

VIDOR GETS COL. 'HEART'

Hollywood, June 4.

Columbia assigned Charles Vidor to direct the Virginia Van Upp production, "My Empty Heart," starting early in July.

This is the kind of FEUDIN' that's comin'!

He claimed men were "DIFFERENT"..

Till she went "WOLFIE" on the Town!

Universal Presents

GEORGE BRENT LUCILLE BALL VERA ZORINA

A FESSIER-PAGANO PRODUCTION

Lover Come Back

with CHARLES WINNINGER CARL ESMOND RAYMOND WALBURN ELISABETH RISDON
LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano
Directed by WILLIAM A. SEITER Executive Producer: HOWARD BENEDICT A UNIVERSAL PICTURE

'LEASING' SCRIPTS OLD PIX IDEA

Screen Writers Guild's Licensing Proposal Bound to Curb 16m Pix

Steadily increasing demands by the Screen Writers Guild for licensing their properties to film producers, instead of selling them outright, and for a separation of copyrights, are currently being viewed apprehensively by those film companies already in, or now planning, foreign 16m programs.

At a recent open meeting of the SWG, the writers proposed that in any contract where a member of the Authors' League of America, parent body of the SWG, grants a producer the right to make a picture based on his story material, there should be granted "only the right to produce and exhibit, within a stated period, a single motion picture on 35m film in the English language . . . Such rights shall be in the form of a license, limited as aforesaid, which shall cease on the expiration of a fixed period of time."

SWG prexy Emmet Lavery pointed out at the time that the minimum basic agreement, under which the SWG operates, applies only to employment conditions and thus covers mostly only screen writers hired by studios to adapt the work of other writers for the screen. Because SWG desires the new formula to be applied to all writers, it's petitioned the exec council of the league to arrange a joint committee among the member guilds to huddle on the subject. Member guilds, in addition to SWG, include the Radio Writers' Guild, the Dramatists' Guild and the Authors' Guild.

If the writers can force their proposal on the studios, it's felt that the foreign 16m programs will suffer especially. With the idea calling for an original contract to cover a 35m film, the studios would have to lay out additional money to obtain 16m rights to the same story. And, since most of the majors contemplating foreign 16m distribution plan to dub the picture in the language of the country for which it's intended, the "English language" clause will also hit hard.

Other Effects

Proposal's time limit period might also have deleterious effects. With their foreign markets practically cut off during the war, most majors now have a tremendous backlog of pix that they're priming to move into the foreign territories as soon as trade restrictions can be lifted. And, since no company will export a 16m version of a film until the 35m version has exhausted its playing time in the same territory—because of the desire to protect their 35m accounts — the exportation of 16m prints might be delayed in some in-

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Dantine, Actor-Newsman Exiting WB, to Freelance

Helmut Dantine, just returned from a 10-week tour of Europe as a correspondent for Look mag, said that he recently accumulated enough points to get out of his Warners contract and expects to return to Hollywood next fall as a freelance actor and director. Dantine, who was Warners' favorite Nazi fanatic in about a half-dozen pix, stated he was looking for a satisfactory part in a film that "says something."

Dantine revealed that, prior to coming here as a refugee from Nazi persecution, he had been an anti-Nazi political leader in his native Austria. He was chairman of the Democratic Austrian Youth Movement in Vienna which supported Kurt Schuschnigg, Austria's last chancellor before Hitler took over. Dantine's first article on conditions in Europe is skedded to appear in Look next month.

WALLIS' LIZ, NOT PAR'S

Because Lizabeth Scott, who guested on the Kate Smith radio program Friday night (31), was introduced as a Paramount star, Joe Hazen, prez of Hal Wallis Productions, registered an official squawk with Par. Actress is under contract to Wallis.

There have been prior complaints due to inadvertent mention of Miss Scott as a Par star.

Donna Reed to Liberty

Hollywood, June 4.

Liberty borrowed Donna Reed from Metro for two more pictures, one to be produced in 1947 and another in 1948.

Actress is currently working as femme lead opposite James Stewart in the Frank Capra production, "It's a Wonderful Life."

After Frisco Foldo (Police), 'The Outlaw' Reopens to Smash Biz

Maintaining its tremendous b.o. power, "The Outlaw" smashed to all kinds of records in the three-theatre day-date engagement which opened in San Francisco last Wednesday (29). Playing the United Artists, Esquire and Tivoli, with a combined capacity of 3,300, "Outlaw" looks set for around $80,000 on the week. It had $58,656 in the till up to Sunday (2) night.

Accounting in part for the amazing figures, of course, was the publicity resulting from the closing of "The Outlaw" by the police, April 23, and the arrest of the manager of the United Artists theatre, where it was playing. It ran for just one day. Case was taken to court and the right of the house to show the picture upheld. As soon as possible thereafter, Harry Gold, sales chief for producer Howard Hughes, arranged the three-ply re-premiere.

Another peculiar quirk to the high grosses is the fact that this is actually a repeat engagement for "The Outlaw." San Francisco is the one town where it had a previous run, playing an eight-weeks' engagement at the Geary and Tivoli theatres in 1943. At that time it took $166,000 out of S. F.

Opening day last Wednesday at the UA was $592 bigger than the $4,238 pushed across the sill on the April 23 date—an added indication of the publicity power of police action. Figures for the first five days at the three houses were: Wednesday, $12,495; Thursday, $12,709; Friday, $10,607; Saturday, $12,379 and Sunday, $10,466.

'OUTLAW' NO TRAILER FOR 'YOUNG WIDOW'

Anticipation that the second Jane Russell picture, "Young Widow," would greatly profit by the publicity the star received in "The Outlaw," hasn't proved true. Film, produced by Hunt Stromberg for United Artists release, hasn't played any key cities yet, but grosses in a flock of other towns have been moderate, in no way reflecting the tremendous biz hit by the embattled Howard Hughes production.

In practically all the dates played by "Widow"—Dayton, Toledo, Salt Lake City, Wilmington, Reading and Harrisburg—the picture has preceded "Outlaw." Ads stressed that this was the opportunity for the public to get its first gander at the heavily-plugged player, but theatre-goers were apparently interested only in her performance in the Hughes picture.

"Widow's" initial key city date is Detroit this week.

'Adult' Category Must Be Billed, Ontario Rules

Toronto, June 4.

As a result of the recent agitation by reform groups, the Ontario exhibitors will be required to bill features as "adult entertainment" when this classification is made by the province's censor board. Government measure became effective on June 1, and the description of type of pic must be prominently displayed in all ads.

OTHER VALUES MORE IMPORTANT

By JACOB WILK

(Eastern Production Head of Warner Bros.)

The article in recent VARIETY concerning the "leasing" instead of buying of film rights to plays and other screen material was read in this precinct with a great deal of interest, not only because of its general subject matter, but chiefly because Warners was marked as having already started the practice of "leasing." We are not entitled to this credit. Picture deals with a time restriction were common back in 1914 and 1915, and proved generally unsatisfactory to authors and producers alike. I think VARIETY, by claiming the practice will probably become universal in a few years is sticking its neck out further than an india-rubber giraffe.

In the first place, VARIETY—and, presumably, the authors—forget one salient fact: restricting the sale of rights to a limited number of years is the same as adding extra money to the asking price, because the film company is getting less value for its money, and taking a greater risk.

Under an outright sale, the film company can pick the most favorable period to produce and release the picture. The picture can run longer, with a better chance of getting back the investment and a profit to keep us in the business of buying stories.

There are always pictures that don't get back their negative cost—and a reissue, or a more successful remake, years later, may enable the company to recover its investment. Rule out these safeguards, with a "leasing" gimmick, and the film com-

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HUGHES' ODD 'OUTLAW' ADS IN JULY NAT'L MAGS

Unusual ad for "The Outlaw" has been set by producer Howard Hughes to break in July issues of a flock of national mags. It's a full-page cartoon, divided into seven blocks, first of which states: "Here's why this thrilling new picture has been kept off the screen for two years."

Second block is a drawing of a studio set, with Hughes sitting in the director's chair saying, "O.K. boys, that's it." Underneath is the explanation: "1944 — Hughes completes 'The Outlaw'." Actually, it was completed in 1941.)

Few blocks later is a drawing of a theatre, with the note: "June, 1944—'Outlaw' World Premiere is held at San Francisco. Picture breaks every existing record. Held over for eight weeks. Plays to more than 300,000 people." (Original San Francisco engagement was in February, 1943.)

Drawing of stars Jane Russell and Jack Beutel clinching in a pile of hay, with the word "Censored" across it, is captioned: "Then 'The Outlaw' is banned by the censors. But rather than cut a single scene from the film, Hughes withdraws it from the theatres of the world." Next picture is of the producer standing in front of a theatre, telling reporters: "I'm going to fight this battle to the finish and make sure that the public sees the picture exactly as I made it."

Final box is an enlarged drawing of Miss Russell and Beutel lying in the haypile with the caption: "Now, at last, exactly as filmed."

Also breaking in July magazines is a full-page ad in color, featuring a large, voluptuous pose of Miss Russell. It originally carried the line at the bottom: "How would you like to tussle with Russell." Most mags, however, have demanded that it be removed or changed before accepting the copy.

HODIAK BACK ON PAY

Hollywood, June 4.

John Hodiak, Metro star, is back on the payroll after a suspension of four weeks.

Actor's layoff was the result of his refusal to accept a picture assignment.

Authors' Guild Presses Film, Tele Rights, Pushes 'Leasing' Scheme

Tetzlaff's 1st at RKO

Hollywood, June 4.

Ted Tetzlaff's first director job under his RKO contract is "Riffraff," based on the Martin L. Rackin yarn, "The Big Angle."

Nat Holt production will co-star Anne Jeffreys, Pat O'Brien and Walter Slezak.

F.L. Harley Shifted To Paris by 20th; London For Art Silverstone?

Francis L. Harley, for the last 10 years 20th-Fox managing director in Great Britain, has been made managing director for Europe, Scandinavia, the Middle East and all of Africa as far south as the equator, appointment being made this week by Murray Silverstone, 20th-Fox International prexy. No appointment has been made thus far to the post vacated in Britain by Harley. Arthur Silverstone, homeoffice representative to the foreign division, is currently in London, but the company's N. Y. office would not admit that he would move into Harley's old position.

Silverstone disclosed that Harley, who has been in N. Y. for several weeks for homeoffice confabs, has been invited to become a 20th-International veepee. Also that Harley's unexpired contract has been extended for seven years. A veteran in the foreign field, Harley is one of the best-liked American foreign managers in England, having been able to straighten out several disputes over film terms there in recent years.

Harley will headquarter in Paris. Silverstone said that Harley's new post is definitely one of the most prominent and significant ones in relation to the company's postwar operations abroad.

BRACKEN TO STURGES, THEN POSSIBLY INDIE

After more than five years with Paramount, Eddie Bracken leaves that studio effective July 1 to make one picture for Preston Sturges, following which he will begin producing on his own. Latest addition to the parade of independent producers is currently in New York, following a series of theatre dates across the country.

Due to return June 10, Bracken will make one more pic for Paramount, a musical on loanout to Andrew Stone. Following termination of his Paramount ticket, comic will go into "Wizard of Whispering Hollow," to be produced and directed by Sturges. Plans are already in the hopper for Bracken to start his own "Hambletonian," a story of the sulky track at Goshen, N. Y. Dicker is on with Barry Fitzgerald to play the top supporting role in the nag flicker.

Reason given by Bracken for the move is that his two top pictures, "Miracle of Morgan's Creek" and "Hail the Conquering Hero," were both made under the Sturges aegis, and following his "Whispering Hollow" effort he will probably work under the advisement of that producer-director.

While in New York Bracken will read a couple of plays and appear on the "Continental Celebrity Club," "Theatre of Romance" and "Stairway to the Stars." Last show will feature Bracken's own composition, "Love Waltz," played by Paul Whiteman.

LORD DRAWS 'SANDS'

Hollywood, June 4.

Metro handed production reins on "Mr. Sands" to Robert Lord, making a total of four features on his shooting schedule.

Others on the list are "Coquette," "The Forsythe Saga" and "Three O'Clock Dinner."

Exec council of the Authors' Guild, continuing to press the film industry for the right to license story materials instead of selling them outright, and for separation of copyrights for films and television, will meet in N. Y. today (Wednesday) for further huddles on the question. Another meeting has been scheduled for Los Angeles later this month. Both will be devoted to working out the best means of obtaining the two rights.

Acting under its basic assumption that no writer should ever be forced to give up rights to his material to anyone not in a position to exploit it, the council is preparing to ask for the retention of full tele rights in the hands of the author, separate and apart from his assignment of film rights. Since film companies are temporarily restrained by the American Federation of Musicians from producing any pictures for television, the Guild feels that this is the propitious time to press its point in expectation of the major part that films are expected to play in video's future.

Embraces Everything

All guilds in the Authors' League, parent body of the Authors' Screen Writers', Radio Writers' and Dramatists' Guilds, have already won their point with radio. Playwrights in the Dramatists' Guild, too, have settled with the television broadcasters, Guild recently signed a deal with NBC television to try out plays experimentally on video.

DG has also won a split clause with the film companies, under which the playwrights reserve the right to live presentation of their works on television, with the film studio retaining the right, at present, for screen presentation of any play it's bought rights to. Guild is also expected to fight for full separation of copyrights in this instance sometime in the future.

Film companies, in the opinion of League execs, are the only ones left who want to purchase rights to story materials that will last forever. Already committed to selling too much, the various guild members are facing increased pressure from film story buyers. Buyers are especially tough on new writers trying to break into the big time or on those seeking to make a comeback and it's these, especially, that the League wants to protect with its proposed copyright changes.

Sears and Selznick West, Unger Follows Next Day

David O. Selznick and Grad Sears left New York Monday (3) for Hollywood. Selznick, vacationing in the east for the past six weeks, originally intended to leave for the Coast about 10 days ago, but was delayed by illness. He spent most of the past week recuperating at the home of William S. Paley, CBS topper, in Manhasset, L. I.

Sears, distribution chief of United Artists, in which Selznick is a partner, will huddle with the company's owners preliminary to the annual meeting of UA stockholders in New York next Tuesday (11).

Joe Unger, UA salesmanager, left New York yesterday (Tuesday) for the Coast to join Sears. They'll return over the weekend, in time for the meeting next Tuesday.

K.C. Books Special Shows

Kansas City, June 4.

Uptown, Fox-Midwest first run spot, will experiment this month with an "extra show" policy. Two special shows have been booked for June 29. If they work out, they may become a once-a-month regular stunt.

For the first show, a morning kiddie matinee, a big cartoon show will be used.

Cartoon show intact has been booked to follow in 10 other houses of the Fox city string.

The Uptown also will combine vaude with film in a play for the bobby sox trade with a "Jive and Boogie Show" midnight, June 29.

This is the kind of KISSIN' that's comin'!
They're getting their lips together for the GAYEST KISS OF THE YEAR!
Universal Presents
GEORGE BRENT LUCILLE BALL VERA ZORINA
A FESSIER-PAGANO PRODUCTION
Lover Come Back
with CHARLES WINNINGER CARL ESMOND RAYMOND WALBURN ELISABETH RISDON
LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN
Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano
Directed by WILLIAM A. SEITER Executive Producer: HOWARD BENEDICT A UNIVERSAL PICTURE

United Theatres (Illinois) Opens Drive to Balk 10% Theatre Tax

Chicago, June 4.

Vigorous campaign to defeat the proposed 10% tax on theatre admissions in Illinois, brought up as a means of financing a state soldiers bonus, was begun last week by United Theatres of Illinois, with Ed Zorn, Pontiac, Ill., prez of the indie group, urging upon members that the most effective single thing they can do to defeat the tax is to enlist the cooperation of their patrons.

"Merely asking theatre patrons to write their representatives is not enough," Zorn wrote members of UTOI, "because they'll forget it. You must put on a campaign in your theatre to flood your legislators with personal letters of protest from your patrons."

Zorn suggested that exhibs install booths or desks in their lobbies, with signs prominently displayed telling customers about the proposed tax and asking them to protest the levy to their legislators. Also suggested that names and addresses of each Representative and Senator in the individual exhib's district be displayed conspicuously, and that patrons be provided with postcards, paper, envelopes and stamps—"but have each patron do his own writing, and be sure he signs it."

"It's the individual and personal letters from their constituents (your theatre patrons) that carry weight with the legislators," Zorn's letter continued. "It's his own voters who are speaking their minds in these letters. Have throwaways printed explaining the tax, and get the widest possible distribution. Give them to the kids to take home to their parents. Kids are interested—they'll be taxed also."

PAR'S $25,000 SALES PRIZES FOR '34TH YR.'

Though not as yet made official, understood that Paramount will allocate as much as around $25,000 in prizes to members of its selling force showing best results in this fall's sales drive, to be known as "Paramount's 34th and Greatest Year." Push will extend from Sept. 1 to Nov. 30.

Charles M. Reagan, v.p. over distribution for Par, flies to Portland, Ore., Friday (7) to attend the first of four Coast sales powwows. The others Reagan will sit in on, together with George A. Smith, western division sales manager, will be Seattle June 10, San Francisco June 12 and Los Angeles June 14-17.

Other division managers are conducting meetings on the drive. James J. Donohue, central head, held one in Indianapolis last Saturday (1) and will have others in his territory later this month, while Hugh Owen tees off his meetings in New Orleans tomorrow (Thursday). Earle Sweigart, who started sessions in the middle east last week, will hold meetings later in the month in Philadelphia, Washington and Pittsburgh.

Hugh Braly, district manager at Denver, and Albert M. Kane, in similar post at Boston over New England, are co-captains of the Par sales campaign.

SEG INKS WITH INDIES, 1ST EXTRAS GUILD SHOP

Hollywood, June 4.

Screen Extras Guild signed interim agreements with the Society of Independent Motion Picture Producers and the Independent Motion Picture Producers Assn., achieving an industry-wide guild shop for atmosphere players for the first time in Hollywood history.

Agreements are similar to that previously signed with the major studios. James F. Haning, SEG executive secretary, is negotiating permanent contracts covering wages and working conditions.

SPG, MPSP Hearing Starts Thurs. (6)

Hollywood, June 4.

Hearing on bargaining election of Screen Publicists Guild and Motion Picture Studio Publicists starts Thursday (6) before the National Labor Relations Board. SPG seeks industry-wide balloting of working praisers, while IATSE local of MPSP wants producers to hold election only in nine major studios.

Dare Wins 'Variety Girl'

Hollywood, June 4.

Danny Dare will produce and George Marshall will direct "Variety Girl," a filmusical to be made by Paramount in collaboration with the Variety Clubs of America.

Billy Daniels and Sammy Ledner are mapping out dance routines for the show, which will entail work by most of Paramount's stars and featured players. Picture will function doubly as an entertainment and a benefit for Variety Clubs.

Connors Urges 20th Salesmen to Find 'Rich Harvest of Hidden $'

Citing that there is a rich harvest of hidden dollars at the disposal of salesmen who have the will and determination to go after them, Tom J. Connors, v.p. over sales for 20th-Fox, has worked out an incentive bonus plan for the men who sell film, based strictly upon individual performance. This supplements the one, two or three-week salary allotments paid all employees of branches on three continuing sales drives each year. The 5% overage payments on these drives, however, will be eliminated.

Under the Connors plan, based upon their personal effort, salesmen will receive a bonus of $100 for reaching their individual total quota for the drive period, currently being one which ends Aug. 24. For dollars in excess of quota salesmen will receive a bonus of $150 or a fraction thereof, for each additional week's quota delivered during the drive period.

For example, if a salesman has a quota of $2,000 per week in a 17-week drive, he will receive $100 for delivering $34,000 of business. If he should deliver $36,000, his compensation would be an additional $150 or a total of $250; or if he delivered $38,000, his total bonus would be $400 and so on. Payments for fractions of a week over delivery will be calculated according to the percentage that these fractions represent of a whole week's quota.

In a letter to all salesmen informing them of the bonus, Connors stated "the fate of this plan lies entirely in your hands," adding "frankly I am not interested in any formula, good or bad, that does not pay off and when this drive is over, we shall see to what extent it fulfills this essential requirement. It may show up some bugs that will require modification or correction but its continuance depends entirely upon your ability to build your distribution along the lines outlined in this letter."

Connors pointed out that during the years in which 20th's three annual drives have been in operation, he has watched carefully the working of the 20th formula, especially as it has affected the earnings of the salesmen. Stating that while it is generally recognized that these contests have paid off handsomely, 20th's distribution head notes that "there is no doubt that the payments, based as they are on team performance alone, have not accrued in proper proportion to the individual salesmen."

Edna Ferber's 'Great Son' Mike Todd's First for U

Hollywood, June 4.

Mike Todd's initial production for Universal release will be "Great Son," Edna Ferber story. Todd, currently in the east, paid $200,000 for pre-publication rights to the novel. Story is now being scripted by Florence Ryerson and Colin Clements. Two vets have also written a musical based on the life of Stephen Foster, titled "Oh, Susanna," which is on Todd's future Broadway production list. Al Jolson at one time was mentioned for it.

On his return east, Todd stopped off in Chicago where his "Up in Central Park" is current at the Shubert. U recently bought rights to "Park" for Deanna Durbin and has assigned Felix Jackson to produce the film. Todd also sold the screen rights of "Mexican Hayride" to Universal for Abbott & Costello.

M-G's Troupes on Road

Hollywood, June 4.

Metro has three companies working on location, with departure of Richard Thorpe and troupe for Michigan to shoot the Esther Williams starrer, "This Time for Keeps."

Meanwhile, "High Barbaree" is in work at King City, Cal., and "A Woman of My Own" at Monterey.

Machinists' Beef In Studios Goes To NLRB Appeal

Hollywood, June 4.

Members of International Assn. of Machinists, Lodge 1185, are filing unfair labor charges with the National Labor Relations Board as a result of the discharge of two mechanics.

Elmer Johnson was dismissed by Warners and William Zimmerman by Metro when American Federation of Labor members refused to function while these two non-AFL workmen were on the job. The non-cooperative idea went into effect last Wednesday by order of the Los Angeles Central Labor Council, which decreed that AFL machinists were not permitted to handle machinery processed by members of the IAM, which recently withdrew from the AFL.

For a time there was talk of picketing by non-AFL workmen and a threat of an industry-wide strike, but that procedure has been stalled off by the appeal to the NLRB. It will be several days before the appeal is decided.

Equal Availability Demanded by Twin Cities If Price Is Same

Minneapolis, June 4.

Twin City independents are demanding equal availability with Minnesota Amus. Co. (Paramount) neighborhood houses when admissions are identical. Attention of distributors has been called to the findings in the Jackson Park (Chicago) case.

Under present clearance, Minnesota Amus. neighborhood theatres have seven days over corresponding independent houses with the same admission scale. North Central Allied, the independents' organization, acting in behalf of the Minneapolis and St. Paul independent neighborhood exhibitors, now has served an ultimatum that "the unfair discrimination must cease."

The Twin City independent exhibitors' group also was to meet to discuss a proposed nickel tilt in admission prices all along the line. Leaders of the group have been trying unsuccessfully to get the Minnesota Amus. company to take the lead in the scale boosting. John J. Friedl, president of the Paramount circuit, however, declares he is satisfied with present operations and, in the face of the independents' pressure, is holding firm to maintain the present level unless inflationary influences become so great as to make action mandatory.

Joe Breen Will Rule On Rank's 'Bedelia' Finale

Armed with alternate endings to the John Corfield-J. Arthur Rank film "Bedelia," Isadore Goldsmith, British producer, arrived in New York yesterday (4) on his way to the Coast. Goldsmith will rendezvous with Joseph Breen, head of the Production Code Administration, to thrash out the question of which ending to "Bedelia" will be chosen. Breen previously nixed a suicide windup for the leading lady as contrary to code provisos.

Second curtain sequence which the PCA chief favors for "Bedelia" has her turned over to the law. Goldsmith will argue that it destroys the story effect in an effort to win Breen over to the suicide motif. The Rank organization ran into similar trouble last week when "The Wicked Lady", a Universal release in the U. S., was turned down by the PCA.

[Review of "Bedelia" with its original suicide ending appears on page 13 of the current issue. An outline and appraisal of the story development is included in the review.]

Schine Circuit Presses for Hearings As Need for Realignment Plan

13G Philly Robbery

Philadelphia, June 4.

Thieves broke into the home of Frank Blum, local indie, Sunday night (2), and carted away a safe containing $2,000 in cash, $6,000 in negotiable bonds, and $3,000 worth of jewelry. The cash comprised receipts from Blum's two theatres, the Stonehurst and the Sedgewick.

Robbers also forced the door of the Penn, South Philadelphia, and blew open a safe in the theatre office and escaped with about $900 in receipts. They also got away with a projection machine valued at $500.

2 Different Proposals Increasing Par Stock Offered Stockholders

Proposals for increase of authorized capital stock, establishment of a definite number of directors, and a change in the by-laws of the corporation wiping out the present manner of choosing board members, will be voted upon at the annual meeting of the stockholders of Paramount to be held in New York June 18, according to a notice and proxy statement sent to stockholders last week.

In an accompanying letter signed by Barney Balaban, president, it is pointed out that, except for the proposal to split the stock two for one, proposals are all in the way of tidying up Par's capital structure. He pointed out that the first and second preferred stocks were originally authorized and issued a number of years ago but have been redeemed, adding that "as there is no further need for the authorized and unissued shares of either class, I believe it is well to eliminate them." There are 44,211 shares of first preferred of par value of $100 each and 5,819 shares of second preferred at a par value of $10 each.

If the stockholders vote the elimination of these shares, the authorized capital stock will be increased to $9,000,000 and 4,544,200 new shares of common issued. Should stockholders not vote the elimination, Par proposes an increase of the authorized capital stock to $13,479,290 and issuance of 4,542,851 new shares of common.

Stockholders will be asked to authorize a permanent board of directors of 16. Up to now the board has called for an indefinite number, being not less than 16 nor more than 18. However, the board has consisted of 16 rather than 17 or 18 since 1935.

Statements to stockholders list the salaries of Par execs and directors, headed by the $189,083 paid Henry Ginsberg, v.p. and general manager in charge of studio operations, during the past fiscal year. Balaban received $156,000, plus pension trust benefits of $28,250, while Y. Frank Freeman, v.p. in charge of production and a director, received $130,000, plus $10,797 in pension trust benefits. Adolph Zukor, chairman of board, who's not eligible to the pension trust, received $159,400.

Largest stockholder among Par execs as of April 30 last was Stanton Griffis, chairman of the executive committee, who then held 4,600. Balaban is listed as then holding 2,000 although in addition owning $2,000,000 aggregate principal amount of 2¾% convertible notes of the corporation.

Leonard Goldenson, v.p. over theatre operations, held 1,600, while Austin C. Keough, v.p. and general counsel had 1,000. Charles M. Reagan, v.p. over distribution, was not listed as owning any Par stock as of April 30 last.

Miami, N.Y., Case Today

Trial of Ben Brodie, operator of the Miami theatre (N. Y.) for alleged violation of the obscenity laws is slated for today (5) before three judges in the court of special sessions. Charges were preferred against Brodie by N. Y. License Commissioner Benjamin Fielding following a raid on the house and suspension of Brodie's license.

Raid allegedly disclosed that a number of "hot shots" had been added to "Guilty Parents," a film then being screened, after review by the board of censors.

Buffalo, June 4.

Schine Chain Theatres, Inc., moved before Judge John Knight in federal court here last week for appointment of a special master to hold hearings and take testimony as to the present methods of operation of the Schine circuit.

Arthur Garfield Hays of New York City, appearing as special counsel for Schine, argued to Judge Knight that such a rehearing was a necessity in order to acquaint the court with present alleged legal methods and conditions of the Schine theatres' operation as contrasted with methods and conditions previously existing and testified to in the Government's anti-trust suit. As a result of the latter the Court held Schine to be guilty of the violations of the Clayton and Sherman anti-trust acts.

It was claimed by Hays that such a re-examination of the situation was a necessity because, unless the court ascertained and was familiar with the present methods of operation of the theatres, any plan of realignment or reorganization which might be imposed on the Schine chain by the court might turn out to be pointless and unfair, especially in view of the claimed present rectification of the former practices and matters complained of by the Government.

Reserves Decision

Judge Knight reserved decision in the motion, indicating, however, that, in his opinion, to do what Hays requested would mean a reopening and rehearing of practically the entire case, which consumed several months of trial last summer. Robert Wright, special Government prosecutor for the Department of Justice, who conducted the case originally, did not appear on the motion, his office being represented by George Grobe, Buffalo U. S. Attorney, who merely stated that the Government's position remained unchanged in spite of the motion or the matters upon which it was based.

Schine Proposal

At the same time the Schine counter-proposal to the Government's plan for realignment and reorganization of the Schine chain was officially filed and made public in court records. Generally, its outlines are as reported in VARIETY two weeks ago. Schine's counter-proposal suggests several alternative plans, the outline of each being similar but differing in various operational details and in the identity of the beneficial ownership of the proposed controlling corporations. They envisage one corporation for Schine's New York State theatres, the ownership of which is to be vested in J. Myer Schine; a second corporation composed of Schine's Ohio theatres, to be controlled by Louis Schine; and a third corporation, including all Maryland, Kentucky and Ohio theatres booked out of Cincinnati, to be owned and controlled by Hildegard and Martha Schine (wives of J. Myer and Louis, respectively).

The purpose of the plans appears to be that their adoption would effect a split of the Schine chain of theatres into three separate intrastate groups, each doing business chiefly within state lines, only thereby eliminating the interstate feature of their operations.

BEN LYON TO TOP 20TH TALENT DEPARTMENT

Hollywood, June 4.

Ben Lynn, currently in England, succeeds Rufus LeMaire as executive talent director at 20th-Fox. LeMaire recently resigned to join International Pictures as Bill Goetz's aide.

Marcella Kemp will function as Lyon's executive assistant while Robert Palmer, William Mayberry and James Ryan will remain on the 20th-Fox lot as casting directors.

20th Adds N. Y. Scouts

Anderson Lawler and Lee Strassberg have been added to the talent department of the 20th-Fox home-office, Joseph Pincus, department chief, announced last week.

Lawler recently produced "Somewhere in the Night," a John Hodiak starrer. Strassberg, a former director of the Group Theatre and Theatre Guild, will act as coach and test director in conjunction with Burk Symon.

This is the kind of BUSINESS that's comin'!
Lover Come Back
Lover Come Back
A FESSIER-PAGANO PRODUCTION
with CHARLES WINNINGER CARL ESMOND RAYMOND WALBURN ELISABETH RISDON
LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN
Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano
Directed by WILLIAM A. SEITER Executive Producer: HOWARD BENEDICT A UNIVERSAL PICTURE

Anna and King of Siam

Los Angeles, June 1.

20th-Fox release of Louis D. Lighton production. Stars Irene Dunne, Rex Harrison, Linda Darnell; features Lee J. Cobb, Gale Sondergaard, Mikhail Rasumny, Dennis Hoey, Tito Renaldo, Richard Lyon. Directed by John Cromwell. Screenplay, Talbot Jennings and Sally Benson; based upon biography by Margaret Landon; camera, Arthur Miller; music, Bernard Herrmann; editor, Harmon Jones; special photographic effects, Fred Sersen. Tradeshown in Los Angeles, May 31, '46. Running time, 128 MINS.

Anna....Irene Dunne
The King....Rex Harrison
Tuptim....Linda Darnell
Kralahome....Lee J. Cobb
Lady Thiang....Gale Sondergaard
Alak....Mikhail Rasumny
Sir Edward....Dennis Hoey
Prince (as a man)....Tito Renaldo
Louis Owens....Richard Lyon
Moonshee....William Edmunds
Phya Phrom....John Abbott
Interpreter....Leonard Strong
Prince (as a boy)....Mickey Roth
Beebe....Connie Leon
Princess Fa-Ying....Diana van den Ecker
Dance Director....Si-Lan Chen
Miss MacFarlane....Marjorie Eaton
Mrs. Cartwright....Helena Grant
Mr. Cartwright....Stanley Mann
Captain Orton....Addison Richards
Phra Palat....Neyle Morrow
Government Clerk....Julian Rivero
Siamese Guard....Chet Voravan
Amazon Guards....Dorothy Ching, Jean Wong

Socko adult drama, "Anna and the King of Siam" is a rather faithful screen adaptation of Margaret Landon's biography, intelligently handled to spellbind despite its long footage. Standout performances, scripting, direction and production contribute to the full measure of success it will enjoy. With the type of exploitation and selling "Anna" is certain to be handed, it is a cinch for big and sustained grosses.

"Anna" is solid handling of a biog subject that, in its entirety, could have been just as boring as it is interest-sustaining. "Anna's" charm and appeal to audiences don't rely on deliberately built peaks of high action. Rather it tells a straight-forward narrative, bringing in the natural humor, suspense and other dramatic values of the story of an English widow who finds herself confronted with the many problems of educating the children and some of the wives of the King of Siam. The monarch, himself, needs some education, and Anna sees that he gets it.

Script builds fascinating adult interest without ever implying that relationship between teacher and pupil goes beyond the friendship stage. The manner in which film is turned out in all departments makes this substitution for romance entirely satisfactory. The carefully written screenplay by Talbot Jennings and Sally Benson is packed with delightful incidents, sly humor and intense dramatic moments. John Cromwell's direction makes the most of the solid script basis, skillfully playing with tears, chuckles and drama, and getting the most from the potent cast.

Irene Dunne does a superb enactment of Anna, the woman who influenced Siamese history by being teacher and confidante to a kingly barbarian. Rex Harrison shines particularly in his American film debut, making a notable success of a difficult role. It's a sustained characterization of the King of Siam that makes the role real. Linda Darnell, third star, has little more than a bit as one of the king's wives, who incurs his displeasure and is burned at the stake. She does well.

Standouts among the featured cast are Lee J. Cobb and Gale Sondergaard. Former, as the king's minister, and latter, as a cast-off wife sock over commanding performances. Mikhail Rasumny, Dennis Hoey, Tito Renaldo, Richard Lyon, Leonard Strong, Mickey Roth and Addison Richards are among the others who lend excellent service to making this top-flight film entertainment.

Louis D. Lighton's production has polish and reflects wise budget expenditure. Only thing that could have been added would have been color, the costumes and settings lending themselves to tint treatment. Arthur Miller's lensing complements the players and physical appurtenances of the production, and Bernard Herrmann's score is an effective aid to the mood. *Brog.*

Two Smart People
(ONE SONG)

Hollywood, June 4.

Metro release of Ralph Wheelwright production. Stars Lucille Ball and John Hodiak; features Lloyd Nolan, Hugo Haas, Lenore Ulric, Elisha Cook, Jr. Directed by Jules Dassin. Screenplay, Ethel Hill and Leslie Charteris; story, Ralph Wheelwright and Allan Kenward; camera, Karl Freund; music score, George Bassman; song, Ralph Blane, George Bassman; editor, Chester W. Schaeffer. Tradeshown in Los Angeles, May 29, '46. Running time, 92 MINS.

Ricki Woodner....Lucille Ball
Ace Connors....John Hodiak
Bob Simms....Lloyd Nolan
Señor Rodriguez....Hugo Haas
Senora Maria Ynez....Lenore Ulric
Fly Feletti....Elisha Cook, Jr.
Dwight Chadwick....Lloyd Corrigan
Jacques Dufour....Vladimir Sokoloff
Jose....David Cota
Porter....Clarence Muse

"Two Smart People" is flippantly-treated melodrama. It's never as bright as it tries to be and as a consequence overall results fail to stack up to expectations. Name values rate it for okay bookings, film having Lucille Ball, John Hodiak and Lloyd Nolan.

Script of the basically okay plot has been packed with awkward dialog. Over-direction and under-editing are other handicaps. Plot concerns the five days allotted a confidence man before he has to start serving a jail term. In the company of a femme sharper and a detective, the crook starts a gastronomical tour of the country, determined to have an eating fling that will last him through his time in jail. His two companions are interested in snaring $500,000 in government certificates he has concealed. Some suspense is developed, as is a romance between the crook and the confidence gal, but it's all a bit too smooth to register honestly. Windup has love convincing them it's time to go straight and start an honest life after the debt to the law has been paid.

Miss Ball and Hodiak have some good moments in bouncing the plot around, but never quite overcome dialog handicap. Nolan has a better time of it as the detective who aims to make sure Hodiak picks up his jail reservation. Most of the menace comes from Elisha Cook, Jr., an outsider also after the loot. He does well. Others are good.

Jules Dassin's direction of the Ralph Wheelwright production often fumbles what could have been bright situations and isn't made to look better by the editing. Wheelwright also did the story with Allan Kenward, while Ethel Hill and Leslie Charteris scripted. Score spots one song, "Dangerous," by Ralph Blane and George Bassman. *Brog.*

Little Mister Jim

Los Angeles, May 25.

Metro release of Orville O. Dull production. Features Jackie "Butch" Jenkins, James Craig, Frances Gifford, Luana Patten, Spring Byington, Chingwah Lee. Directed by Fred Zinnemann. Screenplay, George Bruce; based on novel, "Army Brat," by Tommy Wadelton; camera, Lester White; music score, George Bassman; editor, Frank Hull. Tradeshown in Los Angeles, May 22, '46. Running time, 92 MINS.

Little Jim Tukker....Jackie "Butch" Jenkins
Capt. Big Jim Tukker....James Craig
Jean Tukker....Frances Gifford
Missey Choosey....Luana Patten
Mrs. Starwell....Spring Byington
Sui Jen....Chingwah Lee
Mrs. Glenson....Laura La Plante
Chaplain....Henry O'Neill
Colonel Starwell....Morris Ankrum
Miss Martin....Celia Travers
Miss Hall....Ruth Brady
Elsie....Sharon McManus
Ronnie....Buz Buckley
Cena....Carol Nugent
Mary....Jean Van

A tearjerker, designed to showcase personality of Jackie "Butch" Jenkins, "Little Mister Jim" serves its purpose. It's inexpensively mounted and generally fulfills its program aims.

Story is sentimental hokum in large doses. For what it deals with, script is well written by George Bruce and handled equally well directorially by Fred Zinnemann. Plot concerns youngster being raised by his mother and officer father at an Army base. It hews to a fairly straight line until the mother dies. Then the father takes to drink in his sorrow, the kid is neglected and it takes a Chinese manservant to straighten things out again. There's some Chinese philosophy thrown in for good measure, and scenes between young Jenkins and Chingwah Lee, the servant, are effective, made so by latter's performance.

As adult leads, James Craig and Frances Gifford have little chance to stand out. Luana Patten, Spring Byington, Laura La Plante, Henry O'Neill, Morris Ankrum and others are adequate to what transpires. Orville O. Dull's production is okay for expenditure. Lensing and other technical credits measure up. Film is overlong for its worth and could stand considerable tightening. *Brog.*

Janie Gets Married

Warner Bros. release of Alex Gottlieb production. Stars Joan Leslie, Robert Hutton; features Edward Arnold, Ann Harding, Dorothy Malone, Hattie McDaniel, Dick Erdman. Directed by Vincent Sherman. Original screenplay, Agnes Christine Johnston; based on characters created by Josephine Bentham and Herschel V. Williams, Jr. in stage play "Janie"; music, Frederick Hollander; camera, Carl Guthrie; editor, Christian Nyby. Tradeshown N. Y. May 31, '46. Running time, 89 MINS.

Janie....Joan Leslie
Dick....Robert Hutton
Mr. Conway....Edward Arnold
Mrs. Conway....Ann Harding
Spud....Dorothy Malone
April....Hattie McDaniel
Scooper....Dick Erdman
Elsbeth....Clare Foley
Mr. Stowers....Donald Meek
Mrs. Van Brunt....Barbara Brown
Mrs. Angles....Margaret Hamilton
Paula....Anne Gillis
Bernadine....Ruth Tobey
Dead Pan....William Frambes

Warners' sequel to its screen version of "Janie," the Broadway success of two seasons ago about adolescents, suffers from the same trouble of most followups. The idea, the well of inspiration, ran out with the one shot, and all the king's men couldn't put a second-hand model together again. Lacking all around in scripting, direction and acting, this one is mainly for the nabes and subsequents.

The plot is the typical story of the first few months in a young couple's marriage, with servant trouble, in-law trouble, job trouble and best-friend trouble. Janie has married her boy just returned from the wars and has wangled a job for him on her father's newspaper. A WAC friend arrives to monopolize young hubby. A newspaper magnate shows up to buy the local newspaper. A few more assorted people appear on the scene, to involve the young people further in a series of trite situations.

Not only are the circumstances familiar and a little tired, but the telling is an uninspired, the dialog being full of cliches with rarely a bright spot. The film has also been carelessly edited, in keeping with the haphazard quality of the rest of it. In several scenes, the pesty kid sister appears with a prominent but unexplained shiner. In the final scene, the WAC leaves the house, carrying in her hand the hat of the newspaper magnate who has just arrived. Perhaps she's to bring it back in the sequel's sequel.

Pic is paced in a slightly frenzied tempo, which isn't necessarily a synonym for fun. Robert Hutton plays the young husband with much appeal and some conviction; and the late Robert Benchley is amusing in a smallish role as stepfather. Donald Meek, too, is a standout in a sub role as newspaper magnate. But most of the other actors seem a little uncomfortable in their roles, in the grip of a silly script. Joan Leslie and Edward Arnold appear particularly unhappy about it. *Bron.*

Miniature Reviews

"Anna and the King of Siam" (20th). Ace biographical drama headed for lusty b.o.

"Two Smart People" (M-G). Melodrama that tries too hard to be bright and gay. Cast names will aid selling.

"Little Mister Jim" (M-G). Sentimental hokum about Army-raised youngster; okay for family trade.

"Janie Gets Married" (WB). Mild marital mixups; mild b.o.

"Bedelia" (GFD). British-made murder thriller by Vera Caspary, with Margaret Lockwood, Ian Hunter; big for U.S.

"Perilous Holiday" (Col). Pat O'Brien in a nicely-paced comedy meller.

"The Runaround" (U). Light comedy fluff with Ella Raines.

"A Girl in a Million" (British Lion). Sydney Box production of light English comedy; mild American entry.

Bedelia
(BRITISH-MADE)

London, May 24.

General Film Distributors' release of John Corfield production. Stars Margaret Lockwood, Anne Crawford, Ian Hunter, Barry K. Barnes. Directed by Lance Comfort. Screenplay by Vera Caspary, Herbert Victor, I. Goldsmith from novel by Vera Caspary; additional dialog, M. Roy Ridley, Moie Charles. Camera, Frederick A. Young, Harold Julius. At Leicester Square theatre. Running time, 90 MINS.

Bedelia....Margaret Lockwood
Charlie Carrington....Ian Hunter
Ben Chaney....Barry K. Barnes
Ellen....Anne Crawford
Mary....Beatrice Varley
Hannah....Louise Hampton
Nurse Harris....Jill Esmond
Dr. McAfee....Julien Mitchell
Mr. Bennett....Kynaston Reeves
Mrs. Bennett....Olga Lindo
Alec Johnstone....John Salew
Sylvia Johnstone....Barbara Blair
Captain McKelvey....Claude Bailey

No matter how much this may differ from Vera Caspary's novel, it could scarcely be improved on for adaptation and scripting for the screen. If "The Wicked Lady" did well in the U. S., this one should achieve even bigger returns, there being penned by author of "Laura."

Margaret Lockwood is more wicked than in her previous roles in a more subtle manner. Her portrayal of a woman who in greed for money poisons three husband with an air of maidenly innocence, is Miss Lockwood at her best. She is only prevented from doing away with hubby No. 4 by the intervention of an investigator who has been trying to catch up with her in connection with collection of successive life insurance policies, paid after each death.

Opens in Monte Carlo, with a young painter scraping acquaintance with a honeymoon couple. Latter learns the wife possesses a priceless black pearl which he ostensibly wishes to buy. He persuades the husband to let him paint his bride. When business compels their return home, the artist is invited there to complete the portrait. Only then does it become apparent that the persistent young man is trailing along, but not from amorous motives as the girl imagined. The husband's sudden illness after a Christmas party causes the sleuth to take the doctor into his confidence. Faced with exposure, the trapped woman ends in taking poison herself, which the husband has left with her as a way out. His gradual realization of her guilt is a dramatic highlight.

This is John Corfield's first production under the J. Arthur Rank banner and is commendable from all angles. Ian Hunter, as the husband, makes a welcome reappearance in English films, rejuvenated from his Navy service. Supporting cast is excellent. Camera work is exceptionally good.

Although story is unpalatable, no actual murder scenes are shown. The only victim visible is the Siamese cat who succumbs to poisoned food intended to dispose of the sleuth. Film should prove real boxoffice especially in view of vogue for this type of screen vehicle. *Clem.*

Perilous Holiday
(MUSIC)

Columbia release of Phil L. Ryan production. Stars Pat O'Brien, Ruth Warrick; features Alan Hale, Edgar Buchanan, Audrey Long. Directed by Edward H. Griffith. Screenplay by Roy Chanslor, based on story by Robert Carson; camera, Charles Lawton, Jr.; editor, Viola Lawrence. At Rialto, N. Y., May 31, '46. Running time, 89 MINS.

Patrick Nevil....Pat O'Brien
Agnes Stuart....Ruth Warrick
Doctor Lilley....Alan Hale
George Richards....Edgar Buchanan
Audrey Latham....Audrey Long
Graeme....Willard Robertson
Senor Aguirre....Eduardo Ciannelli
Mrs. Latham....Minna Gombell
Manuel Perez....Martin Garralaga
Luigi....Jay Novello
Benny Lackner....Al Hill
Pedro....Pedro Regas
Eddie LeBaron Orchestra

Another in the cycle of secret agent mellers, "Perilous Holiday" trades more on its comedy aspects than its melodrama, emerging with a fair share of both. Excellent dialog and good direction that keeps things moving help gloss over the film's overlength and story weaknesses that might militate against it. Looks good for average grosses in the subsequent run houses.

Roy Chanslor's screenplay, adapted from a Collier's mag serial by Robert Carson, is well tailored to the talents of Pat O'Brien, who rambles through the film in his usual glib fashion. Repartee between him and Ruth Warrick is the brightest spot in the picture. Course of action, however, sloughs off the story, resulting in the picture's buildup to a flat letdown. It comes out as another cops-and-robbers tale, transplanted to a Mexico City locale.

O'Brien plays a T-man, sent to Mexico to break up a counterfeit ring run by Alan Hale and Edgar Buchanan. Miss Warrick turns up as a syndicated columnist whose father had been murdered by Hale back in the States. She's already forced him to flee to Mexico City after breaking the story of his rackets north of the border and has followed him for further revenge. Subsequent events have O'Brien and Miss Warrick falling for each other, although each distrusts the other's interest in Hale until the final reel, when they crack down on him together.

O'Brien does good work as the treasury dept. sleuth, fast with both his fists and his wisecracks. Couple of Irish ditties he runs through, at a piano come off well. Film gives Miss Warrick her first good break since her film debut in "Citizen Kane." Bounteous wardrobe reveals her as one of the screen's top beauties and her acting is plenty adept. Hale is sufficiently sardonic as the counterfeit leader and Buchanan turns in a nice performance as his side-kick.

Eddie LeBaron and his orch get featured billing but are seen only momentarily in a night-club sequence. Same sequence features Amelia Vargas, a lush Latin dancer who outmaneuvers Diosa Costello in a fast samba. Supporting cast is okay.

Producer Phil L. Ryan has lined the film with rich mountings that emphasize the tourist's version of Mexico City. Director Edward H. Griffith keeps the cast jumping through its paces and gets the most out of the film's good dialog. Charles Lawton's photography is on the credit side. *Stal.*

New Foreign Films
(Unlikely for Anglo-U. S. Market)

"Au Petit Bonheur" ("Happy Go Lucky") **(FRENCH)**. Pathe Consortium Cinema release of Gibe production. Directed by Marcel L'Herbier. Stars Danielle Darrieux, Andre Luguet, Francois Perier; features Paulette Dubost, Odette Talazac, Paul Olivier, Manuel Pasquali, Henry Cremieux. From legit play by Marc Gilbert Sauvajon. Screenplay by Marc Gilbert Sauvajon, Francoise Giroud. Reviewed in Paris. Running time, 105 MINS.

Marquee value of names for local fan faves and witty dialog in an amusing story will assure local grosses. For America, the chances appear limited to spots with French patronage because director Marcel L'Herbier, in an attempt to retain the dialog, has made the picture look like a stagey filmization of a legit. Also camera work is not even. It shows Danielle Darrieux as the jealous wife of Francois Perier making herself the unwanted guest of Andre Luguet who, having his own worries, was about to commit suicide. The cast is good and does well considering. *Maxi.*

"Donde Mueren Las Palabras" ("Where Words Fail") **(SPANISH)**. AAA (Artistas Argentinos Asociados) production and release. Directed by Hugo Fregonese. Stars Enrique Muino; features Italo Bertini, Dario Garzay, Hector Mendez, Linda Lorena, Amelia Ferrer, Rene Mugica, Pablo Cumo, Maria Hurtado, Jose Vazquez, Enrique Ferrario. Musical score by Juan Jose Castro; choreography by Margarita Wallman, "prima ballerina," Maria Ruanova. At Gran Rex, Buenos Aires, April 25. Running time, 70 MINS.

Hailed by producers and critics as an artistic effort, this is vastly disappointing. Story is weak and Enrique Muino, hampered by inexpert direction and story, fails to measure up to his previous screen work. This is Hugo Fregonese's debut as a picture director. His stage experience doesn't help his screen work. Juan Jose Castro, Argentina's ace conductor and composer, has provided a great musical score although more original scoring would have helped. Dario Garzay, a newcomer, is the juve lead and has possibilities. He's an adolescent pianist in this. There are no touches of humor to relieve the dreary story. Ballet sequences are too long although the most interesting part of the picture, and laurels, if any, are due to Margarita Wallman and Maria Ruanova. Although made on an ambitious scale, this is too lugubrious to have any interest for U. S.

The Runaround

Universal release of Joe Gershenson production. Stars Rod Cameron, Ella Raines; features Broderick Crawford, Frank McHugh. Directed by Charles Lamont. Screenplay, Arthur T. Horman, Sam Hellman; camera, George Robinson; music, Frank Skinner; editor, Ted J. Kent; asst. director, William Tummel. Tradeshown N. Y., June 4, '46. Running time, 86 MINS.

Kildane....Rod Cameron
Penelope....Ella Raines
Louis Prentice....Broderick Crawford
Wally Quayle....Frank McHugh
Norman Hampton....Samuel S. Hinds
Baby....Joan Fulton
Feenan....George Cleveland
Hutchins....Joe Sawyer
Mrs. Hampton....Nana Bryant
Billy....Dave Willock
Butler....Charles Coleman
Cusack....Jack Overman

A pleasant, relaxing fluff comedy that doesn't require deep thought, "The Runaround" should prove self-supporting at the boxoffice and able to stand on its own, with Ella Raines providing better than fair marquee draw.

Story carries with it faint reminiscences of scenes from "It Happened One Night," and who says that's bad? Concerns a private detective and his former boss who are competing for a valuable contract from a man whose daughter has run away to get married. Guy who brings her back unmarried gets the contract. Chase carries them from New York to San Francisco and back, fighting for custody of the femme. When the dick returns with the gal he finds the old man has deliberately put him on the wrong track, that he's brought back the secretary, and he's in love.

Production and photography obviously been done in a more painstaking manner than usual. Limited use of prop scenery in favor of the real thing adds quality. Versimilitude in the situations is neither asked nor expected. Musical score by Frank Skinner provides creditable opener.

Thesping is convincing for the most part, with the only exceptions those scenes wherein Miss Raines tries to cry or laugh hard and evidently can't. A couple of the battles are too patently fakes. Brod Crawford and Rod Cameron do well, and Frank McHugh puts in a top support role.

A Girl in a Million
(BRITISH-MADE)

London, May 24.

British Lion release of Sydney Box production. Stars Hugh Williams, Joan Greenwood, Basil Radford, Naunton Wayne. Directed by Francis Searle. Story and screenplay by Muriel and Sydney Box. Camera, Reginald H. Wyer, Bert Mason, Bernie Lewis. At Studio One. Running time, 86 MINS.

Tony....Hugh Williams
Gay....Joan Greenwood
Prendergast....Basil Radford
Fotheringham....Naunton Wayne
Peabody....Wylie Watson
Col. Sultzmann....Hartley Power
Molly....Yvonne Owen
General....Garry Marsh
Policeman....Edward Lexy
Pavilion Manager....James Knight
Dr. Peters....Julien D'Albie

This is last picture Sydney Box will do for outside companies before assuming control of Gainsborough Films for J. Arthur Rank this fall. Story is light, but has many laughs. Chances not bright for any real returns in U. S.

Concerns inventor-hubby (Hugh Williams) who is always annoyed by a nagging wife. She finally gets a divorce, with the judge congratulating hubby on his escape. Then the husband accepts War Office appointment in an isolated town, when he learns that there are no women nearby.

Things run smoothly till the arrival of an American colonel, Hartley Power, with his niece, Joan Greenwood. Williams soon falls victim and marries the gal. Couple are separated when she starts the same routine as his first wife. Reunion results when hubby becomes father.

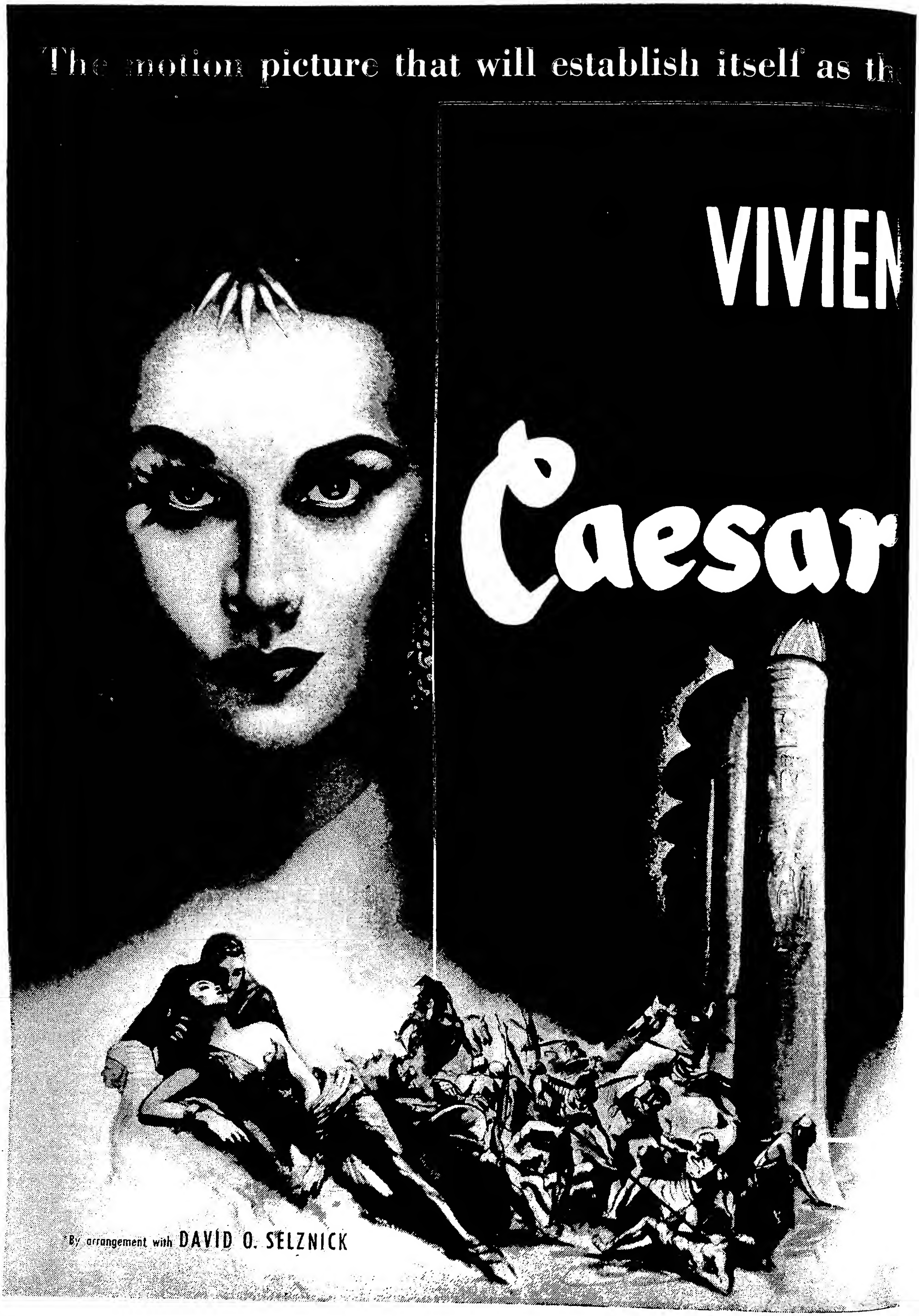
Cast is adequate, with Miss Greenwood, in her first starring role, acquitting herself well. On the other hand, Williams at times appears too old for a juve lead. Basil Radford and Naunton Wayne play their usual silly Englishmen. *Rege.*

Chi Theatre Electric Again Goes Full Blast

Chicago, June 4.

Order permitting theatre marquees and air-conditioning systems to go back to work in full force was signed Thursday (30) by the Illinois Commerce Commission, as a result of which the lights were blazing as formerly in the Loop. Cooling plants, incidentally, got going just in time for Chi's first real warm spell of the year, which started Decoration Day.

The nearly month-long dimout saved 191,500 tons of coal here, according to the Commonwealth Edison Co.



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Bernard Shaw's

and Cleopatra

PRODUCED AND DIRECTED BY

Gabriel Pascal

with

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Basil Sydney · Cecil Parker · Ernest Thesiger · Michael Rennie

Antony Eustrel · Robert Adams

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in **TECHNICOLOR**

Proudly from U. A.

L. A. Revives; 'In Night' Bright 52G, 3 Spots; 'Forward' Sturdy 45G in 2, 'Tomorrow' Hefty 41G for 3 on 2d

Los Angeles, June 4.

First-runs are recovering from effects of the streetcar strike this stanza, with some holdovers doing better than on previous week. Hefty holiday trade also is a help. The city takes on 27 first-runs and moveovers within the next week in addition to three new day-date situations. Belmont joins the Los Angeles Egyptian and Wilshire with the opening of "Two Sisters From Boston" on June 4, while Orpheum goes straight-film on first-run, June 11, with the Vogue and El Rey.

"Somewhere in Night" is slightly over average at $52,000 in three theatres. "From This Day Forward" shapes sturdy $45,000 in two houses. "One More Tomorrow" looks stout $41,000 second frame in three.

"Postman Rings Twice" will do smooth $37,000 on fourth frame, three locations. "Outlaw" still is potent at $31,000 for ninth week in four spots. "Spiral Staircase" finales on fourth frame with healthy $25,000 for three houses. "Virginian" will do $28,500 in third week, two spots.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 85-$1)—"Outlaw" (UA) (9th wk). Steady $4,000. Last week, fine $4,300.

Carthay Circle (FWC) (1,518; 50-$1)—"Do You Love Me" (20th) (m.o.). Okay $6,500. Last week, "Madonna of 7 Moons" (U) (3d wk), $5,300.

Chinese (Grauman-WC) (2,048; 50-$1)—"Somewhere in Night" (20th) and "Effingham's Raid" (20th). Good $15,000. Last week, "Do You Love" (20th) (2d wk), neat $11,700.

Downtown (WB) (1,800; 50-$1)—"One More Tomorrow" (WB) (2d wk). Neat $15,000. Last week, good $21,800.

Egyptian (FWC) (1,538; 50-$1)—"Postman Rings Twice" (M-G) (4th wk). Finales at $8,500. Last week, perky $10,200.

Four Star (UA-WC) (900; 50-$1)—"Dark Corner" (20th) (3d wk) (m.o.). Only $2,400 in 4 days. Last week, fine $5,600.

Guild (FWC) (968; 50-$1)—"Spiral Staircase" (RKO) (4th wk). Solid $6,500. Last week, big $7,500.

Hawaii (G&S-Blumenfeld) (956; 65-$1)—"Outlaw" (UA) (9th wk). Still big at $6,000. Last week, sock $6,000.

Hollywood (WB) (2,756; 50-$1)—"One More Tomorrow" (WB) (2d wk). Average $13,000. Last week, good $18,600.

Hollywood Music Hall (Blumenfeld) (475; 85)—"Outlaw" (UA) (9th wk). Trim $4,000. Last week, $3,900.

Loew's State (Loew-WC) (2,404; 50-$1) — "Somewhere in Night" (20th) and "Effingham's Raid" (20th). Average $27,000. Last week, "Do You Love" (20th) (2d wk), $14,800.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Postman" (M-G) (4th wk). Fine $21,000. Last week, nifty $18,700.

Orpheum (D'town) (2,000; 65-85)—"In Fast Company" (Mono) with Andy Russell, vaude acts on stage. Sock $30,500. Last week, "Guy Could Change" (Rep) with Slim Gaillard Trio (2d wk) and Jimmie Lunceford orch on stage, solid $28,400.

Pantages (Pan) (2,812; 50-$1)—"This Day Forward" (RKO) and "Man Alive" (RKO). Smooth $23,000. Last week, "Goes My Love" (U) and "Blondie's Lucky Day" (Col), over hopes at $16,000.

Paramount (F&M) (3,398; 50-$1)—"Virginian" (Par) and "Tokyo Rose" (Par) (3d wk). Neat $18,000. Last week, good $18,900.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Virginian" (Par) (3d wk). Good $10,500. Last week, healthy $12,900.

RKO Hillstreet (RKO) (2,890; 50-80)—"This Day Forward" (RKO) and "Man Alive" (RKO). Average $22,000. Last week, "Goes My Love" (U) and "Blondie's Lucky Day" (Col), fair $13,500.

Ritz (FWC) (1,370; 50-$1)—"Postman" (M-G) (4th wk). Closes at $7,500. Last week, good $9,600.

United Artists (UA-WC) (2,100; 50-$1)—"Spiral Staircase" (RKO) (4th wk). Nifty $10,500. Last week, smooth $10,200.

Uptown (FWC) (1,790; 50-$1)—"Somewhere in Night" (20th) and "Effingham's Raid" (20th). Stout $10,000. Last week, "Do You Love" (20th) (2d wk), good $7,600.

Vogue (FWC) (885; 50-$1)—"Seventh Veil" (U) (5th wk) (m.o.). Steady $2,500 in 4 days. Last week, bright $4,600.

Wilshire (FWC) (2,296; 50-$1)—"Spiral Staircase" (RKO) (4th wk). Husky $8,000. Last week, steady $8,000.

Wiltern (WB) (2,300; 50-$1)—"More Tomorrow" (WB) (2d wk). Good $13,000. Last week, strong $18,700.

Broadway Grosses

Estimated Total Gross

This Week $721,300

(Based on 16 theatres)

Total Gross Same Week

Last Year $539,000

(Based on 15 theatres)

'Postman' Smash 30G in Mild Pitt

Pittsburgh, June 4.

"Postman Rings Twice" at the Stanley, is blazing ahead this week. In fact it's the only big noise of the holiday stanza, everything else being just so-so. Biggest disappointment is "So Goes My Love" at Fulton. Despite good notices, it's dropping house below recent levels, and comes out after a single week. "One More Tomorrow" is fair at Penn. Among the holdovers, "Do You Love Me" at Harris and "Gilda" at Senator are tops.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"So Goes My Love" (U). Crix did okay, but patrons did not. Will be lucky to get $6,500, sad for a holiday week. Comes out tomorrow (Wed.) for "Dark Corner" (20th). Last week, "Pinocchio" (RKO) (reissue) (2d wk), nice $6,500.

Harris (Harris) (2,200; 40-70)—"Do You Love Me" (20th) (2d wk). Holding up very well at good $12,000. Last week, great $20,000.

Penn (Loew's-UA) (3,300; 40-70)—"One More Tomorrow" (WB). Getting by but no great shakes for a holiday week. However, no complaint at $19,000 or over. Last week, "Devotion" (WB), $17,500.

Ritz (WB) (800; 40-70)—"Tomorrow Is Forever" (RKO) (m.o.). After fortnight at Stanley, over $4,000 mark, good at this small-seater. Last week, fifth downtown on "Saratoga Trunk" (WB), okay $3,000.

Senator (Harris) (1,750; 40-70)—"Gilda" (Col) (4th wk). Held over here. Moveover from Harris, should hit $4,500, excellent. Last week, better than $6,500.

Stanley (WB) (3,800; 40-70)—"Postman Rings Twice" (M-G). Best here in weeks with sock $30,000. Naturally holds at that figure. Last week, "Tomorrow Is Forever" (RKO) (2d wk), big $14,000.

Warner (WB) (2,000; 40-70)—"Devotion" (WB) (m.o.). Doing bit over average biz at near $9,000, much better than okay. Last week, "Ziegfeld Follies" (M-G) (m.o.), $7,000.

K.C. Hot; 'Love Me' 22G, 'Postman' 20G, 'Dahlia' $18,000, 'Territory' 14G

Kansas City, June 4.

Decoration Day biz hypoed grosses all around. Leader is "Do You Love Me" in three Fox-Midwest houses, closely followed by "The Postman Always Rings Twice," solo at the Midland. "Badman's Territory" is nearly as big at the smaller Orpheum. Same is true of "Blue Dahlia" at the Newman.

Estimates for This Week

Esquire-Uptown-Fairway (Fox Midwest) (820, 2,043, 700; 45-65)—"Do You Love Me" (20th). With solid holiday opening, looks great $22,000, and holds. Last week, "So Goes My Love" (U) in 8 days nice $16,000.

Midland (Loew's) (3,500; 45-65)—"Postman Rings Twice" (M-G). Big $20,000, and stays second week. Last week, "Hoodlum Saint" (M-G) and "Tars and Spars" (Col), medium $12,000.

Newman (Paramount) (1,900; 45-65)—"Blue Dahlia" (Par). Strong $18,000, and probably holdover. Last week, "Kitty" (Par) (3d wk), nifty $11,000.

Orpheum (RKO) (1,900; 45-65)—"Badman's Territory" (RKO) and "Partners in Time" (RKO). Pleasant $14,000. Last week, "City for Conquest" (WB) and "No Time for Comedy" (WB) (reissues), mild $10,000.

Tower (Fox-Joffee) (2,100; 39-60)—"Spider Woman Strikes Back" (U) and "Strange Conquest" (U) with vaude headed by Larry Collins. Mild $9,500. Last week, "Caravan Trail" (PRC) and "They Made Me a Killer" (Par) plus stage show, fair $10,000.

'Postman' Brisk 19G Leads Mildish Balto

Baltimore, June 4.

Biz here is generally off with the lone exception "The Postman Always Rings Twice," at Loew's Century. Some action also is reported for "Heartbeat," tied to vaude, at the combo Hippodrome.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Postman Always Rings Twice" (M-G). Topping town with rousing $19,000. Last week, "Night in Casablanca" (UA), $12,700.

Hippodrome (Rappaport) (2,240; 20-70)—"Heartbeat" (RKO) plus vaude. Attracting some trade at $17,000. Last week, "Badman's Territory" (RKO) and vaude, $14,200.

Keith's (Schanberger) (2,460; 20-60)—"Night in Paradise" (U). Fairish response at $11,000. Last week, third of "Kitty" (Par), $9,800.

Maryland (Hicks) (1,500; 25-55)—"Journey Together" (Indie). Inching out $3,000. Last week, "Portrait of Maria" (M-G), $2,700.

Mayfair (Hicks) (980; 25-55)—"Swing Parade of '46" (Mono). Average $3,500. Last week, "Do You Love Me" (20th), $3,200.

New (Mechanic) (1,800; 20-60)—"Do You Love Me" (20th) (2d wk). Holding nice pace at $11,000 after brisk $15,400 opener.

Stanley (WB) (3,280; 25-75)—"Her Kind of Man" (WB). Getting by at $12,000. Last week, second of "Devotion" (WB), $9,600.

Valencia (Loew's-UA) (1,840; 20-60)—"Night in Casablanca" (UA) (m.o.). Neat $3,500. Last week, "Diary of Chambermaid" (UA) (m.o.), $4,800.

'Heartbeat' Fine $12,000 in Mpls.

Minneapolis, June 4.

Top newcomer is "Dragonwyck" for this week, with "Heartbeat" also strong. "Devotion" also promises to finish well at the small Pan theatre. "Postman Always Rings Twice" and "Blue Dahlia," in their second weeks, are running along in fine style.

Estimates for This Week

Aster (Par) (900; 25-35)—"Phantom Thief" (Col) and "Johnny Comes Flying Home" (20th). Fast $2,400 in 5 days. Last week, "Behind Mask" (Mono) and "Blonde Alibi" (U), okay $1,800 in 4 days.

Century (Par) (1,600; 44-60)—"Blue Dahlia" (Par) (m.o.). Still fancy at $5,000. Last week, "Saratoga Trunk" (WB) (3d wk), fine $7,500.

Gopher (Par) (1,000; 44)—"Black Market Babies" (Mono). Very good $5,000. Last week, "Men in Diary" (U), mild $3,000.

Lyric (Par) (1,100; 44-60)—"Saratoga Trunk" (WB) (m.o.). Fourth downtown week. Strong $5,500. Last week, "Whistle Stop" (UA) (2d wk), mild $4,500.

Orpheum (RKO) (2,800; 44-60)—"Heartbeat" (RKO). Fine $12,000. Last week, "Wife Monte Cristo" (PRC), mild $8,000.

Radio City (Par) (4,000; 44-60)—"Dragonwyck" (20th). Good $16,000. Last week, "Blue Dahlia" (Par), $15,000.

RKO-Pan (RKO) (1,600; 44-60)—"Devotion" (WB). Fancy $7,500. Last week, "Tangier" (U), $6,000.

State (Par) (2,300; 44-60)—"Postman Rings Twice" (M-G) (2d wk). Exceptional strength here, and looks $11,000 on this stanza, after very big $17,000 first week.

Uptown (Par) (1,100; 44-60)—"Virginian" (Par). First nabe run. Neat $3,800. Last week, "Adventure" (M-G), $3,600.

World (Par-Steffes) (350; 44-80)—"Yank in London" (20th). Poor $1,500. Last week, "Rebecca" (UA) (reissue) (2d wk), satisfactory $2,400.

Jones Lifts 'Ding Dong' To Giant 28G, Indpls.

Indianapolis, June 4.

Show business is definitely hot this holiday stanza, despite the usual week-end rains. "Ding Dong Williams," sparked by Spike Jones and his City Slickers, is taking big money at Circle with help of new and higher stage show price scale. "Postman Always Rings Twice" at Loew's and "Kitty" at Indiana also are in tall coin.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 48-74)—"Ding Dong Williams" (RKO) and Spike Jones band on stage. Terrific $28,000. Last week, "Breakfast in Hollywood" (RKO) and "Joe Palooka, Champ" (RKO), strong $14,000 at 40-60c scale.

Indiana (Katz-Dolle) (3,300; 40-60)—"Kitty" (Par). Sizzling $22,000, and holdover is probable. Last week, "Devotion" (WB), only $12,000.

Loew's (Loew's) (2,450; 40-60)—"Postman Rings Twice" (M-G). Hefty $20,000 and holds. Last week "Hoodlum Saint" (M-G) and "Night Editor" (Col), oke $8,000 in 4 days, and "The Outlaw" (UA), tepid $2,000 in 2 days of third stanza, at 45-55c scale.

Lyric (Katz-Dolle) (1,600; 40-60)—"Devotion" (WB). Slow $5,000 on moveover. Last week, "Dragonwyck" (20th), $5,500 also on m.o.

Hub Hoppin'; 'Postman' Tall $47,000, 2 Spots; 'Territory'-Vaude Sock 38G

Key City Grosses

Estimated Total Gross

This Week $3,277,300

(Based on 21 cities, 178 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,658,000

(Based on 24 cities, 184 theatres)

'Casablanca' Wow 20G in St. Louis

St. Louis, June 4.

End of long rainy spell plus Memorial Day biz, accelerated trade here. "Do You Love Me" will grab the top money, but "One More Tomorrow" and "Night in Casablanca" are comparatively as big, latter being especially strong.

Estimates for This Week

Loew's (Loew) (3,172; 44-65)—"Night in Casablanca" (UA) and "Devil's Mask" (Col). Solid $20,000. Last week, "The Outlaw" (UA) (3d wk), $17,000.

Orpheum (Loew) (2,000; 44-65)—"The Outlaw" (UA). Neat $9,000. Last week, "Rebecca" (UA) (reissue), $9,200.

Ambassador (F&M) (3,000; 44-65)—"One More Tomorrow" (WB) and "Blondie's Alibi" (U). Great $21,000. Last week, "Devotion" (WB) and "Blondie's Lucky Day" (Col), solid $19,000.

Fox (F&M) (5,000; 44-65)—"Do You Love Me" (20th) and "Johnny Comes Flying Home" (20th). Solid $25,000. Last week, "Deadline at Dawn" (RKO) and "Tarzan Leopard Woman" (RKO), $22,000.

Missouri (F&M) (3,500; 44-65)—"Dark Corner" (20th) and "Rendezvous" (20th). Good $15,000. Last week, "Saratoga Trunk" (WB), $11,000.

St. Louis (F&M) (4,000; 50-60)—"Masquerade in Mexico" (Par) and "Miss Susie Slagle's" (Par). Nice $8,000. Last week, "Game of Death" (RKO) and "Spider Strikes Back" (U), $7,500.

'Postman' Rings Bell In Buffalo, Terrif $28,000; 'Heartbeat' Punchy 17G

Buffalo, June 4.

Biz is on upbeat currently. Leaders are "Postman Rings Twice" and "Heartbeat," with former smash.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Postman Rings Twice" (M-G). Terrific $28,000 in 6 days or near. Last week, "Devotion" (WB) and "Night Editor" (Col), snug $14,500.

Great Lakes (Shea) (3,000; 40-70)—"Blue Dahlia" (Par) (2d wk). Strong $17,000 after last week's great $23,000.

Hipp (Shea) (2,100; 40-70)—"Devotion" (WB) and "Night Editor" (Col) (m.o.). Hefty $10,000 for 6 days. Last week, "Diary of Chambermaid" (UA) and "Portrait of Maria" (M-G), lofty $12,000.

Teck (Shea) (1,400; 40-70)—"Diary of Chambermaid" (UA) (m.o.) and "Red Dragon" (Mono). Dandy $7,500 in 6 days. Last week, "Dragonwyck" (20th) (m.o.), $4,000 for third downtown week.

Lafayette (Basil) (3,300; 40-70)—"Perilous Holiday" (Col) and "Meet Me on Broadway" (Col). Firm $9,000. Last week, "Seventh Veil" (U) and "Tangier" (U), $10,000.

20th Century (20th Cent., Inc.) (3,000; 40-70) — "Heartbeat" (RKO) and "Swing Parade 1946" (PRC). Punchy $17,000 or over. Last week, "Murder in Music Hall" (Rep) and "In Fast Company" (Rep), $9,500.

'Virginian' 7G, Lincoln

Lincoln, June 4.

Unexpected frost here is keeping a few seats unoccupied this session, but "Virginian," at the Lincoln, and "Bride Wore Boots," at the Stuart, are doing top biz.

Estimates for This Week

Lincoln (LTC) (1,500; 44-55)—"Virginian" (Par). Stout $7,000 to lead city. Last week, "Two Sisters From Boston" (M-G), $7,200.

Stuart (LTC) (1,800; 9-55)—"Bride Wore Boots" (Par). Near capacity at $8,000. Last week, "Blue Dahlia" (Par), $7,500.

Varsity (NTC) (1,100; 35-50)—"Cinderella Jones" (WB). Modest $4,600. Last week, "Whistle Stop" (UA), $4,200.

Nebraska (LTC) (1,126; 9-43)—"Ragged Angels" (FC) and "Oliver Twist" (Indie). Only $1,700 in 4 days. Last week, "House Horrors" (U) and "Spider Strikes" (U), ditto in 5 days.

Boston, June 4.

Memorial Day holiday, though sunny and warm, upped biz last week. "Badman's Territory" with vaude is sock at the Boston. "The Postman Always Rings Twice," at the State and Orpheum looks standout. "Devotion" is nice at Paramount and Fenway. "Heartbeat" also shapes fancy $29,000 at Memorial.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10) — "Badman's Territory" (RKO) plus Milt Herth Trio, Larry Stevens, others, on stage. Sock $38,000. Last week, "Suspense" (Mono), Louis Armstrong orch, others, only $22,000.

Esquire (M-P) (1,200; $2.40) — "Henry V" (UA) (9th wk). Steady $6,000 against last week's fairish $5,500.

Fenway (M-P) (1,375; 40-80) — "Devotion" (WB) and "One Exciting Week" (Rep). Good $11,000. Last week, "Kitty" (Par) and "Dark Alibi" (Mono), $6,000.

Majestic (Brand-Mage) (1,500; 40-80)—"Whistle Stop" (UA) and "Junior Prom" (Mono). Fairish $12,000. Last week, "Breakfast Hollywood" (UA) and "Strange Voyage" (Mono), $10,000.

Memorial (RKO) (2,900; 40-80) — "Heartbeat" (RKO) and "Man in Grey" (U). Excellent $29,000. Last week, "So Goes My Love" (U) and "Truth About Murder" (RKO), $21,000.

Metropolitan (M-P) (3,467) 40-80) —"Blue Dahlia" (Par) and "God's Country" (Indie) with added attraction of Dr. I.Q. radio program. Wow $30,000. Last week, "Devotion" (WB) and "One Exciting Week" (Rep), $23,000.

Orpheum (Loew) (2,900; 40-80) — "Postman Rings Twice" (M-G). Sturdy $28,000. Last week, "Gilda" (Col), $20,000.

Paramount (M-P) (1,700; 40-80)—"Devotion" (WB) and "One Exciting Week" (Rep). Nice $16,000. Last week, "Kitty" (Par) and "Dark Alibi" (Mono), $14,000.

State (Loew) (3,200; 35-80) — "Postman Rings Twice" (M-G). Solid $19,000 or over. Last week, "Tars and Spars" (Col) and "Phantom Thief" (Col), $12,000.

Translux (Translux) (900; 30-74) —"City for Conquest" (WB) and "No Time for Comedy" (WB) (reissues). Satisfactory $5,000. Last week, "Cat Creeps" (U) and "Spider Woman Strikes Back" (U), $6,000.

Tremont (Brand-Mage) (1,500; 40-80)—"Whistle Stop" (UA) and "Junior Prom" (Mono). Mild $12,000. Last week, "Breakfast Hollywood" (UA) and "Strange Voyage" (Mono), $12,500.

Auto Jubilee Dulls Det. But 'Week'-Prima Trim 32G, 'Gilda' Solid 35G

Detroit, June 4.

The Automotive Jubilee, with its accompanying parades and shows, combined with the Memorial Day weekend to slow pace here this session. It particularly hit the Saturday take when the auto show staged a parade that had the main street lined with about 750,000 for four hours.

Estimates for This Week

Fox (Fox-Michigan) (4,049; 60-85) —"Gilda" (Col) and "Night Editor" (Col). Solid $35,000. Last week, "Dragonwyck" (20th) and "Strange Triangle" (20th) (2d wk), $25,000.

Michigan (United Detroit) (4,034; 60-85)—"Road to Utopia" (Par) and "Shadow Returns" (Mono) (3d wk). Stout $20,000 in 6 days. Last week, strong $27,000.

Downtown (Balaban) (2,683; 65-95)—"One Exciting Week" (Rep) with Louis Prima orch, The Pitchmen, the Barrets, others, on stage. Trim $32,000. Last week, "Murder My Business" (PRC), with Lionel Hampton orch, Rimmer Sisters, others, on stage, sock $40,000.

United Artists (United Detroit) (1,841; 80-85)—"Devotion" (WB) and "Live Wires" (Mono) (2d wk). Strong $17,000. Last week, good $19,000.

Broadway-Capitol (United Detroit) (3,000; 60-85)—"Badman's Territory" (RKO) and "Strange Voyage" (Mono) (2d wk). Stout $17,000. Last week, wow $28,500.

Palms-State (United Detroit) (2,976; 60-85)—"Saratoga Trunk" (WB) and "College Queen" (Par) (3d wk). Grand $20,000. Last week, $35,000.

Adams (Balaban) (2,863; 60-85)—"Dragonwyck" (20th) and "Strange Triangle" (20th) (m.o.). Fair $14,000. Last week, "Devil Bat's Daughter" (PRC) and "Strangler of the Swamp" (PRC), ditto.

Madison (United Detroit) (1,858; 60-85)—"Spiral Staircase" (RKO) and "Pardon My Past" (Col). Okay $2,400 in 3 days. Last week, "Expendable" (M-G) and "People Are Funny" (Par), $5,000 in 5 days.

Weather Bops Chi Albeit 'Paradise' 35G; 'Saint'-Boswell 55G, 'Virginian' 26G

Chicago, June 4.

Balmy weather definitely is beginning to show its effects at the boxoffice, with only newcomers "Hoodlum Saint," with Connee Boswell heading stage bill, at the Oriental; "Night in Paradise," at the Palace, and "Virginian," at the Roosevelt, stacking up solid after the below-hopes holiday weekend.

However, doing well are "Badman's Territory," with $12,000 at the Grand on moveover from the Palace, and longtermers "Dragonwyck" and "Saratoga Trunk," $19,000 and $23,000 respectively at the Apollo and State-Lake.

Estimates for This Week

Apollo (B&K) (1,200; 65-95) — "Dragonwyck" (20th) (7th wk). Nifty $19,000. Last week, $20,500.

Chicago (B&K) (3,900; 65-95) — "Cinderella Jones" (WB) with Woody Herman orch (2d wk). Okay $45,000. Last week, excellent $55,000.

Garrick (B&K) (900; 65-95) — "Bandit Sherwood Forest" (Col) (6th wk). Tidy $17,000. Last week, $19,000.

Grand (RKO) (1,150; 65-95) — "Badman's Territory" (RKO) and "Dressed to Kill" (U) (m.o.). Potent $12,000. Last week, "No Time for Comedy" (WB) and "Torrid Zone" (WB) (reissues), only $9,000.

Oriental (Essaness) (3,240; 65-95) —"Hoodlum Saint" (M-G) with Connee Boswell heading stage bill. Flashy $55,000. Last week, "Night in Casablanca" (UA) (2d wk) with Chuck Foster orch, Bob Eberly on stage, fast $39,000.

Palace (RKO) (2,500; 65-95) — "Night in Paradise" (U) and "Truth About Murder" (RKO). Hot $35,000. Last week, "Badman's Territory" (RKO) and "Dressed to Kill" (U) (2d wk), lusty $29,000.

Roosevelt (B&K) (1,500; 65-95) — "Virginian" (Par). Fine $26,000. Last week, "Devotion" (WB) (4th wk), fair $19,000.

State-Lake (B&K) (2,700; 55-95) — "Saratoga Trunk" (WB) 9th wk). Solid $23,000. Last week, muscular $26,000.

United Artists (B&K) (1,700; 65-95) — "Ziegfeld Follies" (M-G) (6th wk). Slick $20,000. Last week, husky $22,500.

Woods (Essaness) (1,200; 65-95) — "Tomorrow Is Forever" (RKO) (7th wk). Thumping $20,000. Last week, fancy $21,000.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

Pony Bally in Prov. Ups 'Territory' to Big 20G; 'Postman' Record 29G

Providence, June 4.

Solid is the word for biz hereabouts with Loew's State topper with "Postman Always Rings Twice" and RKO Albee also big with "Badman's Territory." Also sock as holdovers are Strand's "Kitty," and Majestic's "Do You Love Me." Big openings surprising in view of lack of newspaper advertising which papers refused because of shortages.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Badman's Territory" (RKO) and "Ding Dong Williams" (RKO). Opened to standees who were treated to brief stage presentation of two pinto ponies to two Rhode Island youngsters who wrote best letters telling why they would like to have them. Headed for sock $20,000 or near. Last week, "Rebecca" (UA) (reissue) and "Truth About Murder" (RKO), only $9,000.

Carlton (Fay-Loew) (1,400; 44-65) —"Gilda" (Col) (3d downtown wk). Nifty $6,000. Last week, "Dragonwyck" (20th) (2d run), good $5,000.

Fay's (Fay) (1,400; 44-65)—"Joe Palooka, Champ" (Mono) and vaude on stage. Happy $7,000. Last week, "Swing Parade" (Mono) and vaude on stage, $6,000.

Majestic (Fay) (2,200; 44-65)—"Do You Love Me" (20th) (2d wk). Steady $10,000. First sesh was nice $16,000.

Metropolitan (Snider) (3,100; 65-85)—"Game of Death" (Mono) and Hal McIntyre orch on stage. On 4-day weekend run. Snappy $8,500. Last week, "Arizona" (Col) and "1,001 Nights" (Col) (reissues), $2,000 in 3-day weekend stand.

State (Loew) (3,200; 44-65)—"Postman Rings Twice" (M-G). Heading house for near-record $29,000. Last week, "Gilda" (Col) (2d wk), swell $16,000.

Strand (Silverman) (2,200; 44-65) —"Kitty" (Par) (2d wk). Wow $16,000. Hit the roof for knockout $20,000 in first week.

'Tomorrow' 29G In Sloppy Philly

Philadelphia, June 4.

Weekend downpour put a damper on boxoffice receipts this week, with the continuous downpour washing out what would have been a bullish week at downtown deluxers. Best of the lot are "One More Tomorrow" and "Deadline at Dawn" plus Louis Armstrong band at the Earle.

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Because of Him" (U). Only $8,500. Last week, "Hoodlum Saint" (M-G) $9,500.

Arcadia (Sablosky) (700; 40-85)—"Devotion" (WB) (2d run). Fair $5,500. Last week, "Bad Bascomb" (M-G), $4,000 in 5 days as second-run.

Boyd (WB) (2,350; 40-85)—"Kitty" (Par) (3d wk). Fairish $16,500. Second sesh, oke $24,500.

Earle (WB) (2,760; 50-95)—"Deadline at Dawn" (RKO) plus Louis Armstrong orch on stage. Neat $26,500. Last week, "Letter for Evie" (M-G) with stage show headed by Chester Morris and Harmonica Rascals, $19,000.

Fox (20th) (2,250; 40-85)—"Do You Love Me" (20th) (2d wk). Nice $24,000. Last week, hefty $35,000.

Karlton (Goldman) (1,000; 40-85)—"Tomorrow Is Forever" (RKO) (2d run). Neat $9,500. Last week, "Diary of Chambermaid" (UA) $5,000 as second-run.

Keith's (Goldman) (2,200; 40-85)—"Dark Corner" (20th) (2d run). Fair $7,500. Last week, "Dragonwyck" (20th), $7,000 second-run.

Mastbaum (WB) (4,387; 40-85)—"One More Tomorrow" (WB). Satisfactory $25,500 plus fair $3,500 for Sabbath showing at Earle. Last week, "Bride Wore Boots" (Par), just $15,000 in 5 days of second canto.

Stanley (WB) (2,950; 40-85)—"Two Sisters from Boston" (M-G) (2d wk). Nice $24,500. Opener was juicy $29,000 plus $3,800 for Sabbath showing at Earle (26).

Stanton (WB) (1,457; 40-85)—"Black Market Babies" (Mono). Not bad at $9,000. Last week, "Abilene Town" (UA) (2d wk), oke $7,500.

'Love Me' Great $14,000, Seattle; 'My Love' 12G

Seattle, June 4.

City is agog over the International Maritime Conference starting here soon and to run about a month. Night spots are booking special attractions. Film theatres also hope to cash in on this event. "So Goes My Love," "Do You Love Me" and "Our Hearts Were Growing Up" look to get top coin this session.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Bride Wore Boots" (Par). Third week downtown. Good $6,500. Last week, "Adventure" (M-G) (5th wk) and "Portrait of Maria" (M-G), in 5 days, good $3,900.

Fifth Avenue (H-E) (2,349; 45-80)—"Our Hearts Were Growing Up" (Par) and "Rendezvous 24" (20th). Fine $12,500. Last week, "Bride Wore Boots" (Par) (2d wk), okay $7,100 in 5 days.

Liberty (J & vH) (1,650; 45-80)—"Diary of Chambermaid" (UA) and "Gentleman Misbehaves" (Col) (2d wk). Good $10,000. Last week, smash $13,600.

Music Box (H-E) (850; 45-80)—"Blue Dahlia" (Par) (4th wk). Sturdy $5,500 after sweet $6,200 last week.

Music Hall (H-E) (2,200; 45-80)—"Do You Love Me" (20th). Great $14,000. Last week, "This Day Forward" (RKO) and "Game of Death" (RKO) (2d wk), $5,100.

Orpheum (H-E) (2,600; 45-80)—"So Goes My Love" (U) and "Dressed to Kill" (U). Neat $12,000. Last week, "Her Kind of Man" (WB) and "Madonna Seven Moons" (U), only $8,700.

Palomar (Sterling) (1,350; 45-80)—"Murder in Music Hall" (Rep) and "Dressed to Kill" (U). Okay $6,000. Last week, "Virginian" (Par) and "Murder My Business" (PRC) (4th wk), $4,700 in 4 days.

Paramount (H-E) (3,039; 45-80)—"Ziegfeld Follies" (M-G) (2d wk). Big $11,500 after sock $19,100 opener.

Roosevelt (Sterling) (800; 45-80)—"Saratoga Trunk" (WB) (6th wk). Good $5,000. Last week, big $5,800.

Winter Garden (Sterling) (800; 25-50)—"Masquerade in Mexico" (Par) and "Pardon My Past" (Col) (3d run). Oke $4,500. Last week, "Harvey Girls" (M-G) and "My Reputation" (WB) (3d run), okay $4,800.

FERGUSON UPS AT COL.

Robert Ferguson steps into the top spot in Columbia's pressbook dept. following the resignation of Sylvia Kossack (4).

Ferguson, with the company since 1940, currently holds a post in the advertising copy dept.

Cincy Snappy; 'Sisters' Sock 20G, 'Love Me' Fat 18G, 'Tomorrow' Big 17G

Cincinnati, June 4.

Four new bills, all clicks, are upping general biz for major stands to mid-season proportions. It's the fattest round in weeks. "Two Sisters From Boston" will head parade, followed closely by "Do You Love Me." "One More Tomorrow" also is strong. Other newcomer, "Dark Corner," has the Grand in clover.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"One More Tomorrow" (WB). Big $17,000. Last week, "Bride Wore Boots" (Par), great $19,500.

Capitol (RKO) (2,000; 44-70)—"Two Sisters From Boston" (M-G). Sockeroo $20,000. Last week, "Kitty" (Par) (3d wk), okay $9,000.

Grand (RKO) (1,430; 44-70)—"Dark Corner" (20th). Smash $10,000. Last week, "Diary of Chambermaid" (UA), $9,000.

Keith's (United) (1,500; 44-70)—"Kitty" (Par). Moveover for fourth downtown sesh. Hefty $5,500. Last week, "Night in Paradise" (U) (m.o.), $3,500.

Lyric (RKO) (1,400; 44-70)—"Diary of Chambermaid" (UA) (m.o.). Thin $3,000. Last week, "Gilda" (Col), fifth round on main line, pleasing $4,500.

Palace (RKO) (2,600; 44-70)—"Do You Love Me" (20th). Lush $18,000. Last week, "Susie Slagle's" (Par), fairly good $11,000.

Shubert (RKO) (2,100; 44-70)—"Bride Wore Boots" (Par) (m.o.). Stout $6,500. Same last week for "Blue Dahlia" (Par) (m.o.).

'STRANGERS'-FOSTER TERRIF 23G, OMAHA

Omaha, June 4.

"Kitty," easily the standout film here, looks likely to do a smash session at the Paramount with long lines since opening. The Orpheum with "Three Strangers" and Chuck Foster band and Dinning Sisters looks terrific. Brandeis is still big on second week of "Badman's Territory."

Estimates for This Week

Paramount (Tristates) (3,000; 16-65)—"Kitty" (Par). Sock $18,000 or more. Last week, "Dragonwyck" (20th), only $9,300.

Orpheum (Tristates) (3,000; 20-80)—"Three Strangers" (WB) and stage show headed by Chuck Foster band and Dinning Sisters. Terrific $23,000. Last week, "Hoodlum Saint" (M-G) and "Swing Parade '46" (Mono), fair $10,800 at 18-85c scale.

Brandeis (RKO) (1,500; 16-65)—"Badman's Territory" (RKO) and "Ding Dong Williams" (RKO) (2d wk). Nice $7,000. Last week, $8,500.

Omaha (Tristates) (2,000; 16-65)—"Dragonwyck" (20th) (m.o.) and "Gay Blades" (Rep) (1st run). Modest $6,500. Last week, "Postman Rings Twice" (M-G) (m.o.) and "Guy Could Change" (Rep) (1st run), great $10,000.

State (Goldberg) (865; 15-50)—"Virginian" (Par) and "Sunbonnet Sue" (Mono). Trim $3,500. Last week, "Live Wires" (PRC) and "Caravan Trail" (PRC), $4,000.

'Kitty' Hot 19G, L'ville; 'Postman' Fancy 19½G

Louisville, June 4.

Cool spell and strong marquee films have perked grosses this week. Toppers are "Postman Rings Twice" at Loew's State and "Kitty" at the Rialto, the two big seaters running neck and neck for rousing takes. Biz is oke all over this session. National begins new summer policy of weekend vaude starting on Friday (7).

Estimates for This Week

Brown (4th Ave.-Loew's) (40-60)—"Breakfast in Hollywood" (UA) and "Hoodlum Saint" (M-G) (m.o.). Nice $4,500. Last week, "Virginian" (Par) (m.o.), about same.

Kentucky (Switow) (1,200; 30-40)—"Road to Utopia" (Par) and "Shock" (20th). Good $1,800. Last week, "Up Goes Maisie" (M-G) and "Walk in Sun" (20th), $1,700.

Loew's State (Loew's) (3,300; 40-60)—"Postman Rings Twice" (M-G). With six shows a day should deliver resounding $19,500. Looks to hold. Last week, "Breakfast Hollywood" (UA) and "Hoodlum Saint" (M-G), $18,000, and m.o.

Mary Anderson (People's) (1,000; 40-60)—"Her Kind of Man" (WB) (2d wk). Dropping to about $4,000 in 6 days. Last week, sturdy $8,000.

National (Standard) (2,400; 40-60) (Continued on page 25)

N. Y. Variable; 'Territory' Record 38G But 'Cluny' Only 43G; 'His Own' Huge 135G, 'Tomorrow'-Tucker 38G on 2d

Grosses in the downtown New York film houses remain variable despite fact that Decoration Day last Thursday (30) fell into the current week for most theatres. Rain from Saturday night (1) through most of Sunday afternoon hurt to some extent. Also it's believed that the Hudson tube strike is causing loss of considerable New Jersey trade. Decoration Day itself, with various adverse boxoffice factors figuring, was under expectations.

Only three new pictures arrived on the Broadway front during the past week, headed by "Badman's Territory" at the little Victoria and "Cluny Brown," Rivoli's new tenant. Former is doing terrifically and should strike a new house high for the Vic of around $38,000. "Brown" is less potent at the Riv but looks to snare a good $43,000 or over. "Perilous Holiday," at the Rialto, will get only about $7,500, slow, and won't hold.

State has a new bill in "Road to Utopia," here on second run from recent Paramount engagement, with Frank Parker and the Slate Bros. on stage. Outlook is for a good $28,000 or better.

Taking the view that the weekend rain may have helped rather than hurt so far as the Music Hall is concerned, Gus Eyssell, managing director, estimates the current (2d) frame for "To Each His Own" will mount to a massive $135,000 as against initial seven days' $128,000. Decoration Day holiday had the effect of pushing this week's figures ahead of the prior round in several other theatres also. Best gain, among these, is the $75,000 the Capitol will do with "Postman Rings Twice" and Guy Lombardo's band on fifth week. Last week for this show was $70,600.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40) —"Kid From Brooklyn" (RKO) (7th wk). Holding up well, appearing about $37,000, while last week rounded to $41,000.

Capitol (Loew's) (4,820; 60-$1.10) —"Postman Rings Twice" (M-G) and Guy Lombardo orch (5th-final wk). Pushing to strong $75,000 this week as contrasted with $70,600 for the fourth. "Two Sisters From Boston" (M-G), with Ritz Bros., Gracie Barrie and Buddy Morrow orch open tomorrow (Thurs.).

Criterion (Loew's) (1,700; 60-$1.25) —"Night in Paradise" (U). Opens here today (Wed.) after two moderate weeks with "Bad Bascomb" (M-G), second being $25,000, the first $21,000.

Globe (Brandt) (1,416; 80-$1.50)—"Make Mine Music" (RKO) (7th wk). Good $20,000 sighted currently, near to $21,000 grossed on sixth week. Holds over.

Gotham (Brandt) (900; 80-$1.50)—"O.S.S." (Par) (2d wk). Retains fine strength at $25,000. Initial seven days went to $32,000, new house record. Continues further.

Hollywood (WB) (1,499; 80-$1.10) —"Stolen Life" (WB) (8th wk). Finished fifth round last night (Tues.) at stout $32,000, beating previous week's $28,800.

Palace (RKO) (1,700; 80-$1.20)—"Heartbeat" (RKO) (4th-final wk). Comes down to fairish $17,000 on blowoff, while last week was okay $21,600. "Without Reservations" (RKO) moves in Friday (7).

Paramount (Par) (3,664; 70-$1.20) —"Bride Wore Boots" (Par) with Glen Gray orch and Louis Jordan's Tympany Five open here today (Wed.) following four weeks with "Blue Dahlia" (Par), Duke Ellington orch and Mills Bros. Finale tallied $74,000, the third week $72,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.25)—"To Each His Own" (Par) and stageshow (2d wk). Hitting a very fast pace for probable $135,000, a sizeable jump over initial stanza's $128,000.

Rialto (Mayer) (594; 35-85)—"Perilous Holiday" (Col). Slow at only about $7,500 and gets only one week. In ahead, "Dressed to Kill" (U) was the same.

Rivoli (UA-Par) (2,092; 80-$1.25) —"Cluny Brown" (20th). Slower than recent pictures have been here but good at $43,000 or over. Last week, ninth for "Kitty" (Par) was a suitable $20,000.

Roxy (20th) (5,886; 90-$1.20)—"Do You Love Me?" (20th) and Count Basie orch (2d wk). Looks to get a robust $83,000 following initial week's fancy $97,000 which included Decoration Day. Goes one more week.

State (Loew's) (3,450; 43-$1.10)—"Road to Utopia" (Par) (2d run), with Frank Parker and Slate Bros. in person. Pulling well, with good $26,000 or over sighted. Last week, "Ziegfeld Follies" (M-G) (2d run), with Willie Howard and Larry Stevens on stage, was on disappointing side at only $23,000.

Strand (WB) (2,756; 75-$1.20)—"One More Tomorrow" (WB) and Tommy Tucker orch (2d wk). Not pulling so well at only around $36,000 while first also was disappointing at $44,000. Goes one more week.

Victoria (Maurer) (720; 70-$1.20)—"Badman's Territory" (RKO). Opened big on Decoration Day and, retaining terrific pace, will hit $38,000 or over to establish new house record here. Last week, second for "Well Groomed Bride" (Par) was slender $9,000.

Winter Garden (UA) (1,312; 80-$1.50)—"Madonna of Seven Moons" (U) (2d-final wk). On final eight days ending tonight (Wed.) will be only about $14,000, light. Initial week was very disappointing at $19,500. "The Runaround" (U) opens tomorrow (Thurs.).

'Outlaw' Record 80G, Frisco Ace

San Francisco, June 4.

Big news this week is the colossal biz being registered by "The Outlaw," playing day-date at the United Artists, Esquire and Tivoli. Jane Russell picture looks to hit a new all-time Frisco record in these three spots, doing around $70,000 the first five days and expecting to hit $80,000 or better on the week. It soared to huge $27,000 at the small United Artists.

Town is generally stronger all around, with single house doing the biggest money being the Golden Gate with "Heartbeat" and vaude headed by Ciro Rimac's "Rhumba Revue."

Estimates for This Week

Golden Gate (RKO) (2,644; 80-95) —"Heartbeat" (RKO) plus vaude headed by "Rhumba Revue" with Miquelito Valdes and Ciro Rimac. Great $38,000. Last week, "Falcon's Alibi" (RKO) plus vaude headed by Andrews Sisters, husky $45,000.

Fox (FWC) (2,851; 55-85)—"Bride Wore Boots" (Par). Sock $31,000. Last week, "Kitty" (Par) (2d wk), $21,000.

Warfield (FWC) (2,656; 55-85)—"Do You Love Me" (20th) (2d wk). Down to $16,000. Last week, nice $28,000.

Paramount (FWC) (2,646; 55-85)—"Bad Bascomb" (M-G). Strong at $27,000. Last week, "Walk in the Sun" (20th), $18,000.

St. Francis (FWC) (1,400; 55-85)—"Kitty" (Par) (m.o.). Nice $11,000 or near for third week downtown. Last week, "Ziegfeld Follies" (M-G) (4th wk) (m.o.), okay $8,500.

State (FWC) (2,133; 55-85)—"No Time for Comedy" (WB) (reissue). Nice $15,000. Last week, "Blue Dahlia" (Par) (4th wk), still good at $7,500.

Orpheum (Blumenfeld) (1,207; 55-85)—"Renegades" (Col). Lofty $24,000. Last week, "So Goes My Love" (U) (2d wk), good $12,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Outlaw" (UA). Colossal $27,000 or near, unheard of at this small spot. Last week, "Perilous Holiday" (Col), satisfactory $11,000.

'POSTMAN'-VAUDE WHAM $39,000, WASH.

Washington, June 4.

Business is uniformly good this week, with all but one house offering a new pic and the city government giving the theatres the nod to start using air-conditioning systems again. "Postman Rings Twice" is leader with sock session, highest racked up here in a long time. "Badman's Territory" also is big.

Estimates for This Week

Earle (WB) (2,154; 44-85)—"One More Tomorrow" (WB). Good $22,500. Last week, "Her Kind of Man" (WB), thin $17,500.

Keith's (RKO) (1,838; 44-80)—"From This Day Forward" (RKO). Solid $17,500, and holds. Last week, "So Goes My Love" (U), $15,500.

Metropolitan (WB) (1,503; 44-70) —"Badman's Territory" (RKO). Strong $13,000 or near. Last week, "Rebecca" (UA) (reissue), $15,500 in 8 days.

Capitol (Loew) (3,434; 44-80)—"Postman Rings Twice" (M-G) with vaude. Ringing bell for great $39,000. Last week, "Breakfast in Hollywood" (UA), $23,000.

Palace (Loew) (2,370; 44-70)—"Do You Love Me" (20th). Fine $24,000. Last week, "Kitty" (Par) (3d wk), big $16,000.

Columbia (Loew) (1,263; 44-70)—"Dragonwyck" (20th) (m.o.). Pleasing $9,500. Last week, "Ziegfeld Follies" (M-G) (2d wk), $5,500 in 5 days.

ALAN LADD

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IN

"O.S

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Directed by Irving Pichel

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Inflation in China and Frozen Funds Complicate Already Chaotic Pic Biz

Shanghai, May 22.

With most of China currently in the throes of postwar chaos and transition, American film companies are facing steadily increasing problems. Chief among these is transportation for the prints and the hesitancy of the Chinese national government to allow payments to be remitted to the U. S.

Last remittance made from China was in July, 1945. Government only recently moved from Chungking to Nanking and most of the records, consequently, are in transit at this time. Reps of the American majors have contacted the Bank of China to speed up payments, but so far, nothing's been done. Americans believe they're being stalled and are presently planning a plea to the State Dept. for aid.

Besides transportation problems, the very poor condition of projectors in most houses in the interior is also a major bugaboo. Most companies are presently selling pix to theatre only where they can have a complete check and don't have to worry about damaged prints or the necessity of bicycling them from one theatre to another.

Business in most situations is good, despite the tremendous inflation. Any Technicolor picture, whether old or new, is excellent boxoffice. Chinese also go for Laurel & Hardy, Tarzan, light musicals and action stories.

Inflation and its consequent business deterrents are discouraging many American businessmen to a point where they're ready to throw in the sponge. Film companies, however, are generally more optimistic. Consensus was probably expressed by Tom Farrell, acting Metro manager in China, who predicted that China offered "unlimited" possibilities for the future, but that it would probably take from six months to a year for her economic structure to be stabilized.

Inflation is still running rampant, despite governmental efforts to hold prices down. Automobiles, for instance, are presently selling for $4,000-$6,000 (American) for 1936-37 models and newer models often run as high as $15,000. A good suit of clothes may cost from $200-$300. Hotel room renting for $5,000 (Chinese) two months ago is difficult to obtain now for $12,000. A suite at the Hotel Cathay here, which rented for $5,000 (Chinese) in December, now gets $43,000, with plenty of takers.

AL DAFF BACK IN N. Y.

Al Daff, veepee and executive assistant to Joseph Seldelman, head of Universal International, returned to N. Y. this week after having been out of the U. S. for nearly four months.

PUBLIC NOTICE

IN THE HIGH COURT OF JUSTICE
PROBATE DIVORCE AND ADMIRALTY DIVISION
(DIVORCE)

TO SANTITA WERBITSKY (otherwise Goodman) late of New York in the United States of America.

TAKE NOTICE that a Petition for Divorce by Harry Werbitsky (otherwise Goodman) of 10 Vatry Road, Tottenham N. 15. has been filed indorsed with a notice to you to enter an appearance at the Divorce Registry, Somerset House, London, within two months after the date of this publication and to file answer thereto. In default of your so doing the Court will hear the evidence and pronounce judgment.

H. F. O. NORBURY,
Registrar.

Messrs Bundy & Bundy,
60 Chandos Place,
London, W. C. 2
Solicitors.

Fischer Set To Open Paris Spot on June 11

Paris, May 28.

Reopening of Ambassadeurs restaurant, Paris' classiest spot, previously skedded for this month, has been postponed until June 11. Some wrinkles have yet to be ironed out, most important being the nine to one union ratio of French musicians and way American acts are to be paid, francs or dollars.

Clifford Fischer, who is importing an American floor show for his Paris showplace, has signed Edith Piaf, local torch singer, for vaude dates in America. She is best known for radio work here.

Success of Charles Trenet in America is making local talent more anxious than ever to be given an overseas trial.

2 New Decrees NG For French Prods.

Paris, May 28.

French film industry received another setback last week as the government clamped down with two new orders, both of which might seriously hamper production and exhibition.

First decree, which might develop into a snarling censorship law, forces all producers to submit their entire program, including budget, list of technicians, script and cast to the Government for an official okay before being allotted raw stock or permission to use a studio. Believed here that this law might give the Government full say as to what films are to be produced, who's to be in the cast, etc.

Second decree institutes compulsory Government licensing for all projectionists. With the industry presently struggling against odds to regain its feet, it's believed that this law also will have deleterious effects by stymieing exhibition through governmental red tape.

France Still Hopes For U.S. Film Entries At Cannes Pix Festival

Paris, May 28.

An international film festival will be held in Cannes next Sept. 20. It will last two weeks. Backers still hope to get Hollywood entries. Ministry for Foreign Affairs has appropriated about $65,000 and the Hotel Industry Syndicate about half as much to back the show.

The French are anxious not to let Italy focus all picture attention on its Venice festivals.

GEIGER'S TRAINING PLAN FOR ITALO PIX

Formation of a European group theatre as a proving ground to cull top continental performer, director and writer talent to staff Italian film production is currently being promoted by Rod Geiger, American producer of "Open City" and "Paison." Geiger, in from Italy recently and now on the Coast, is dickering for the necessary coin to support the project. Understood that these producers are interested in the plan because they now hold large sums of Italian lira blocked in the country.

Theatre group would be started in Rome late in the summer followed by acquisition of studio space for lensing new films. Geiger plans to draw upon unknowns throughout Europe who, besides doing their theatre chores, will be coached in English at a school set up as an adjunct.

"Paison," Geiger's second Italian-produced film, is currently nearing completion. Pic deals with invasion of Italy, liberation of Rome and the effect of the common people of Italy on GI thinking. Producer's next film, adapted from Pietro di Donato's "Christ in Concrete," will be lensed in America.

In a Bad Way

Sydney, May 24.

Labor is so scarce here today that major industries are using all kinds of inducements to get workers. Latest is a top dance band playing U. S. tunes, plus local "Frank Sinatras" at lunchtime.

One factory in the country zone was so hard pressed for labor it invited men and women to have morning tea with the managing director and talk over jobs.

Metro Combines News, 16m Setups in France; Montague on Newsreel

Paris, May 28.

Official permit has been granted Metro for a French newsreel and preparations are under way for the initial release. Permit was held up until it was shown that Metro was active before the war in news coverage. Metronews chief W. P. Montague is now here from London handling final details.

The French newsreel that Metro plans will be in both 35m and 16m, but sold through existing sales setup. Staff includes three French cameramen for local coverage and a French news editor. Lax lab, in nearby St. Cloud, and Cinema Tirage Maurice will be used for technical work. Space in a house adjoining the current Metro office in Paris has been obtained as headquarters for the newsreel and 16m staffs.

Metro has about 11 features ready in 16m form.

SYDNEY BOX SIGNS 3 TO SCRIPT NEW PIX

London, May 28.

Sydney Box is making preparations for taking control of Gainsborough Films, and has signed Marc Connelly, currently starring in Jed Harris' "Our Town," to script for him. Connelly's first assignment will be on original story by Box.

Box also has signed Alan Campbell, husband of Dorothy Parker, in similar capacity. He begins work on "Self-Made Man," an original story by Muriel and Sydney Box, in which Steward Granger is to star. Campbell is just out of U.S. Army.

Third writer signed by Box is Paul Vincent Carroll, Irish author of "Shadow and Substance," a big hit in London. He starts work on L. A. G. Strong's screenplay "The Brothers," which David MacDonald will direct.

Loew's Int'l (Like June) Is Bustin' Out All Over

Confronted concurrently with a need for expanded office space and the Civilian Production Administration's building ban, Loew's International is presently spreading its h.o. staff all over midtown Manhattan.

With shifting of its 16m department over the weekend to the Mayfair theatre bldg., the company now has offices there, in its N. Y. studios on Seventh avenue, in the Capitol theatre bldg, and on the 10th floor of the main h.o. Company is steadily expanding its personnel with the development of the 16m program and the intensified importation of foreign films, to be released domestically as regular Metro features.

Molly Picon and Kalisch Paris Benefit Clicks

Paris, May 28.

Molly Picon and Jacob Kalisch, of N. Y. Yiddish Theatre, opened their European tour for the benefit of Jewish displaced children at a performance here in the Salle Gaveau.

Miss Picon and Kalisch scored with an all-Jewish audience which insisted on encores and extra numbers. Extra seats had to be placed on the sides of the concert stage to accommodate the big crowd.

The two actors are leaving soon for Belgium and Poland.

French Aerialist Killed

Paris, June 4.

During her flying trapeze performance at the Batz-sur-Mer (near St. Nazaire) circus on May 28, Blanche Larme, 19, fell 25 feet and died from a fractured skull.

Accident was due to a broken trapeze hook.

Aussie Pix Biz Fears Govt. on Way To Full Control of Film Industry

Sydney, May 24.

Political interference in Australia's picture industry, on a small scale originally, is growing and may become worse before the end of 1946, according to industry observers. Starting next month, W. Baddeley, chief secretary, who now is virtual czar of Aussie showbiz on operational phases, will have power to recommend new theatre licenses to the Theatres and Films Commission or the nixing of requests. He also will try to iron out problems that arise between distributors and exhibitors, and this is what is causing the most anxiety. Too, he will have power to suggest refusal of a cinema license where it's shown that the license is not giving the public satisfactory service.

While admitting that Baddeley has been fair thus far, film executives contend they should be allowed to run their business in their own way. And how long politicos and pictures will get along without a blowup remains to be seen.

Current fear is that there still is a possibility of the government taking full control of the film industry as is being done in other industries. While the Aussie government did a good wartime job in taking over big factories, etc., it's pointed out, no person in the trade can see how control of the picture industry can work out successfully.

In most Aussie zones, the government, via this special Films Commission, has the sayso on rentals, issuance of theatre licenses and like details, all which, film people charge, could be done without the industry itself. Current situation stems from the fact that exhibs made a practice of running to their favorite politician to complain on every minor matter.

English-Italo Film Prod. Started in Rome

Rome, May 21.

First of a series of English speaking films to be made here, has been completed. It is "Teheran," directed by William Freshman, with John Stafford and Akos Tolnay as producers with the Industrie Cinematografiche Associate Internazionali. The Italian film industry is trying to produce films for the world market.

"Teheran" has Derek Farr, Marta Labarr, Manning Whiley, Pamela Stirling and other English actors in the cast. Small parts were done by Italians.

Picture deals with an attempt against Franklin Roosevelt's life at the Teheran meeting.

Completion of this film coincides with the arrival in Rome of Steven Pallos, former director for Alexander Korda in London. He is a leader in English-Italian production setup, and handles foreign sales outside the British Empire.

U.S.-Dutch Film Impasse Easing?

Deadlock between the American film industry and the Dutch film monopoly, which has kept American product out of Holland since the war, is showing the first signs of clearing. For some months negotiations had broken down completely between the Motion Picture Export Association and the Dutch theatre-owners and distributors' organization, the Bioscoop Bond. Talks have now started again, with a possibility of favorable developments.

Seen as a straw in the wind was an item in the May 27 issue of Knickerbocker Weekly, official publication in New York of the Netherlands Information Service. Regarded as an "inspired" story, it was taken by Export Association members as indicating the Dutch government's desire for negotiations to resume.

Translated roughly from the Dutch, the article states: "In the Netherlands, which suffer from a real film famine, 40 American pictures have arrived, but for the time being the public is not getting to see them because of the conflict between the American producers and the Netherlands Bioscoop Bond. They are first-class feature films, among them "Gone With the Wind," the likes of which has never been seen in The Netherlands. Members of the Bond are liable to a fine of 5,000 guilders if they show these pictures. Although this sum has been agreed upon, it has not yet been decided whether it must be paid per film or per showing.

"The American Motion Picture Export Association hopes to persuade members to leave the Bond and has let them know by circular that the films are ready for showing. Members who desire to leave Bioscoop are told in the circular that they must give three months notice before the end of the year. Therefore, this autumn we ought to know who is going to win this battle."

Comedie Francaise Vs. Second Theatre Setup

Paris, May 28.

The Comedie Francaise has officially anschlussed the Odeon (left bank) as a second theatre to produce new plays with the old stand remaining free for older classical rep. Both will be managed by André Obey, with the new title of Administrateur de Theatres Dramatiques Nationaux. Paul Abram, whose Odeon managing contract had another year to run, swapped his job to be director of dramatics at the Conservatoire.

This means that the Francaise will have to contract for many new players, especially because of numerous recent resignations. Jean Louis Barrault, star resigner, is currently trying to get the Pigalle to run his own opposition rep company there. Marie Bell, Jean Debucourt and Pierre Dux have been signed by Henry Bernstein to play in "Secret" when he revives it at the Ambassadors.

French Distribs Plan Release in Argentina; Russo Pix Still Lag

Buenos Aires, May 21.

French film interests are the latest to plan entering the Argentine distribution now that the war is over. Jean Sefert and Raymond Horvilleur are currently here for Sigma and Vog Films. Sefert is honorary prexy and ex-prexy of the French Moving Picture Syndicate and director of several Paris film laboratories. Horvilleur is in Argentina for the French Film Export Syndicate.

Five French pictures head the list set for distribution in Argentina.

The Normandie preemed another Russian film, "There Once Was a Child," last week, and the Gran Cine Ideal will screen another Russ opus, "Military Secret," this week. The Russian productions are following on regular schedule on the Argentine screens, but so far have not measured up to other product here.

With French pictures following an influx of British product, Argentine exhibs are hopeful that the days of picture scarcity are over. For the last two years distributors have been using many reissues in houses which formerly accepted only first-run product.

A deal is in work for the Gran Cine Ideal, downtown first-run house, to screen English versions of Metro pictures having no sub-titles or dubbing while dubbed Spanish versions would be screened simultaneously at other first-run houses.

Problems of sub-titling "Henry V" are rated so great that it may be shown in a first-run house in its English version. It is thought that familiarity by Argentine patrons with Shakespeare's opus would make titling unnecessary.

Aussie Booker Eyes American Performers

In line with the revival of stage and concert biz in Australia and New Zealand, Natan Scheinwald, independent booker, is in N. Y. seeking talent for dates Down Under. He is in the U. S. on his way back to Wellington, N. Z., after visiting London and Canada, being accompanied by Robert Wilson, Australian tenor, who also returns to New Zealand in about a month.

Scheinwald is looking particularly for concert artists but also is interested in other talent and independent foreign films. He'll stop off in Hollywood before starting for Wellington.

Warners Goes 16m in Latin America And Far East After Market Survey

Warners has entered the 16m field in Latin America and the Far East, announcement being made this week after a series of talks between Harry M. Warner, Jack L. Warner and Wolfe Cohen, Warner International veepee, following the return of Cohen from a four-month tour of the Orient. Previously, he had made an inspection tour of Latin America.

To make 16m service available in as many of these countries as possible during the celebration of WB's 20th anniversary of talking pictures work on small-gauge prints has been started at once. Productions will be picked with an eye to particular suitability to the different markets. All markets involved will get the special anniversary release, "Night and Day."

Every exhibitor using 35m product will be protected to the extent that no 16m prints will be sold for exhibition in opposition to 35m accounts.

While many 16m projectors have been installed already in the Philippines, other markets need this equipment badly. Cohen reported to Harry and Jack Warner after his South American trip that 16m apparatus is still comparatively scarce in all countries down there. India requires at least 1,000 projectors while Ceylon needs more than 100.

'Red Roses' Limited In Appeal; Wynyard Play Unlikely in London

London, June 4.

"Red Roses For Me," which came into the New theatre on May 28 after a tryout at the Embassy, was well received. However, it has only a limited appeal.

"Portrait in Black," which opened May 30 at the Piccadilly, was indifferently received, and looks like unlikely. Crix gave this American thriller a razzing for the most part. Diana Wynyard is starred.

NEW VARNA REVUE NSG IN PARIS BOW

Paris, June 4.

Despite no imported or outstanding talent, nice costumes and much nudity may put across the new Casino revue, "Extra Dry," produced by Henri Varna.

Music isn't outstanding.

Metro Buys Melbourne's St. James From Fullers

Melbourne, May 24.

Fullers interests have sold St. James theatre here to Metro after long powwows. M-G-M rented the house for years from Fullers, finally deciding to buy the theatre. St. James once was second-run, but now is firstrun. Deal gives Metro a stronger position in the setup here. John Fuller, brother of Sir Ben, sold Metro the big St. James, Sydney, when brothers decided to break partnership many years ago.

Irish Pix Censor Bans 34

Dublin, May 28.

Reviewing 1,390 films last year, Irish film censor Dr. Richard Hayes has banned 34 and ordered cuts in 314 others. Of the pictures trimmed, objections were under the wartime censorship orders in 66 and not under morals censorship code. War-time censoring since has been dropped. No comment was made on 1,042 films passed.

Some exhibitors carried objections to Hayes' decisions to the Appeal Board which confirmed his decision in 10 cases, passed eight with cuts and overruled his objections on nine others.

KERRIDGE BACK TO SYDNEY

Sydney, May 24.

Robert Kerridge, head of the powerful Kerridge circuit in New Zealand, who's been in London on a deal with J. Arthur Rank for 50% takeover of chain, boats in soon from a brief U. S. looksee.

On same boat is Herc McIntyre, Universal's local chief, who also has been in N. Y.

Prep 2 Vienna Films

Vienna, May 28.

Two new companies have started work here. Vindobona Film Co. accepted the scenario of Hugo M. Kritz and Dr. E. Strzygowski. Picture is about the Vienna Singing Boys and will be called "Praterbuben." Music will be by Willi Schmide Gentner.

Donau Film Co. signed contracts with Maria Andergast, Ridolf Prack, Hans Holt, Theo Weiss, Willy Danek and Karl Skraup for "Weite Weg." Eduard Hoesch will direct.

French Show Biz As It Is Today

Paris, May 28.

French exhibitors are awaiting return to near-normalcy before starting full-scale operations. Showmen here expect that despite all agreements executed by Leon Blum, the least that may be expected is covert, if not open, opposition from trade unions and politicians.

Same is true in other fields. Legit has lost virtually all of the old-school producers, and newcomers consist mainly of strawmen for wildcatters or shoestringers willing to take long chances on procuring angels. Many actors are reported working for virtually nothing, just to get their name on the marquee.

In the music fields, the French public will take American music, but do not want foreign performers, except name concert artists. But payoff here must be in francs and consequently not attractive to American topnotchers.

Radio activity is subnormal because of quality of broadcasts. This field has always been a gold mine for politicos, because of political plums connected with it. Once conditions resume normalcy, the boys are expected to dip heavily into radio budgets.

Niteries, however, are going full blast because of plenitude of black market money.

Arthur Loew Outlines Big M-G Bally Plans For Latin-Am. Market

Keynoting Metro's first postwar sales conference of foreign managers, Arthur M. Loew, prexy of Loew's Innternational, told Latin-American supervisors at the first session at the Hotel Astor, N. Y., yesterday (Tuesday) that the Latin market would be given the same selling and exploitation features given to Metro pictures in the U. S.

Sam N. Burger, regional director for L. A., warned the foreign managers that, even though Metro pictures dubbed in Spanish had taken in heavy grosses in the South and Central American market, "we must not regard the initial response with complacency and hope that it will roll along of its own volition." Managers must continue to offer exhibs every possible advertising aid, Burger said.

Loew, Burger and Morton A. Spring, veepee of Metro International, outlined Metro's selling and exploitation features in the U. S. and their application throughout L. A. to the delegates, who were awarded the trip to the h.o. for sales-promotion in their zones. Following a week in N. Y., the delegates will fly to the Coast for additional confabs with Metro studio chiefs.

U Signs Aboaf

Americo Aboaf was named to an executive post at the homeoffice of Universal International yesterday (Tues.) by Joseph H. Seidelman, company prexy. Managing director in Italy for Paramount for 14 years, he supervised Par's biz in Turkey, Greece and Bulgaria during that time.

From 1939 to 1940, Aboaf was special rep for U in Italy, Spain and Portugal.

Current London Shows

London, June 4.

"Arsenic & Old Lace," Strand.
"Better Late," Garrick.
"Can Can," Adelphi.
"Fifty-Fifty," Strand.
"Fine Feathers," Wales.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Frieda," Embassy.
"Gang Show," Stoll.
"Guinea Pig," Criterion.
"Hasty Heart," Aldwych.
"Here Come the Boys," Saville.
"High Time," Palladium.
"Honeymoon," York's.
"Lady Edinburgh," Playhouse.
"Make It a Date," Duchess.
"Merrie England," Princes.
"Night and Music," Coliseum.
"No Medals," Vaudeville.
"No Room At Inn," Winter Garden.
"Perchance to Dream," Hipp.
"Portrait in Black," Piccadilly.
"Private Lives," Apollo.
"Red Roses For Me," New.
"Shop Sly Corner," St. Martins.
"Song of Norway," Palace.
"Sweetest and Lowest," Ambass.
"The Kingmaker," St. James.
"Under the Counter," Phoenix.
"While Sun Shines," Globe.
"Wind Is Ninety," Apollo.
"Windermere's Fan," Haymarket.
"Winslow Boy," Lyric.
"Worm's View," Whitehall.

Bernstein Finds Czech Music On Upbeat; Paris NG

A picture of a culturally thriving Prague, and a correspondingly apathetic Paris, was presented by Leonard Bernstein recently on his return to N. Y. from a European trip. The young conductor flew back to conduct the last two concerts of the NBC Symphony Orchestra in N. Y., and left again by plane yesterday (Tues.) to direct several concerts with the London Philharmonic.

Bernstein, who represented America at the International Festival of Music at Prague, found the Czechs "the most intensely musical people I ever saw." Concerts and opera were going on day and night. The city has fully recovered culturally from the Nazi occupation.

The Germans let the Czech Philharmonic continue under its brilliant young conductor Rafael Kubelik, but for the last six years the orchestra couldn't perform any works by Russian, French, British or American composers, especially those by Jewish composers. Result was that in the past season, said Bernstein, the orchestra played no Bach, Beethoven, Brahms or Mozart whatever.

Bernstein, who found the Czech Philharmonic one of the finest orchestras he had heard, directed it in two concerts of modern American works—Gershwin's Rhapsody, with Eugent List; Copeland, Barber, Harris, Schuman, and Bernstein's own "Jeremiah" Symphony.

As for Paris, where he spent a week, Bernstein said he found an all-time low in music. Music standards are low, performances of opera were shoddy, the orchestras bad. Bernstein will be back in the U. S. in a month to spend the summer at Tanglewood with Serge Koussevitzky, teaching conducting, and setting up the U. S. premiere of Benjamin Britten's highly-touted opera, "Peter Grimes," which he will conduct for four performances. Bernstein may also do Blitzstein's "Airborne" Symphony there.

U. S. Distribs' Solidarity Pointed Up By Enactment of French Film Pact

Recently-enacted French-American film pact, giving American distribs free rein to bid for at least 68% of French playing time, has proved, according to industry officials, that U. S. film companies could stand together, since all distribs refused to export a single new film into France while the loan was under negotiation. Pact also pointed up the increased backing being offered the industry by the State Dept. Under the deal, it's believed that about 75% of French screen time might be open for bidding in the free market to American distribs, depending on how much demand there is for French product during the first two years.

France, while not a comparatively big market, has always meant much to American companies since the cost of all European operations is charged off against the French setup. French government argued against any numerical quota from the cutset, fearing that Russia might demand the same number of releases as granted to the U. S. American distribs also opposed the institution of a numerical quota, fearing that a specified number of imports might have resulted in the smaller companies, non-members of the Motion Picture Assn., demanding an equal break for French playing time.

French government, it's disclosed, originally wanted seven of every 13 weeks for French product. This would have meant a worse reprentation for American product than before the war, when the French had about 40 percent of playing time.

U. S. government and MPA officials, in arguing for the 68% figure, lacked the usual support of French exhibs, result of the terrific business currently being enjoyed by French theatres. Almost any picture has done capacity and, consequently, French exhibs felt they didn't need fresh American product.

New pact, it's believed, will aid considerably in building up the French industry. Current batch of extremely weak French films resulted from the monopoly established by French producers during the war. Agreement will now give these producers a chance to build up their usually high production standards during the next two to four years.

Metro's Lartigue Honored

Paris, May 28.

Henry Lartigue, Metro chieftain for France, has been awarded the Croix de la Liberation, the new French order for distinguished services during the war. General Leclerc and Admiral Thierry d'Argenlieu received the same honor.

Lartigue spent part of the occupation period in jail because of his underground activities. He nevertheless contrived to save about 800 prints for Metro which put them in a favorable position here when business resumed.

Italo Film Plan Lacks Any Quota

Washngton, June 4.

Latest word here is that the Italian government has officially agreed to modify restrictions which the American film industry had previously found unacceptable. Most recent offer by the Italian government, according to George Canty, film specialist for State Department's commercial policy division, has been accepted by U. S. Embassy in Rome.

New proposal eliminates the section requiring that film revenue be spent within six months after deposit in Italy. Also expands the number of uses to which the money can be put. Agreement, to be put into effect shortly, places no restrictions on import of Hollywood films. The 16-picture quota per company plan, in original Italian proposals, is now missing. It appears likely that American companies will agree voluntarily to some sort of limitation.

GREATER UNION NABS MORE NABE HOUSES

Sydney, May 24.

Greater Union Theatres will take over three more nabe picture houses this month with other spots likely to come in soon. Norman B. Rydge, circuit chief, just back from London talks, expects his chain to expand in the nabes in next few months.

Circuit may have some 80 nabes when new deals finally are completed.

G.U.T. Also Into Melbourne

Melbourne, May 24.

Reported that it won't be long before G.U.T. grabs some Victoria nabes.

Deal reported on with the Frank O'Collins loop for more spots. Rydge recently got King's theatre here from O'Collins.

Tibbett's Paris Talent Hunt

Dublin, May 28.

Lawrence Tibbett, during a stopover at Shannon Airport, Ireland, on his way to Paris, said he and Grace Moore will conduct Paris auditions for opera talent in July at the conclusion of his concert tour of Italy and Germany.

Auditions will be financed via a fund raised by Miss Moore in New York last March.

Small Mex Exhibs See Union Pay Demands As Threat To Take Houses

Mexico City, June 4.

Lesser exhibitors here are viewing with alarm what they regard as a move by the National Cinematographic Industry Workers Union (STIC) to gobble up their houses. STIC has filed with the Federal Board of Conciliation and Arbitration a demand that the Cine Bravo, a small second-run, pays its help $5,986 (Mex), which STIC avers is due them for the day off per week they have had for six years or ever since the theatre opened. Also that the house hike the daily wages of employees to the high level obtaining here for first-run film theatre employees.

Cine Bravo operators told the board that STIC's demand is preposterous, contending that employee pay is on a seven-day footing. Also that it's impossible for them to boost wages to a level with those of first-runs.

STIC said if its demand is not granted pronto it will call a strike against the Bravo. Little exhibs fear that STIC will make similar demands against them and call strikes against their cinemas. They fear that STIC will win these and take away their houses. STIC asserts that all it is doing is getting better pay for its members.

Displaced Foreign Acts Flock To Argent. As Brazil Bans Gambling

Buenos Aires, May 21.

Folding of the gaming tables at Rio de Janeiro casinos has brought an avalanche of cables here from acts now in Brazil's city casinos, theatres and niteries, all seeking Buenos Aires contracts. Demand for dates caught Argentine bonifaces flat-footed, with so much talent already booked they can't take advantage of the Brazilian overflow. Buenos Aires previously has been at a disadvantage in respect to Rio or Sao Paolo because they could pay higher coin for acts, in view of the take at gaming tables.

Argentine immigration authorities may have foreseen the Brazilian anti-gambling act, and resulting displacement of foreign acts. At any event, they were about to decree restrictions on the entry of what they term "Afro-Cuban" musicians or interpreters of Afro-Cuban music. This attempt was stalled by representations made via the Broadcasters Assn., which pointed out that reprisals might result from Latin-American countries where Argentine talent is allowed to work without any restriction.

Plans are being made to step up immigration to Argentina until the population has been built up from the current 14,000,000 to 40,000,000.

Cold Keeps Grace Moore From London Concert

London, June 4.

Thousands were disappointed when Grace Moore was unable to appear at Albert Hall for a special concert, Monday (3). Star, halted by bad cold and overwork, was present long enough to intro Marjorie Lawrence as a sub.

Miss Moore announced she would fly to U. S. Wednesday (5) and return to Europe in October for a European concert tour.

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Play by Lillie Hayward, Dwight Cummins and Dorothy Yost • Based on the Novel by Will James

boxoffice tradition of "My Friend Flicka" and "Thunderhead, Son of Flicka"!

House Reviews

State, N. Y.

Frank Parker, Slate Bros. with Jay Carroll (4), D'Ivons, Joe Phillips & Patricia Flynn, Miller Bros. & Lois, Crosby Sisters (2); "Road to Utopia" (Par).

State's show is on the spotty side, but for the most part manages to make its impress on the payees. Smoothest part of the show comes with the opening dance turn of Miller Bros. and Lois, Slate Bros. and Frank Parker's appearance. Latter gives out with a technically smooth vocal product that's easily assimilated and good for hearty returns.

In the dance department, Miller Bros. and Lois, the openers, would do better in a more advanced spot, but being the fastest turn on the bill had to open by necessity. This Negro team mix fast and smooth terping, much of it on elevated platforms to give the house a neat warmup. Opposite end of the bill in the closing end are the D'Ivons, whose ballroomology isn't of top cut, and whose routines need some gimmick to perk up interest. Their occasional spins aren't sufficient for that purpose.

Comedics by the Slate Bros. hit their mark here. This house seems more appropriate to them than the across-the-street Capitol where they recently played. Smaller house helps them in getting a major quota of yocks.

Joe Phillips, the vet vauder now working with tall, statuesque Patricia Flynn, works a patter turn with antiquated material and while there are occasional laughs, amusement returns are small.

Crosby Sisters display an unsubtle brand of comedy mixed with singing which needs extremely heavy mugging to put over—more than is required in the interests of good taste. But in all fairness to the act, they hit the audience at this show and walked off to several earned bows. *Jose.*

Tower, K. C.

Kansas City, May 31.

Larry Collins, Sutton & Lee, The Arthurs, The Singing Weavers, Johnny Pearce, Tower Orch (9) with Don Tiff and Beverly Cassady; "Spider Woman Strikes Back" (U) and "Strange Conquest" (U).

This bill in 40 minutes comes off somewhat above average, mainly due to the punching of Larry Collins (New Acts) in his own turn and also doubling as emcee. The regulation fare of standard acts and am winner are started off by the orch and Beverly Cassady on "Sioux City Sue."

In the deuce are The Arthurs, an acro and adagio duo, up to par. They give way to the Singing Weaver twosome who deliver "Sunny Side of the Street" and the faves from "Showboat" in satisfactory manner.

Weekly am winner is Johnny Pearce i na tap routine. Sutton and Lee follow with a novelty turn at the blacksnake whips. Sutton snaps them closely around Miss Lee while she holds out papers, cigarettes and ribbons for the whips to alit. Workmanship is good, and Miss Lee's foiling is okay.

Collins takes over closing spot, rousing the house to its best applause with his variations on a trombone. Besides a bit of whistling and some patter, Collins runs the gamut of tonguing and sliding tricks with the trombone. More than tearing his horn apart, the customers went for his novel arrangements on standard songs and the act could stand more of this. *Quin.*

Circle, Indpls.

Indianapolis, June 2.

Spike Jones & His City Slickers, with Red Ingle, George Rock, Dick Morgan, Candy Hall, Mickey Katz, Dr. Horatio Q. Birdbath, Kaye Ballad, Dorese Midgley, Helen Greco, Eileen Carlyle; "Ding Dong Williams" (RKO).

Spike Jones, who has been something of a stranger around here, finally opened here to start the customers on a six-day laughing jag. Although starting a day late, while Spike watched his entry in the 500-mile Decoration Day race, show is giving this house one of its biggest weeks this year.

Slickers begin dispensing musical corn with "Der Fuehrer's Face," followed by "Black Magic," "Clink, Clink, Let's Have a Drink" and "Hotcha Cornia" so fast and with so much business, customers have a hard time keeping up with all that goes on. Red Ingle clicks plenty with his familiar comedy version of "Chloe," and gang wins a big hand for its imitation of Ink Spots imitating City Slickers singing "You Always Hurt the One You Love." Kaye Ballad also clicks with her hilarious parodies of "My Heart Sings," "It Might as Well Be Spring," "My Man," "Doctor, Lawyer, Merchant, Chief," "Ole Man River" and other favorites.

Gang rises to a climax when Eileen Carlyle appears to sing "Glowworm" with the unprecedented accompaniment of all the Jones accessories, including bells, whistles, horns and washboard. "Old McDonald's Farm" routine and Candy Hall's screwy version of "Lady Be Good" are other highlights in a standout show.

Customers relished Jones all the more because they've been fed a heavy diet of bands that take their music seriously. Everything else in the show is so outlandish that nifty dancing of Dorese Midgley, tap stylist, comes almost as surprise. She gets a nice reception. *Corb.*

RKO, Boston

Boston, June 1.

Milt Herth Trio, Larry Stevens, Sylvia Manon, Denas & Voley; Joe & Jane McKenna; "Badman's Territory" (RKO).

Lots of talent romping about the RKO-Boston stage this week. The Milt Herth Trio wow with ingenious improvisations on the organ, piano, drum, traps and zylophone. Herth arrangements of "Tea for Two" and "St. Louis Blues," not outstandingly original, but plenty of zip, get good response. The trio works up to a finale which has all performing at one keyboard.

Larry Stevens, late with Jack Benny, put across "Blue Skies," "Laughing on the Outside" and "All Through the Day" with plenty of heart throbs. Joe and Jane McKenna tie music to slapstick with some clever burlesquing. One of their stunts is parody on the adagio act of Sylvia Manon, Denas and Voley, a team basing its success upon the use of a girl as moppets toss beanbags.

While stressing music a lot, show does not get monotonous. *Dame.*

Oriental, Chi

Chicago, June 4.

Connee Boswell, Jackie Green, the Albins (2), LeRoy Bros. (2), Ray Lang Orch (11); "Hoodlum Saint" (M-G).

Lightweight affair at the Oriental staggers along till sewed up solid by Connee Boswell's sock song salesmanship.

Stage is darkened at teeoff with the LeRoy Brothers, in luminous demon-masks, manipulating breakaway skeletons in stroblite. Also do a so-so jitterbug couple, clown who blows up a balloon, and a drummer shooting off steam, introducing a new character, a vibe player banging out "Stardust," to close. Latter dummy, who really plays, is the standout.

Albins do their standard takeoffs on ballroom duos, to which another could be added in lieu of the guy's unfunny Karloff-Sinatra routine. Jackie Green contribs some parrot gags, "Harrigan," takeoffs on Jolson, Ink Spots, Durante, Cantor and Mr. Anthony, getting off okay.

Miss Boswell gets a lot of animation into her numbers, despite the contraption she's wheeled out on. The velvet pipes are all there too, in the quintet of tunes—"They Say It's Wonderful," "Oh, What It Seemed to Be," "Personality" with smidgeons of "Hey-Bop," a deeply emotional "House I Live In," and "No Can Do." *Mike.*

Orpheum, L. A.

Los Angeles, May 29.

Andy Russell, Wesson Brothers (2), Mel Torme and his Mel-Tones (4), Patti Thomas, Bud Hughes and Pal, Al Lyons Orpheum Orch (17); "In Fast Company" (Mono).

This is the last name stage booking for the Orpheum. After 13 years of being Los Angeles' top filmvaude house, theatre goes straight films June 11 and the stage policy shifts down Broadway to the Million Dollar. Next week straight vaude bill will be used by the Orpheum without a name booking.

As a name blow-off Andy Russell is forte. A local boy-made-good and with a large following, Russell is heading up a class bill of artists, all of whom click handsomely. Russell's vocalling grabs hefty palmpounding, although a few males in the audience seemed to resent his appeal to the femmes at show caught. He opens with "What a Difference a Day Makes," then goes into "Laughing on the Outside," a medley of "Besame," "Amor" and "Magic in the Moonlight." Encores are "I Can't Begin to Tell You" and "Don't Blame Me." All are boff deliveries.

On latter tune, Mel Torme and his Mel-Tones join with Russell on final chorus to bring curtain down. Vocal group, in addition to Torme, has two femmes, both lookers, and two malers. They join in smooth harmony on "Onezy Twozy," "Stranger in Town" "Ole Man River" and a novelty piece taking off various radio singers. Group makes its turn showy and listenable, pleasing mightily.

Comedy stint falls to Dick and Jean Wesson, an ace brother act that is even better seen in person than heard on the air. They play their gags back and forth snappily, keeping audience in a continual uproar. Particularly sharp are their impersonations and takeoffs on practically everything under the sun, including a hilarious version of political candidates.

Patti Thomas, a member of the Bob Hope overseas troupe, is a smart tap dancer who augments good routines with a scanty costume and shapely form. Bud Hughes and Pal opens like a standard magic act, then segues into a dog turn in which Hughes demonstrates the balancing versatility of his pooch Pal. *Brog.*

Apollo, N. Y.

Willie Bryant Orch (16) with Leroy Harris; Ella Fitzgerald, Holmes & Jean, George Williams, Paul Smith, Maxie Armstrong; "Live Wires" (Mono).

After several years of working around as emcee in various Harlem hotspots, a couple of announcer stints on local radio shows, and some USO work, Willie Bryant is again fronting a band. Whether or not it'll be up to his past outfits is difficult to say at this point since the boys obviously are in need of rehearsal. At present orch features lesser sidemen from Basie, Hines, and other name groups. Maestro said, "They did it to me once. Now I'm doing it to them."

Layout opens with a flaccid piece called "Rebop," and any relation to the hit tune of almost the same name is purely intended. Maxie Armstrong picks up from there with a fair rhythm tap routine, dancing around a bottle.

Paul Smith does an excellent job of fakery with a pleasant tenor voice, although a couple of the key changes are a little too obvious. Extreme overselling would go nowhere but in this house. Does "Chloe," "Indian Love Call," and "Ol' Man River."

Band's arranger, Willie Doggett, piano solos on "Central Avenue Boogie." Leroy Harris is then featured in alto on "Lucky So-and-so," following with very passable vocal on the same number. Maestro spends a lagging ten minutes in a situation-comedy skit with George Williams. Need some material here. Bryant goes into vocal on "Cement Mixer." Orch in "Cocktails for two," with nice tenor on the side.

George Holmes had to do solo turn in absence of Jean, who was hurt in fall. Versatile dancer does comic balletaps, a couple of cigaret tricks and some nice gymnastics for good returns.

Easily the top draw of the bill, Ella Fitzgerald has the house steaming after her first number, "Come Rain, Come Shine," from "St. Louis Woman." In quick succession "Frim Fram Sauce" and "Cement Mixer" follow. Chirper, who is at her best in a small club, warms large theatre immediately and can't beg off. Encores are "Lady Be Good," strictly a vocal jam, and Calypso, "Kill Nobody But Me Husban'." Band's finale, "Round the Clock," has to quiet crowd. *Tomm.*

Hippodrome, Balto

Baltimore, June 2.

Lowe, Hite & Stanley, Mack Triplets, Lee Trent, Three Kings, Felice Iula & House Orch (12); "Heartbeat" (RKO).

Standard layout is paced by personable emcee, Lee Trent, who handles fairly fresh material to good response. Strong acro stuff by the Three Kings, male and two femmes, open in smartly sold balancing and hand-to-hand. Flashy getaway sets matters nicely for the Mack Triplets to follow with smooth three-way vocalizing which proves bill's highlight.

These youthful gals give out with "Shoo Fly Pie," "Seems Like Old Times," and for a well-earned encore, "I'm a Big Girl Now." Aggregation has developed into a topflight combo capable of holding own in more ambitious company.

Lee Trent takes hold of spot on his own next with okay gagging, smartly timed for maximum punch. Had no trouble taking hold of stubholders here. Lowe, Hite and Stanley supply their usual socko finish. Utilize off-stage recordings of Andrews Sisters and Ink Spots for funny panto. A solid sender for extra final curtains.

Biz okay. *Burm.*

Capitol, Wash.

Washington, May 30.

The Dunhills, June Lorraine, Ted Claire, Hugh Forgie & Frank Jasen; "Postman Rings Twice" (M-G).

Layout this week is strong on speed and variety, and tops recent bills. The Dunhills, trio of hoofers from "This Is the Army," pace the show in a fast and neat terp routine. The ex-GI's, all professionals before the war, make a slick combo. They're snappy appearing. They open with one long number, exhibiting not only their skill but amazing stamina. Encore is highlighted by individual stints, which click as well as previous team work had.

June Lorraine follows with a hep package of impersonations of top drawer quality. Gal gets the illusion across the footlights whether she is doing a male or femme personality, going particularly strong in take-offs of Bette Davis and Jimmy Durante. Audience singled her out for kudos.

Weak link in bill is Ted Claire's tired-out comedy. Claire, who hasn't been in these parts for several years, brings back the same old gags with no fresh slants. Does a baby-minding number of questionable taste, a drunk routine and general comedy, all of which get only mild response.

Hugh Forgie and Frank Jason, badminton champs, make a satisfactory closing number. Randy Kent keeps up interest with his radio-style comments. *Lowe.*

Orpheum, Omaha

Omaha, June 4.

Chuck Foster Orch, Dinning Sisters, Hal Stone, Walker Twins, Betty Clark, Tommy Ryan; "Three Strangers" (WB).

Strictly a vaude show of the band-revue type, featuring two headliners, Chuck Foster's band and the harmonizing Dinning Sisters. Band is best in "Cement Mixer," "My Guy's Come Back" and a Glenn Miller medley. Dinnings scored heavy with "Hawaiian War Chant," "Where or When," "Wave to Me, Lady," "Oh What It Seemed to Be" and "Love on a Greyhound Bus." Gals took three encores.

Hal Stone's comedy monolog kept the house in guffaws. Best effort and most effective is the sequence about rationing men. Betty Clark sings "Listen to the Mocking Bird" and "I'm a Big Girl Now." Walker Twins contrib neat tap steps and Tommy Ryan clicks with "The Gypsy" and "Laughing on the Outside." *Rach.*

No Place Like Home

Continued from page 2

stage shows, with the various Paramount producers for audience.

This stunt has already paid off in important film roles for 14 out of 22 youngsters appearing in the auditions. Pine-Thomas has drawn heavily from those showcased in this way—giving DeForest Kelley and Kay Scott leads in "Fear in the Night," featuring Charles Victor in the same picture, casting Catharine Craig for the femme lead and giving Byron Barr an important role in "Seven Were Saved." They also took Elaine Riley into "Danger Street." Roberta Jonay and Renee Randall got important roles in Paramount's "The Emperor's Waltz" as result of the showcasing auditions; Larry Young won a featured role in "Welcome Stranger;" Jean Ruth in "Suddenly It's Spring" and Richard Webb and Gloria Saunders in "O.S.S."

And almost anybody is liable to get an acting job around the Universal lot these days, what with the new angles in casting being introduced by Mark Hellinger Productions. Hellinger is casting two or three unknowns for "The Killers," on the theory that the known heavies of pictures are so thoroughly typed that an audience will spot them as killers and menacea right off the bat—thus taking away from the suspense and interest of a story that depends on keeping such identities secret until the final payoff. Also, several recent Hellinger and Universal castings have been made on the strength of voices alone.

Tele Nips Self

Continued from page 1

to its channel changeover. Station was forced to shift these shows to the evening hours, however, in order to give its engineers a chance to work out the kinks in the station's new transmitter. WNBT telecasts the N. Y. home teams' baseball games, but does so only one or two afternoons a week.

When a customer wants to buy a set, consequently, he must take it almost as a blind article, since it's impossible for him to learn what kind of reception the set gives until he takes it home and switches it on at night. None of the prospective manufacturers, as far as could be ascertained, has taken this factor into account in their merchandising plans.

All stations are planning on increased daytime programming, but this must wait until the new equipment on order is delivered. What with strikes, shortages of material, etc., it's impossible to determine when this might be. As one broadcaster declared, it would be easy to broadcast daytime shows merely by sticking a camera out the window and recording what goes on outside the studio, but this hardly answers the purpose of television.

Those manufacturers who got the jump on their competitors by bringing out their sets first, consequently, don't know whether or not they'll benefit from the move.

Mountain Goes

Continued from page 1

feet in width, several deep, with painted backdrops to lend the feeling of distance. The chef d'oeuvre, as it were, City of Hollywood itself, is 12 by 12 feet square, covering 45 Hollywood blocks, with 450 buildings in this one miniature.

Cost of these miniatures is reported in excess of $250,000 for construction alone. Close to 50 technicians, engineers, artists, miniature experts and other workman participated in turning them out, and plans, preliminary arrangements and construction consumed nearly 10 years, it is announced. While monetary figure seems high, it is recalled that Colleen Moore spent around $425,000 for her doll house some years ago, which still is on tour and exhibition. Hollywood in Miniature is to be shown under management of John Arthur Productions.

No Details Missing

Painstaking care was taken to present a faithful picture of the different subjects. Buildings are constructed to scale, and are their minute replica. Chinese Theatre forecourt, for instance, has the footprints of the stars, just as they actually appear. Facade of the theatre is a museum piece in itself, being made of exquisite hand-carved ivory and copper.

Malibu Beach miniature shows the homes of the stars and the million-dollar Rindge "castle," now a religious retreat. HIM avers that this latter building alone in miniature costs $6,500.

Brown Derby restaurant shows the original structure, on Wilshire Blvd. Hollywood Bowl, which seats 21,000 persons, is reproduced at exact scale, with every seat and box just as it appears on actual scene. Motion picture studio, a composite of all the studios in Hollywood, has every physical feature which the average studio boasts.

Full Day to Scale

Surpassing all these, though, both in size and impressive vista, is City of Hollywood miniature. Hollywood is revealed in this from full daylight to darkness, process covering two minutes and one-half.

Each of the 450 buildings is built to exact scale of original, with same number of windows, and identical elevations and architecture. It is the same panorama which might unfold itself were the observer to fly over Hollywood in a low-flying plane.

Plan is to present these miniatures in a motion picture exhibit, which will include costumes, props, life-sized panel paintings of stars.

Corporation presently is negotiating for several spots in New York, and plan is to keep it open there for at least a year, before taking exhibit out on the road.

Korda's Deal

Continued from page 3

tail an outlay of at least $10,000,000, which should not be difficult, as Hambros Bank, Ltd., prominent merchant bankers, who helped finance the BLF deal, are willing to advance coin for any picture theatre proposition that Korda may have in mind.

Fact that the Shipman & King and Southan Morris circuits are at present undergoing valuation by Harris & Gillow, theatre valuers and agents, adds color to the story that some deal may be set shortly.

As to product, Korda is eyeing a few of Rank's producers. He has already weaned some away, with others ready to talk as soon as their Rank commitments are wound up. His American contacts with Cary Grant, Paulette Goddard, Burgess Meredith, etc., are also a sign that he is after big business.

Forecast is that before long, Korda will have quite a circuit of around 135 theatres in which to play his product.

BEST'S PROMOTION

George L. Best, who has been assistant veepee of American Telephone & Telegraph Co., was named veepee of Western Electric last week. Best rose through various engineering assignments and finally was made commercial engineer in 1940 and two years later was appointed assistant veepee.

In his new spot, Best will have charge of obtaining necessary licenses under patents of others for use by the Bell System, and licensing others to use Bell System inventions.

French-Italian Stage Shows for Foreign Film Theatre on Broadway

Foreign pictures, mostly French, and accompanying stageshows suited to each attraction, will constitute the policy to be placed in effect the first week in September at the Ambassador, New York, by Leon Siritzky and his two sons, Joseph and Sam, who have the old legit house on a lease running to the fall of 1950. At present the theatre is playing old re-issues on double bills.

Meantime, the Siritzkys are looking for houses in other parts of the country for playing of the same policy that will be instituted at the Ambassador.

Opening picture at the Ambassador will be Marcel Pagnol's "The Well-Digger's Daughter," French-made. Siritzkys will seek French talent from here and abroad to go with this one, whereas if an Italian picture is played, talent of that nationality or perhaps a condensed opera will be presented.

WB 'Night and Day' Both 35m and 16m

Warners, latest of the majors to jump on the 16m foreign band-wagon, will be the first to release one of its new, top A pix in the narrow-gauge size at the same time it's released on 35m stock domestically. Film is "Night and Day," Cole Porter biog which Warners has earmarked as a special release in conjunction with its celebration of the 20th anni of talking pix.

Company plans to enter the narrow-gauge theatrical film field as soon as possible in Latin America and the Orient. Announcement of the new program was made following the return to the homeoffice of Wolfe Cohen, WB International veepee, from an inspection tour of the Far East.

Work of reducing its regular features and shorts to 16m size is being started immediately in order to get the program rolling in as many territories as possible before the 20th anni celebration. Pix are to be selected according to their suitability and will be distributed by regular WB foreign sales personnel.

Following the pattern already established by other majors in the field, WB will not sell 16m prints in any locality where they might interfere with established 35m exhibs. Company has not yet announced whether it will make all new features and shorts available to the narrow-gauge market or will concentrate, as other companies are doing, on those older pix that haven't yet been shown overseas.

Cohen, who made a thorough survey of South America before his Far East trip, reported that 16m equipment is still comparatively scarce in all these countries. WB will probably try to supply foreign exhibs with projectors itself.

Bill Bennett of D.C. And Shuff of Akron To Oppose IA's Walsh

William Bennett, business representative of Local 22, Washington (D. C.) stagehands, will again oppose Richard F. Walsh for the presidency of the IATSE at the forthcoming convention in Chicago week of July 22. He is reported to have already made up his ticket.

Reported also that John A. Shuff, head of the Akron (O.) operators local, will run for the IA presidency. He showed great strength at the 1944 St. Louis convention when he opposed Louis Krouse for the office of secretary-treasurer, polling 394 votes as against Krouse's 580. For the presidency at the St. Louis convention Bennett didn't run far behind Walsh, latter getting 577 votes, Bennett 416.

Anticipated that at the Chicago conclave there will be a lot of fireworks with Walsh likely to be under considerable attack as result of studio strike and jurisdictional troubles since the last convention two years ago this June.

Close to 1,000 delegates attended the St. Louis meeting. Probable that a larger number will be on hand at Chicago next month, with a particularly heavy load from the Coast.

Picture Grosses

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LOUISVILLE

—"Mask of Diijon" (PRC) and "Devil Bat's Daughter" (PRC). Holds through Thursday (6), when three-day vaude bill policy starts. Moderate $4,000. Last week, "Swiss Family Robinson" (Indie) and "Lady of Burlesque" (UA) (reissues) split with "Spellbound" (UA) and "Swing Out, Sister" (U), mild $3,000.

Rialto (Fourth Avenue) (3,400; 40-60) — "Kitty" (Par). Marquee strength is boosting this to solid $19,000. Last week, "This Day Forward" RKO) and "Ding Dong Williams" (RKO), $12,000.

Strand (Fourth Avenue) (1,400; 40-60)—"House of Horrors" (U) and "Spider Woman Strikes Back" (U). Strong $7,000. Last week, "Seventh Veil" (U) and "Strange Conquest" (U) (2d wk), fair $3,500.

'Territory' Strong 20G, Denver; 'Love Me' 25½G

Denver, June 4.

"Badman's Territory" is copping top coin for a single theatre this week, and holds. Biggest total goes to "Do You Love Me," playing at three spots. "Blue Dahlia" is packing the small Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Renegades" (Col) and "Talk About a Lady" (Col), after week at Denver, Esquire, Webber. Fine $5,000. Last week, "Gilda" (Col) and "Just Before Dawn" (Col) (m.o.), fair $3,500.

Denham (Cockrill) (1,750; 35-70)—"Blue Dahlia" (Par). Last week, "Kitty" (Par) (3d wk), fine $12,500. Big $17,000. Holds over.

Denver (Fox) (2,525; 35-74)—"Do You Love Me" (20th) and "Rendezvous 24" (20th), day-date with Esquire, Webber. Strong $18,000. Last week, "Renegades" (Col) and "Talk About Lady" (Col), also Esquire, Webber, good $16,000.

Esquire (Fox) (742; 35-74)—"Do You Love" (20th) and "Rendezvous 24" (20th), also Denver, Webber. Nice $3,800. Last week, "Renegades" (Col) and "Talk About Lady" (Col), good $3,500.

Orpheum (RKO) (2,600; 35-74)—"Badman's Territory" (RKO) and "Partners in Time" (RKO). Lofty $20,000. Last week, "Ziegfeld Follies" (M-G) (2d wk), $12,000.

Paramount (Fox) (2,200; 35-74)—"Cinderella Jones" (WB) and "Bohemian Girl" (FC). Good $10,000. Last week, "Shock" (20th) and "Gay Cavalier" (Mono), fair $9,000.

Rialto (Fox) (878: 35-74)—"Spider Woman Strikes Back" (U) and "House of Horrors" (U). Big $6,000. Last week, "Abilene Town" (UA) and "Madonna's Secret" (Rep), after week at Paramount, good $4,500.

Webber (Fox) (750; 35-74)—"Do You Love" (20th) and "Rendezvous 24" (20th), also Denver, Esquire. Good $3,700. Last week, "Renegades" (Col) and "Talk About Lady" (Col), good $3,500.

SI FABIAN GIVEN MPA AWARD FOR SERVICE

This year's annual beacon award for meritorious and patriotic service in the picture industry was scheduled to be presented last night (Tuesday) to Si Fabian, eastern circuit operator, in recognition of his war activities work, by Motion Picture Associates at its dinner-dance at the Waldorf-Astoria hotel, New York. Fabian won on secret balloting several weeks ago over Spyros Skouras, president of 20th-Fox; Arthur Mayer, operator of the Rialto, N. Y., and James Stewart, actor. Results were kept a secret until last night, however. William F. Rodgers, v.p. over sales for Metro, made the presentation of the award to Fabian.

Understood that around $60,000 has already been raised among film companies and individuals toward the fund goal of $102,000 recently set up by the MPA and that Fred Schwartz, v.p. and general manager of the Century Circuit, who's this year's MPA president, would report on that last night (Tuesday).

Bob Weitman, managing director of the Paramount theatre, N. Y., who was entertainment chairman, arranged to bring over the entire Par show which opens at his theatre today (Wednesday), including the Glen Gray orchestra, Louis Jordan's Tympany Five, Eugenie Baird, Larry Storch, Four Evans and the Manhattan Debs. Art Stanley's band was obtained for the dancing, while stars who promised to put in an appearance were Eddie Bracken, Lizabeth Scott and Jennifer Jones.

It was estimated yesterday (Tuesday) by Morris Sanders, sales supervisor for 20th-Fox who's MPA's first v.p., that around 850 would attend.

100 Texas Exhibitors Vote ATA Membership

Dallas, June 4.

More than 100 Texas exhibitors meeting here at the Adolphus hotel voted to set up a Texas unit of the American Theatre Assn. Henry Reeve, Menard, Sam Landrum, Dallas, and Leon Lewis, Fort Worth, were elected directors to the national board.

R. J. O'Donnell, vice-president and general manager of Interstate circuit, presided at the meet and introduced Si Fabian, prez of the national ATA, Ted Gamble, organization chairman, and Robert Coyne, executive director.

PM Rips Flexible B'way Pix Scales

Habit of some Broadway film houses raising and lowering admission prices in proportion to the length of the queue at the boxoffice won another blast last week from PM. New York sheet had previously squawked at the practice of managers sticking their head out of the door and guessing that another 40c or so added to the tap wouldn't shoo too many people away.

Newspaper's beef, in the column of critic John T. McManus, consisted primarily of a letter from another newspaperman, a sports writer on the N.Y. Daily News. He stated:

"Last Friday, PM's film guide showed Danny Kaye at the Astor ("Kid from Brooklyn"), top price $1.40. The picture started at 9:40. My wife and I arrived at 10 p.m., at which time the boxoffice showed $1.80 admission.

"Since we wouldn't be bilked that way, we went next door for coffee and doughnuts to talk it over. Came out at 11. It was still between pictures, as the next feature wasn't to start until 11:40. But the price had dropped to $1.40.

"It's either up to the Astor to tell PM that it does charge $1.80 or up to PM to expose the Astor or drop it from its movie guide if it persists in posting a different price, higher than the one it 'advertises.'"

U-Enterprise

Continued from page 3

from a number of other major companies.

Product Lineup

First release under the new setup will probably be Harry Sherman's production of "Ramrod," now shooting on location at Zion National Park, Utah. It stars Joel McCrea and Veronica Lake. Set to go into production June 24 is "Arch of Triumph," from the Erich Maria Remarque book. It will star Ingrid Bergman and Charles Boyer, with Lewis Milestone directing.

Other stories on Enterprise's first year slate include Remarque's next novel, "The Other Love," which goes into production around Sept. 1, with Barbara Stanwyck in the top spot. Others include "The Burning Journey," starring John Garfield; "Maggi July," starring Ginger Rogers and pencilled in to start Nov. 1; "Coup de Grace," from novel by Joseph Kessel, with Anatole Litvak as producer-director and British star James Mason in a major role.

Still other stories on the Enterprise schedule are "Wild Calendar," from the novel by Libbie Block, with Ginger Rogers heading the cast; "They Passed This Way," Satevepost serial and published novel, starring Joel McCrea, and "The Snake Pit," April Book-of-the-Month Club selection, which may be Litvak's second picture.

Blumberg is scheduled to leave New York for the Coast Friday (7) to tie up loose ends of the deal. A. Pam Blumenthal, New York financier and Enterprise v.p., flew to the Coast Monday to be on hand for the announcement of the pact with U.

Blumberg is due back in New York June 24 for U's sales convention. Mrs. Blumberg is remaining east until he returns.

$100,000 Fire Destroys RKO Theatre in Iowa

Des Moines, June 4.

Fire destroyed Capitol theatre, Marshalltown, Ia., last week. Cause of blaze has not been determined.

A downtown house, it is operated by RKO.

New Tint Processes Shaping Up For Showdown Battle With Technicolor

Hollywood, June 4.

The spectrum is taking a heavy beating in Hollywood now with various color processes trying to knock Technicolor for a row of rainbows. Producers are convinced that color is set to become as important to picture-making as sound. In fact, it has reached the point where they're virtually apologizing to reviewers because a picture is made in black and white. And probably the only reasons why any of the current studio product lacks the flamboyance of a neon sign are:

1. Color costs too much for anything but the highest budgeters.

2. There isn't enough of it to go around.

Result is that technicians are working overtime on color photography experiments, and some of them, at least, are making satisfactory progress.

Agfa Blurbed

The new Agfa process, which was widely publicized through the circumstances of it having been brought over from occupied Germany through government agencies, has so far had more ballyhoo than use. The real competition to Technicolor is developing from the older processes that up to now have been sort of dimmed out by the glory of Technicolor.

So long as most producers were content to go on making black and white pictures and there was Technicolor for everyone who wanted to put the dough into a tinter, the other methods were simply dismissed as something not quite adequate. But now that Hollywood has suddenly become color-conscious the almost-forgotten processes are being worked over and improved.

Cinecolor—which has been more or less scorned as a two-color process that didn't approach the gorgeousness of Technicolor—is really coming into its own. Companies that couldn't get Technicolor commitments for one reason or another have been experimenting with it and it has now hit the big time, with Metro preparing to use it for more features.

The studio gave the process a tryout in one picture, "Lucky Star," which has not yet been released, but which has turned out so well in studio screenings that Cinecolor films are promised as regular Metro product. Improvements in the method were worked out in the filming of "Lucky Star" and since that picture was produced the Cinecolor company has announced that it has licked still more bugs and is now ready with a three-color process.

Initial Break-In

Cinecolor got its first break in the new color parade when PRS started its series of Eddie Dean westerns. First of these went over nicely with the audiences, was easy on the eyes and even more natural in soft shadings than some of the Technicolor films. There was an evident tendency to blur, however, —fault that has been pretty well corrected in the latest of the series to be screened for reviewers. Universal is reporting good success with Cinecolor in "The Michigan Kid," now filming.

Meanwhile, Herbert J. Yates, Republic prexy, recalled that the Consolidated Laboratories, one of his companies, had a long discarded color process called Magnacolor. He got it out, dusted it off and started using it in a new singing-cowboy series, starring Monte Hale. The first picture was a pretty sorry job in the matter of color, the various tints blurring badly and suddenly blacking out completely in spots. All Hale and his horse had to do to disappear completely from the picture momentarily was to get into the shadow of a tree. But the next one was better, and the last of the series, "Out California Way" is claimed by studio technicians to be a top color job. Process, as worked out and improved by the Consolidated experts has been renamed Trucolor.

Technicolor, nevertheless, is still the yardstick, and producers grade the tinters made by other methods as "good as Technicolor" or "almost up to Technicolor," etc. And while they talk about breaking what they refer to as the "Technicolor monopoly" they still boast of it in their exploitation and advertising, and battle to get it for their important films.

Mrs. Dawson Succeeds As DeBra's Aide at MPA

Mrs. Marjorie Granger Dawson was named last week associate to Arthur DeBra, director of department of community relations of the Motion Picture Association. She succeeds to duties of Mrs. Jeanette Emrich, who died May 18, as liaison between the film industry and various previewing committees of national women's organizations.

Mrs. Dawson is widow of Dr. M. Henry Dawson, associate professor of Medicine at Columbia University. For the past six years she has been assistant headmistress at the Riverdale (N. Y.) Country School and has had wide public speaking experience.

MPTOA Resents ATA's Expansion

Fear on the part of officials of the Motion Picture Theatre Owners Assn. that creation of the American Theatres Assn. forebodes the withdrawal of affiliate financial backing of MPTOA has motivated the recent open rivalry between the two theatre groups, it is understood. Antagonism of some MPTOA toppers, on the upgrade in the past few weeks, has been fed on unofficial indications that affiliated circuits are inclined to drop their membership in the organization, unless it merges with ATA. Affiliates, it is said, see no reason for paying double dues and currently favoring ATA as the more promising of the two units.

Question of merger has split MPTOA directorship. While one faction is holding out for a revitalization of the organization and a fight for leadership with ATA, the other faction is maintaining that affiliate withdrawal is inevitable and that the merger is the only practicable solution. On this score, latter group has pointed out that the loss of affiliate coin and membership would spell the collapse of the organization.

Controversy is expected to come out in the open at the board of directors meet slated for Columbus, Miss., next week. Proposal of prexy Ed Kuykendall, recently made, for a membership drive and renewed activity for MPTOA, will probably collide with a counterproposal that the group disband and its members join ATA. Latter move, according to reports, will be supported by a number of the affiliated circuit reps.

SWG Licensing

Continued from page 9

stances for as much as seven or eight years.

SWG has already indicated that the period for which writers will lease rights to a company will depend, at first, on individual negotiations, but that they're aiming eventually for a seven-year period. If the exhibition of a picture on narrow-guage stock is delayed for more than that length of time, consequently, it again means that the studios will have to negotiate a new contract calling for the payment of more money to the author.

Radio Writers' Guild, meanwhile, has already okayed the leasing proposal, leaving only the Dramatists and Authors to act on it. Lavery has admitted that adoption of such a proposal would require the working out of methodology, but insisted that if the two dominant principals —licensing and separation of copyrights—were adopted, all subsidiary principles would fall into place "at the right time."

"One realistic word of warning, of course, may be in order at this point," Lavery said. "The program that we are discussing cannot be won without a struggle. It will be vigorously opposed at every turn by some producers and some studios, who will offer everything except the thing we are asking for. But the times are changing—witness the increasing number of independent film producers — and inevitably the studios will change with the times." Only question, he concluded, is whether the Authors' League should take the bull by the horns now.

VARIETY

Wednesday, May 29, 1946

10 NEW B'WAY HI

Five From RKO!!

PICTURES 7

GHS SINCE JAN. 1

Music Hall--"BELLS of ST. MARY'S"

•

Astor--"KID from BROOKLYN"
IN TECHNICOLOR

•

Globe--"MAKE MINE MUSIC"
IN TECHNICOLOR

•

Palace--"CORNERED"

•

Winter Garden--"TOMORROW is FOREVER"

Ed Sullivan Starts Probe

Ed Sullivan started something with his Monday (3) column in the N. Y. Daily News which had "Broadway gabbing" about police graft and a breakdown in the local gendarmerie's control of bookmaking. He got action the same day when Mayor O'Dwyer took the cue and ordered a probe of the bluecoats' activities by Police Commissioner Arthur W. Wallender. Investigation will be conducted by the comish's confidential squad under command of Deputy Chief Inspector Frank Fristensky, Jr.

Sullivan sounded off about detectives' rakeoffs which he claimed netted some $1,700 per-bookmaker-phone monthly in Manhattan to $3,000 monthly in the Bronx. Columnist also spoke of "indescribable" racetrack conditions in Queens and summed it all up as "the most cynical grafting spree in New York history."

Moving rapidly, Comm. Wallander yesterday (4) ordered every plainclothesman back into uniform. A list of several hundred known gamblers and bookmakers was unearthed by the police. The special squad working on the probe was instructed to quiz the bookies and gamblers on police bribery.

Meanwhile, Sullivan refused to comment on his scoop par excellence or reveal the sources of his information. Mayor O'Dwyer said that he would make no attempt to "embarrass" the columnist by pressing an inquiry.

Philly News Drivers End Strike

The 15-day strike of the Philadelphia newspaper delivery truck drivers ended Thursday (30) following a negotiating meeting which lasted for more than 11 hours.

Under the settlement, the drivers obtained a two-year contract with the Record, Inquirer and Bulletin, with the same raises, vacation periods and other concessions offered the drivers before they went out on strike. However, the drivers will get an additional $3.50 a week raise next March 2. Present raises are from $46 to $52.50 for night work on the Record and Inquirer, and from $42.50 to $50 a week for day workers on the Bulletin, an evening paper.

The paid lunch period, basic issue on which the strike was called, was not granted the drivers. In addition the drivers union signed a no-strike pledge for the life of the contract.

PM's Expanded Sports

Starting next Monday (10), PM (N. Y.) will have a greatly expanded sports department. Tom O'Reilly, of Time mag which also spawned PM's editor Ralph Ingersoll, heads the section with Joe Cummiskey, present sports editor, shifting to the city side. Among the additions will be John McNulty, who will write a column in the New Yorker "Talk of the Town" style; Heywood Hale Broun, returning after several years in the Army to his baseball beat; and Jack Mahon, formerly Pacific correspondent for INS and later with MBS, who will do general sports coverage.

Expensive Mirrors

Rhinebeck, N. Y.

Editor, Variety:

Playboy memories of Booth Tarkington still live in Indianapolis, kept alive by old employees of the Star and the News. In his early days Booth, as a two-handed drinker, had an odd hobby. After just so many he hated his reflection in the big long mirror behind a certain bar. So he would pick up someone's beer mug, take aim, throw and smash the mirror. The next morning, very humble, he would come in and ask the damage. It would be figured at 100 bucks. The new mirror would be worth about 40 bucks. One mirror he smashed a dozen times. The owner of the bar, when intake was slack, used to look forward to Tarkington's visits—he was the best customer the place ever had. At long last, doctor's orders, the writer reformed and even wrote a series on the curse of booze for the old Cosmopolitan.

John Wilstach

Reprints Make Cents

Hot fight is currently brewing in the publishing business over demands by authors for better deals on reprint sales. Authors' cause is led by Craig Rice, whodunit expert.

Under present situation, an author receives ½c royalty for each copy of his book sold in the 25c pocket-book reprint, with 10% of this money going to his agent. Another ½c royalty now goes to the original publishers. Authors are presently demanding the entire 1c, maintaining there's no reason for the original publisher to share in these profits.

Janney Novel Sets Record

"Miracle of the Bells," first novel of Russell Janney, erstwhile theatrical press agent, and producer, is setting some kind of a pre-publication record for a book that hasn't yet been selected as a book club choice. Publishers Prentice-Hall last week upped the pre-publication printing order from 25,000 to 125,000 copies on the basis of advance orders for the book, slated to appear Sept. 13.

Several film companies are reported definitely interested in the novel, but Janney's asking price of $100,000 advance, plus 10% of the film's gross, has held things up so far. Author was advance man for Otis Skinner and other stars before World War I and was co-author and producer of "Vagabond King." His agent, Dr. Edmund Pauker, is handling negotiations with the film companies.

Dance Encyclopedia Set

Anatole Chujoy has signed a contract to compile and edit a Dance Encyclopedia for A. S. Barnes Co., N. Y. Volume, of 800 pages, and first of its kind, will contain listing of dancers, composers, choreographers, directors, musicians and anyone connected with the dance, together with thumbnail sketches; list of steps, terminology of modern dance, ballet, etc.; listing of ballet productions; with plot, decor and dancers of first performances; history of the dance, in all forms, modern, ballroom, ballet, etc.

Book is set for May 1, '47, delivery. Chujoy, editor of Dance News, has been writing about the dance since 1920.

'Who's Who' For H'wood

Schneider-Fisher, new Chi publishing outfit, is prepping a "Who's Who in Hollywood," first section of which will deal with the way studios are set up, with latter half made up of thumbnail biographies of stars, producers, directors and writers. Planned to issue it annually, clothbound, with first edition out early in 1947.

Publishers Everett Schneider and R. C. Fisher, recently out of the Army, are from St. Louis and Minneapolis, respectively, and are compiling the material themselves. Also publishing "Blitz Children," story of British kids by Fisher and Bernard W. King, London writer, plus a national mag, National Sports Weekly, first issue of which will be out in July.

McAllister Atom Pix Head

Maj. Henry W. McAllister, photog on military leave from the N. Y. Journal-American, has been named supervising chief for the photographic newsreel and television setup for Operation Crossroads, atomic bomb tests slated for Bikini Atoll in the Marshall Islands sometime in July.

Project will be covered by all the major photographic groups, as well as hundreds of service photogs operating from ships, planes and helicopters. From the pool of material some to be made by automatic cameras, first pictures of the blasts will be relayed by radio-photo back to the U. S. for immediate publication.

Maj. McAllister formerly headed up still picture operations for the Army Pictorial Services in the European theatre, where he supervised the work of some 500 Signal Corps photogs during the Normandy invasion and the Battle of the Bulge.

Walkout On Canadian Chain

Post-war headaches in Canadian newspaper composing rooms reached a climax last week when lino ops on three papers of the Southam chain walked as a result of months-long tiff with another Southam sheet, Winnipeg Tribune. Papers affected are Hamilton Spectator, Ottawa Citizen and Edmonton Journal.

The ops walked out Thursday (30) in sympathy with colleagues in Winnipeg, where an open shop is operated by the Tribune and a Sifton paper, Winnipeg Free Press. Winnipeg strike has been going on for months with strike finally being broken (though ops won't admit it) by the papers' hiring of non-union labor. Sheets are still being picketed.

Another Edmonton sheet, the Bulletin, is now threatened with a walkout over the fact that, when Journal stopped publication, the Bulletin aided its struck colleague by running a "Bulletin-Journal" edition. The printers walked out in protest, and it's not known yet if they'll return. Managements of the Edmonton papers claim they plan to continue joint publication by use of photo-engraving. Whole pages are typed on layout sheets and then photographed and engraved.

Officially, strikers give as reason for dispute fact that Southam company will not sign blanket agreement with its five papers. Other two Southam sheets, Vancouver Province & Calgary Herald, are not yet affected, but notice has been given by International Typographers Union in Vancouver that the contract is expiring this week.

In Ottawa, Citizen is using radio to air news and features (including comics) every 15 minutes.

CHATTER

Freeman Lewis elected exec veepee of Pocket Books.

Ernie Anderson named editor of Esquire Year Book, set for publication in December.

Joey Adams' autobiography, "From Gags to Riches," is set for September publication by Frederick Fell.

Douglas G. Woolf, former editor of Textile World, bought the Lamanda Park (Cal.) Herald from Ralph E. Perkins.

Roy C. Holliss, gen. mgr. N. Y. Daily News, designated acting prez to fill post vacated by death of J. M. Patterson.

"Secret Life of Orson Welles," by Jack Sher and John Keating, and "How Good an Actor Are You?" by James Stewart, due in August issue of Pageant.

Metro's 13-year actress, Elizabeth Taylor, has authored (and self-illustrated) a breezy book, "Nibbles and Me" (Duell; $2). Nibbles being her pet chipmunk.

"Possess Me Not," new Fan Nichols novel, was singled out by the Book Clinic of American Institute of Graphic Arts for its typographic format, planned by Stefan Salter.

Joe Blair returned from a five-month motor tour of Mexico, where he practically completed a novel, "Three Rings," slated for publication in autumn.

King Features syndicate is ready to close a deal with Appleton-Century, publishers of "Arch of Triumph," to run the novel as an illustrated serial strip.

Krishnalal Shridharani, author of "My India, My America" and "Mahatma and the World," will return to India July 16 after 12 years in U. S., to make a six-months' survey.

Edith Jackson, daughter of Billy Jackson, the old-line vaude booker, who was formerly with the N. Y. World-Telegram and UP, now reporter for the Southwest Times, Pulaski, Va.

The Marquess of Queensberry's book "The Sporting Queensberrys" will be rewritten and reprinted for the U. S. trade, with the Hearst syndicate likely to take on certain of its features.

Joseph T. Shaw, once editor Black Mask, where he discovered and brought forward Raymond Chandler and Dashiell Hammett, now associated with Sydney A. Sanders agency. John Wilstach new client.

Frederick Fell postponing publication dates of two titles because of production difficulties. "Psychology for the Millions" set back to July 18 and "A Treasury of Doctor Stories by the World's Greatest Authors" now slated for Aug. 15.

Bill Treadwell has edited a fully illustrated "Big Book of Swing" (Cambridge; $1), dedicated to the late Capt. Glenn Miller. Includes about everything in pop music from jive to corny music, rhythm groups to dick jockeys, etc. First edition 100,000 copies.

Mrs. DeWitt Wallace, co-editor and co-owner of Readers' Digest, received honorary degree of doctor of literature from Russell Sage Women's College, Troy, N. Y., June 2. Mrs. Thomas C. Desmond, wife of a N. Y. state senator and author of children's and travel books, was similarly honored.

Evelyn Lawson Vorse, former public relations director for King Features, has opened her own flackery in partnership with Toni Mendez, former nitery producer, and Irving Moses. Latter was recently discharged from the Army where he organized a recruiting and publicity section on the Coast.

Chaim Newman, whose anthology on "Gentile and Jew" has been published in England by Alliance Press, has set an American edition via Simon & Schuster. More than half the U.S. edition will include new text by American well-knowns discoursing on the "problem," just as a large number of British by-liners did in the original English edition.

SCULLY'S SCRAPBOOK

By Frank Scully

Playpenn, Cal., May 29.

'Till "The Skirt" feels that slacks have gone forever I'm afraid Scully's Scrapbook will have to double in this domestic field now and then lest Variety freeze out its femme readers.

That Metro's sub-deb delivery girls may now wear skirts instead of slacks indicates a hopeful trend, but when Betty Hutton hires Edith Head to design ballet skirts for maternity dresses, the Schiaparelli in me begins to develop a hemstitched psychosis. Molly Castle (author of "Around the World With An Embryo") and Mme. Scully (author of "My Four Fleas from Heaven And How They Grew") and I (author of "Babies, Just Babies") worked out the perfect maternity dress years ago.

It wasn't based on high waists and flaring skirts, wild color schemes, smocks or any such give-aways. It was based on the birdie. Your focus curious eyes a foot above where they feel impelled to look. You do it in all sorts of ways—dashing hats, big satin bows around the throat, diamond rimmed glasses—any sort of attention caller to your matronly face. As to dresses, the job is to keep the bust and the hips in proportion.

And how can you do that when nature is working only one side of the street? For heaven's sakes, must only stars be allowed to build up a part? Of course. That's the idea. Build up your chest until it's as large as your hips. That way you will be a large woman for a few months, but you will have a balanced figure. If normally you measure 36 bust, 26 waist and 36 hips and you discover that you're now 36 bust, 36 waist and 46 hips, then build your bust up to 46.

As for clothes, wear stiffish material. Wear starched capes with wide shoulders that flare away from the hips. Wear dark blue or black. Lay off loud colors except around the neck or in hats. This way nobody will know you're having a baby until at last, of course, it's no secret. By then even Winchell will know it. Lest you think this leads nowhere, let me assure you that Mme. Scully now has four babies and her figure at this moment is: bust 35, waist 26, hips 35.

As soon as life levels off a bit my advice to stars having babies is to go through retirement in France. There they will find a most touching solicitation for their maternal welfare. Many American expatriots will testify they owe their lives to expectant French mothers. George Canty, U. S. Trade Commissioner abroad, often told me that he never crossed a Paris street alone. Taxis used to lie in wait for him if he tried. But he outguessed them. He would wait till an expectant mother wanted to cross. Then he would walk at her side. The cabs would start after him, see the expectant mother, stop dead, and not even dare to honk lest they disturb her. Grinning, Canty got across every boulevard alive.

I recall so many things about Frenchmen and motherhood. I recall young wolves at street corners about to give their cry and say "Bon jour ma petite chon-chon," only to observe signs of liberte, egalite and maternite. They would immediately lower their voices and change to "Bon jour ma petite maman."

Breaking the News to Mother

I remember a waiter who never stopped saying, "Yes, Mademoiselle" while serving, but when the mademoiselle finally got up to leave and he saw her profile in full he would bow and say, "Au revoir, Madame."

But I especially remember my own bewildered Mama Scully being caught far off base at feeding time. She was at the Place de la Concorde and her first born, the Skipper, was in a hotel far beyond the Arche de Triumphe. All the cabs were congregated at the Place for the start of the Tour de France, a bike race that marathoned all over France. She could get no cab to take her home. She appealed to gendarmes. They shrugged their shoulders. "In an hour, Mademoiselle. After the tour has started, maybe," one gendarme consoled her.

"But I have a baby at home crying right now for his milk," she pleaded.

"You have a baby?"

"Yes."

"You," ordered the cop of the first cab, "take the woman home."

The cab driver screamed, "I want to see the start of the race!"

"This is a mother," explained the cop quietly. "She has a baby at home awaiting its nourriture. Allez!"

The cab driver honked, threw up his hands, claimed his starter wouldn't work and cried, "Quelle idiote!"

The cop cranked the car and ordered him to proceed.

At every stop signal the cab driver leaned out to tell the world what an indignity had been heaped upon him by an imbecile who didn't know enough to stay near her baby at feeding time. "Americain!" he added, to make the imbecility clearer.

At the hotel he dropped the little Mama, turned on a franc and sped back to the start of the Tour de France. I still hope he got there in time.

The Bell in La Belle France

And in that same hotel I recall a resident who had lived there 12 years. Maria Korda may remember this incident as she also lived there at the time.

The oldest living resident complained the first night because the baby had cried 20 minutes. He made such an issue of it the proprietor said, "Listen, didn't you ever cry as a baby? That baby will be here 12 days. If you don't like it you can leave for 12 days, but if you go, don't ever come back."

"But can't you put a mattress or something against the door to lessen the sound?" begged the o.l.r.

"Sure," said the proprietor, "but on your side. It's an ugly sight. It might spoil the baby's outlook. Yours is already spoiled." Was it worth all that? Well, the guy is now 14 and graduating with an A minus average. He also wants to be a radio commentator and, A's or not, is ready right now to spiel for "It Pays to Be Ignorant." He made a pitch the other day to see "The Outlaw" but it's on the condemned list at his school. "Jack Ford," I said, more to console him, "is making a picture in Arizona. You can see that when it's released."

"What's it called?"

"My Darling Clementine," I said.

"Not for me," he said, "I hate musicals."

And that's why picture companies have to have publicity men, advertising copy-writers and salesmen.

No-Admirals for Ford

Ford, incidentally, was pursued 150 miles beyond Flagstaff, Ariz., to get his reaction to directing "John Paul Jones"—a picture already assured a prolog by President Truman and the cooperation of our own Navy, as well as those of Great Britain, France and Russia. I did the pursuing. But I didn't get my man.

Himself a naval man, Ford seemingly doesn't like the sea enough to overcome his dislike for costumes. He's the sailor home from the sea and glad of it. For what its worth to cycle-hunters, the director of "They Were Expendable," "Men Without Women," "Up the River," etc., prefers to direct westerns. Well, he can close "The Outlaw" discussion with a remake of one of his pet pictures. It's called "The Last Outlaw" and gives me a lift every time it's made.

Nearly 20 years ago the high command of our Mediterranean Fleet, Rex Ingram and I were punching the bag in Nice and these officers suggested to Ingram, who had just made "Mare Nostrum," that they thought the best picture of the Navy would be the life of this same John Paul Jones. Ingram preferred to make "The Garden of Allah."

So this is the second time history's adventurous admiral and a fine director have refused to collaborate. Who'll make it three?

Anonymity Pfd.

Variety Clubs' convention in New York recently led a number of VARIETY readers to inquire concerning the present whereabouts of the foundling whose discovery on a theatre doorstep in East Liberty, Pa., near Pittsburgh, some 17 years ago resulted in formation of the Variety Clubs. So VARIETY queried its Pittsburgh mugg concerning the kid, who was named Catharine Variety Sheridan—the last because that was the name of the theatre in front of which she was found. Here's the reply to that query:

"The Catherine Variety Sheridan thing is out. The youngster was adopted some years ago into a prominent family, with the understanding that nothing would ever be said of her beginning. Her whereabouts are known only to two or three members of the local Variety Club tent and I can well understand their reluctance to make any capital of her now, so many years after the club's responsibility has ended. Subsequent Variety Club foundlings have also been taken for private adoption with the same understanding.

"I'm sure you can appreciate the feelings in this matter. After all, Catherine Variety is a young lady now, wherever she is, and any publicity at this time would do more harm than good."

Editor's note: Check.

500-Seat Pre-Fab Theatres for 16m Pix Spell Doom for Jackrabbits

Ambitious plans for establishment of a string of prefabricated theatres to show 16m pictures in theatreless towns throughout the country have been set by International Theatrical & Television Corp., 16m distrib and production outfit. Shortage of materials and the current building freeze have forced the company to postpone operations but the plan is ready to roll once these barriers are removed.

Establishment of such a string of houses is considered in the narrow-gauge industry as a major step towards elimination of so-called 16m jackrabbits, scourge of many 35m exhibs in the rural areas. Patrons in such communities, it's pointed out, will favor going to a comfortable theatre instead of sitting on a hard bench in the town hall or in a barn, usual screening place of the jackrabbits. With the 16m exhibs buying from a regular exchange system, the producers and distributors will be able to exercise more control over their product in its narrow-gauge form, so that the jackrabbits will be left with very little in the way of films.

Cost of the pre-fab houses will average about $10,000, according to George Hirliman, I. T. & T. prexy. Designed by one of the leading theatrical architects, they'll be air-conditioned and will seat from 300-500. I. T. & T. will not operate the houses but will sell them to indie exhibs, preferably ex-GIs who might want to enter the film business. Company's chief interest in the theatres, Hirliman said, is to have additional outlets for its 16m theatrical releases, which presently include product of several of the Hollywood majors that's exhausted its 35m run.

Under arrangements with the majors, I. T. & T. must submit each booking contract for location and playdate approval, so as to forestall any possible competition with 35m exhibs. For that reason, Hirliman said, the pre-fab theatres will be constructed only in present theatreless towns. Exhibs will rent product on either a flat rental or percentage deal, similar to the established 35m trade practices, with a sliding scale arrangement in effect for some of the top films.

Vast Saving

Continued from page 5

the British tax, which is considerably higher than sums English actors in this country will have to pay the U. S. treasury, it's believed the British will not forget their ideas of taxing American distribs.

Under the treaty, actors are the only classification singled out to pay the British tax rate, with all other American industries working in England paying taxes to the U. S. as usual. Actors' agents and other reps, however, were promised some time ago by members of the Senate Foreign Relations Committee that a separate convention would be put through as soon as possible to correct this so-called discrimination.

UTAH VICE CANADA

Hollywood, June 4.

Golden Gate withdrew "Neath Canadian Skies" from its shooting schedule for a rewrite job and substituted "The Man From Utah."

Original cast for "Skies" will appear in "Utah," with Jack Mulhall, Lyle Talbot and Douglas Fowley added.

WB Rolling Sextet

Hollywood, June 4.

Warners will have six features in production this week when the Joan Crawford starrer, "The Secret," gets the green light. Van Heflin is opposite.

Jerry Wald produces, with Curtis Bernhardt as director.

SOPEG Cites Lush Film Earnings as Prelim To New June 15 Contract

Citing lush major company financial returns to support its demands, the Screen Office & Professional Employees Guild, Local 109, last week initiated a publicity barrage preliminary to negotiations for a new industrywide contract set for June 15. Campaign started with distribution of handouts in front of all h.o. buildings citing, with reference to each company, reported earnings for the first quarter of the current year and the net take for '45.

Extent of wage hikes to be sought will be formulated at a membership meeting slated for June 12, SOPEG officials said. Throwaways were headed by the question "Can (naming particular company) afford to give its employees a $10 raise?" After quoting company earnings, pay tilts granted the American Federation of Musicians, and Government pay boosts, SOPEG windup is, "The rise in the cost of living demands higher wages!"

Drive has one unique angle. Current contract does not expire until July 27 and execs of majors have indicated no stand with reference to wage tilts. Pact now in force scales pay from $22 minimum for clerical beginners to $55-$60 for professional accountants and screen readers.

L.A. Collarites Decision Expected by Pix Shortly

Arbitration decision in a wage dispute affecting office workers in Hollywood studios and Los Angeles exchanges is expected at an early date. C. J. (Pat) Scollard, who presented the case in Los Angeles for the producer-distributors, assisted by A. F. Cummings, in charge of exchange operations for Metro, and Tom Murray, who holds the same post at Universal, returned to New York by plane last Thursday (30). He ventures no opinion as to the outcome.

Union having jurisdiction over whitecollarites in the studios and L. A. exchanges, including bookers in latter, is the Office Employees International Union, an affiliate of the AFL.

When the union presented demands for a 30% increase under a new deal retroactive to October last when the old contract expired, the producer-distributors opposed such a wage boost and ultimately asked that the dispute be arbitrated. Union agreed to this and hearings were held before three arbiters appointed by the Superior court in L. A.

Minimum under the old contract for an office worker was $28.60.

COL. STARTS CLIFFER

Hollywood, June 4.

Next cliffhanger at Columbia is "Son of the Guardsman," a cloak-and-dagger yarn.

Chapter play goes into work July 5, with Sam Katzman producing.

Chiseling Exhibs

Continued from page 5

ite trick commonly used against the out-of-town spotter was to trip him in front of the theatre, simultaneously cracking a bottle of whiskey on the sidewalk. Before he knew it the spotter found himself in the local clink for a few days, charged with disturbing the peace while the exhibitor had himself a party.

Another gag honored more often than not was frequently pulled on the unsuspecting blind checker. Once spotted, as he often was, sitting in back of the house, a young girl would be planted alongside him. This stunt called for the girl to scream that she was being molested. Inevitably, the checker would be hustled off to jail as the offending masher.

Business of persuading the spotter to leave his post still continues to be the major objective of any exhibitor out for depredation. All sorts of inducements, distributors report, are offered to convince checkers, assigned from distant points to cover a house, that keeping tabs on the second and third days of a run are unnecessary. The usual form of persuasion is the tender of a bonus plus the assurance that all required reports would be filled in by theatre employees and conveniently mailed to the checker.

Double Rolls

Temporary removal of the spotter through the temptation of a dinner and date has been tried times without number, distribs say. Once that's done, a couple of hundred tickets from a duplicate roll are rung in during the checker's desertion. When other inducements fail, commonplace is to depend on an offer of an outright bribe. In a number of instances where the checker, outraged by the offer, threatened to report it, the exhibitor in a counter-offensive threw the former out of the theatre and filed a charge that a bribe had been demanded.

Favorite device often employed, investigation disclosed, was to substitute lower-priced children admission tickets in place of those actually sold to adults. This had the advantage of being workable even with the checker dutifully manning his post. Supplementary gimmick resorted to when admissions are being clocked is to come up with a fistful of passes at the end of the day to fill in the difference for a series of under-the-counter cash sales.

Splicing of two ticket rolls together in unclocked houses so that admissions are halved as far as the distributor is concerned is also a standing gag. Substitution of one roll for another; sale of tickets twice; cash sales without tickets when the rush is on—these all have and still are being worked, major company officials aver.

Elks Parade

One exhib, blessed with an Elks club above his theatre, habitually swore that half of the patrons clocked in his lobby were, in reality, heading for a fraternal meeting. Another, caught redhanded, stoutly defended on the ground that his wife, to whom he was married 25 years, had sold the tickets and that he "had to take her word against the company's."

On the bookkeeping side of the picture, double sets of books are standard in making the records conform with the activities out front. An easy switch, used on occasion, is to credit a flat rental film with the take of a percentager and the latter with the lesser gross of the non-percentage film. In most cases, it is said, the exhib meticulously avoided a run-in with the revenuers by reporting an honest count for tax purposes.

Current use of accredited checkers, on the scene daily at almost every theatre, has had one reverse effect which redounds to the benefit of absentee management. The full-time checkup has kept many an employee honest who might not have been otherwise. With the checker's report going to the theatre owner as well as the distributor, the doorman's cash admission racket and phoney sales at the b.o. are out unless the owner is part of the scheme. Understood that in some cases the owner himself has asked the distrib, through CRI, to keep tabs on his employees.

FELLOWS GETS 'DRAGNET'

Hollywood, June 4.

Robert Fellows draws production reins on "Dragnet," a mystery yarn recently purchased from Gerald Drayson Adams.

Picture is slated for late autumn production.

UA's Milwaukee Buy Preludes Move For Additional Key City Showcases

United Artists' move in acquiring control of the Milier theatre, Milwaukee, as a showcase for its product, preludes the company's plan for attaining houses in other keys where similar tight booking situations prevail. UA was caught in a squeeze in Milwaukee between 20th-Fox and Warner Bros.

Deal for UA's acquisition of Milier control is understood all set, but not yet signed. House is a 1,776-seater on Third street, a half block from the busiest corner in town. It is an old vaude house in good condition, but will be refurbished by UA and otherwise hypoed to make it a suitable initial-run operation. It has been playing second runs of all the majors. In recent years it has been controlled by 20th-Fox.

UA is now similarly in need of showcases in New York and Chicago. Company's product has been shuttled back and forth along Broadway, with much of it now going into more or less minor houses that are not finding favor with UA's producers. Tight first-run situation doesn't offer much of a chance to company's which do not hold booking control of a house.

In Chicago, UA product had been going into the Oriental regularly until the house recently changed hands. Essaness, since acquiring control from Jones, Linick & Schaefer, has booked a block of five Metro pictures, squeezing UA out, at least temporarily.

Rowland Takes 'Flight'

Hollywood, June 4.

Second director chore for William Rowland under the Golden Gate banner is "Flight of an Angel," a feature with a reported $350,000 budget, produced by William David.

Rowland recently directed "Flight to Nowhere" for the same company. "Angel" is based on a novel by Vernon Shute, screenplayed by Gertrude Walker.

CPA Crackdown Not Hitting Theatres Too Severely This Summer

With Civilian Production Administration grants in the New York area mainly limited to constructing candy cases, popcorn machines and cooling systems during the past two months of operation, latest Washington crackdown last week on new construction is not expected to materially affect the regional policy towards theatres, according to CPA officials. In its 60 days of life only a trickle of applications for theatre construction have been filed in New York, none of which sought permission to erect new houses.

Requests for extensive alterations of theatres, installations of new floors or ceilings, extensions of lobbies etc., have been given the thumbs-down treatment. Use of essential materials has been approved only where the safety of the patrons made it mandatory. Consequently the CPA directive ordering a cut in dollar value of non-essential authorizations for a minimum of 45 days will not change the situation noticeably.

Regional office has been guided mainly by the question of whether materials which the theatres intended using were critically needed in housing projects. While each case must stand partly on its own, theatres have been able to install candy cases because the material is prefabricated. Popcorn machines and other gadgets have been permitted and probably will be in the future since they, too, do not require critical materials.

With the hot weather coming up, the New York office has granted repair and installation authorizations for cooling systems. Basis of permits has been that only critical material needed is for concrete foundation to support machinery. Latest order may not hit theatres at all as far as cooling systems are concerned because it is probable that all applications have already been passed upon and no more would be expected this late in the season.

Leslie Ruling

Continued from page 5

of the promising femme performers are under-age when they are first ticketed by the studios.

Why Groom 'Em

In view of the Leslie ruling, studios may reason, why go to the trouble and expense of carefully grooming a femme player, while she is under-age, if she can't be held to her contract when she finally hits star rating and her name becomes a boxoffice potential?

"This ruling is one of the worst ever aimed at the film industry," one studio topper stressed. "We scour the country constantly to recruit talent, and majority of most promising actresses come to us at ages under 21. Every effort is given to develop her talents. In most instances, it's a tedious procedure. Several years are spent in schooling and grooming the young actress in films carefully chosen to suit her particular talents. After considerable outlay of money, advertising and publicity, we sometimes develop a star.

"A great deal of time and money is spent every year on young women who never justify the efforts expended in their behalf. It stands to reason that when the one in a thousand finally makes the top grade, having her contract voided on such grounds as ruled on in the Joan Leslie case deals both a financial and policy blow to the industry. A look at the records shows that the majority of stars have been developed from the ranks of contract players."

Jack Cohn Ups Stock At Col. to 49,301 Shares To Pace SEC Pic Activity

Philadelphia, June 4.

Tempo in activity in film industry stocks took an upturn in the period from April 11 to May 10, covered in the report of the Securities and Exchange Commission issued today (Tues.).

Most movement centered about Columbia Pictures stock. Jack Cohn, president of Columbia, reported acquisition of 1,007 additional shares during the report period, bringing his holdings to 49,301. Three trusts reported adding the following shares: Ralph Cohn trust, 189, making its total 7,764; Joseph Cohn trust, 159 making total 6,562; Jeannette Cohn trust, 40, making total 1,647, and Robert Cohn trust, 260, making total 10,680.

Abe Montague added 124 shares of Columbia to his holdings, which now stand at 9,107. Nate B. Spingold, New York, acquired 391 shares for his trust, making his total 16,039. Abe Schneider acquired 303 shares, bringing his holdings to 12,418.

Only activity in Paramount stock was purchase of 100 shares of common by L. H. Goldenson. He now holds 1,600.

J. Cheever Cowdin, Universal City, Cal., reported to the SEC that he held 11,637 shares of Universal Pictures common. In addition, Cowdin reported disposal of 25 common warrants, bringing his holdings in this security to 80,766. Preston Davis, Westbury, N. Y., added 100 Universal common to his total now standing at 5,509. John J. O'Connor, New York, amended a previous report to include a sale of 400 shares of Universal.

Only one transaction in Warners stock was recorded—purchase of 100 shares of common by Charles S. Guggenheimer, New York.

Sale of 3,900 shares of Republic common by Onsrud Corp., a holding company, topped transactions in Republic securities. Holdings by Onsrud now total 140,750 shares. The Antonsen Realty Corp. reported holding 15,400. Albert J. Lind, New York, disposed of 200 50c par common, while Joseph E. McMahon, New York, acquired 30.

Levey Back to Coast For 'Conspiracy in Jazz'

Hollywood, June 4.

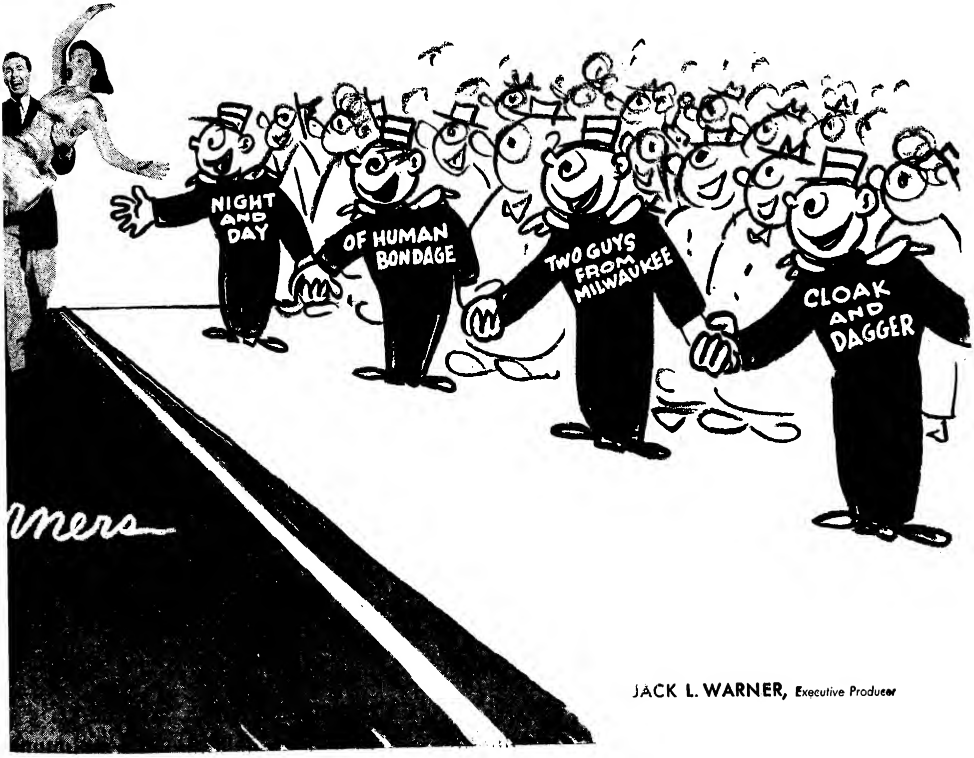
Jules Levey called off his proposed nationwide tour and hastened from New York to Hollywood to start rounding up his film production, "Conspiracy in Jazz," based on a story by Eliot Paul.

Currently Levey is negotiating with Samuel Goldwyn for stage space, aiming to start filming in July.

Make Way!
"JANIE GE
SARATOGA TRUNK
ONE MORE TOMORROW
A STOLEN LIFE
HER KIND OF MAN

ON JUNE 22

ts MARRIED"



JACK L. WARNER, Executive Producer

Broadway

Virginia Sales bought a home at Ossining.

Francis Renault ailing at the Medical Center.

Ingrid Bergman planed to the Coast Friday (31).

David G. Wittels profiling p.a. Dick Maney in forthcoming Satevepost.

Irene M. Selznick and Irving Schneider formed new play-producing firm.

George Alabama Florida routing Blackstone in legit theatres again next season.

Meyer Davis off to Sorrento, Me., summer home tomorrow (Thu.) for several weeks.

Jimmy Elliott to stage "Kiss and Tell" at Bennington (Vt.) Drama Festival July 8.

Phil Reisman, RKO v.p. over foreign distribution, flew in from Mexico City Friday (31).

WB producer Jerry Wald being profiled in Life by motion picture editor Oliver Jensen.

James Washer, of Donahue & Coe ad agency, marries Mary Berkeley, non-pro, Saturday (8).

Harold Clurman was director of "Truckline Cafe" and not Elia Kazan, as erratumed elsewhere.

S. Hurok taking Giuseppe De Luca, vet Italian baritone, under his wing for coast-to-coast tour next season.

S. Barret McCormick, director of publicity-advertising for RKO, returned from the Coast Monday (3).

Tallulah Bankhead to bow as producer next fall with Patricia Coleman's comedy, "The First 100 Years."

Admiral William F. "Bull" Halsey stopping at Gay '90s and other boites on a tour, in mufti, of N. Y. night life.

Mrs. Ned "China" Marin (former Mrs. Sam H. Harris) New Yorking from Hollywood 'til June 20 to see son, Pat.

Buddy de Sylva easting to purchase approximately $250,000 in paintings to present to Los Angeles Museum.

Carey Wilson, Metro producer, arriving from the Coast tomorrow (Thursday) for several weeks' visit to the h.o.

Jerry Dale, of the J. Arthur Rank flackery, has found himself a Park avenue apartment for six months, after bouncing around the hotels.

Jock and Mary Lawrence, the Paul Gallicos, Jack Hardings and Ballet Theatre troupe set to depart for England on the Queen Mary June 20.

Frankie Hyers, alumnus of Club 18, going "legitimate." He's auditioning for the Jack Whiting role in "The Red Mill," to succeed the juve.

Charles Marquis Warren, novelist and mag writer who has been signed by Paramount, is due on the Coast June 17 from his home in Baltimore.

Bob Weitman, Paramount theatre managing director, being tendered testimonial luncheon by United Jewish Appeal June 13 at the Park Central hotel.

Ralph Nelson, who authored "The Big Wheel," which Carl Fisher and Walter Wagner will produce, returned to his home in Georgia over the weekend.

William Zoellner, recently appointed special h.o. sales rep for Metro, heading for a Miami vacation this weekend before taking over his new duties July 1.

Olivia de Havilland, who flew back to the Coast last week, was delayed a day but having given up her hotel accommodations, bunked with friends night before leaving.

Marlene Dietrich will arrive here from abroad between July 25 and Aug. 1, according to word received by Par, which will star her in a picture opposite Ray Milland.

N. Y. visitors surprised at seeing the Longchamps restaurants jammed despite the notoriety ahhendant to its head, Henry Lustig, on a more-than-$2,000,000 tax evasion indictment.

When H. Allen Smith visited his Vincennes, Ind., sister for the first time in 20 years she scrutinized him for three days and summarized, "You look like a combination of Jimmy Durante and Ernie Pyle."

Bud Netter, son of Leon Netter, Par theatre exec, and recently out of the Navy wants to follow his dad's footsteps in the film biz. Netter's other son, who also was in service, is assistant branch manager for PRC.

Meredith Howard, formerly of the Ziegfeld Follies' twin Howard Sisters, and prexy of United Nations club, in New York from Washington, following termination of five years' handling recreation for 16 Army hospitals.

Minneapolis

By Les Rees

Sharon Rogers and her girl band into Happy Hour nitery.

Hotel Radisson Flame Room has "Professor" Irwin Corey.

Harold Wise, head Paramount booker, vacationing in Chicago.

Irving Mills, 20th-Fox office manager, to New York to spend vacation with his two small children.

Masquers of University of Minnesota offering "My Sister Eileen."

Dorothy Lewis' annual ice show into Hotel Nicollet Minnesota Terrace for summer run.

Fred Finnegan, RKO booker, represented Film Exchange Office Workers' union at Ninth District meeting at Davenport, Ia.

C. C. Milkea of Greater Minneapolis Attractions off to Hollywood to line up concert attractions.

cent rail strike, greater use having been made of trucks.

Chicago

Saul Abraham now a grandpop.

Belita threw a cocktail party for the press at the Blackstone Tuesday (4).

Irving Mack of Filmack and Will Baker of Republic Pix to N. Y. on business.

Duke Ellington opens at the Oriental June 13, followed by the Mills Bros. June 27.

Collette Lyons, still nursing injured knee, is due back in "Show Boat" next Monday (10).

Harry M. Cooke, understudy for "Born Yesterday," subbing for Frank Otto, out of show with muscle strain.

Bill Robinson told friends at a recent dinner that he had eaten six quarts of ice cream daily for the past 30 years.

Cedric Hardwicke out of the Katharine Cornell "Antigone"-"Candida" repertory and off to London for his first visit in years.

Earl Carroll planed back to Hollywood last midweek but due back before the Louis-Conn fight.

Oriental theatre's sign, condemned by the city, due to be replaced with a V-shaped superstructure.

Zelma Brookov, Warners' eastern talent scout, returning to h.o. June 5 after three-week stay on Coast.

Joe E. Lewis inked into the Chez Paree June 14, as Danny Thomas heads for the Coast for Metro.

Carl Brisson due for a busy night Friday (7) with an opening in the Mayfair Room and origination of his air show, "Voice of the Night," from Mutual studios here.

Reunion of the guys and gals who helped make the 1933-34 Century of Progress a success will be held in the Museum of Science and Industry Sunday (9).

Frankie "Sugar Chile" Robinson will entertain at the seventh annual American Music Festival in White Sox ballpark June 12.

Norman D. Olsen, export manager for the DeVry Corp., off to San Juan, Puerto Rico, to attend the Union of Motion Picture Exhibitors convensh.

Elsa Maxwell in Sunday (2) to confer with Abner Stilwell and other Chi Opera Co. officials on sponsoring an Opera Benefit Ball next October.

Lilias MacLellan had her big moment over the weekend, subbing for Maureen Cannon in "Up in Central Park" while latter doctored a sore throat.

Fritzi (Mrs. Jack) Kapp to Chi to visit her family this weekend, preparatory to the Decca prez's annual summer business-holiday stay in Bevhills.

Bess Myerson, "Miss America, 1945," guest of honor at luncheon thrown by Mayor Edward J. Kelly's Commission on Human Relations Monday (3).

George Jessel, after long-distancing the Coast, reported "Zanuck talked to me for a half-hour," and took off to start on "I Wonder Who's Kissing Her Now" at 20th-Fox.

The Irving Berlins have taken Dwight Wiman's house in Bermuda for their summer vacation and the songsmith will commute by clipper when called back to New York or Hollywood on business.

Decorators putting finishing touches on two new night spots here—the Imperial, operated by Jerry Poegel and Max Guggiari, former maitre d' of the Pump Room, and the Cameo, operated by Bill Burke, veepee of the Chi Stadium Corp., and Mario Piccardi, former catering manager of the Hotel Continental.

Westport

By Humphrey Doulens

Paul Draper will summer at Wilton.

Bill Herz recuperating from minor operation.

Mrs. Mark (Nettie) Luescher to Florida for a few weeks.

Lily Pons and Andre Kostelanetz planed to France (1).

John C. Wilson returned Sunday (2) from west coast and opening his country home.

John Davis Lodge turned down offer to make film in France.

Mr. and Mrs. Samuel Roodner observed golden wedding anniversary (2). He is pioneer theatre builder.

Grace Filkins, veteran actress, now retired, celebrated birthday (2) at home of daughter, Lyda Sokoloff.

Westport Inn, closed during war, has been done over and opened last week as Westover Inn.

Pat Powers sold his Longshore Club to a realty syndicate which takes over next December.

John Hassett has succeeded late Allie Hamilton as manager of the Empress theatre, South Norwalk.

Eleanor French opening Friday (7) at Mayfair Club, Boston. Her sister Peggy playing Boston in "Voice of the Turtle."

Horace MacMahon joined wife Louise Campbell at Rowayton for a few days before completing last leg of 11 month USO hospital tour.

London

Jerry Freeman discharged from Royal Air Force and angling film tieup.

John Davis off to Canada. Expected to be away for two months.

James Mulvey, chairman of Sam Goldwyn, Inc., expected in London early July.

Michael Balcon off to South Africa and Canada on exploratory mission for J. Arthur Rank.

After partnership lasting over 30 years, Scott and Whaley, American colored act, have split.

Marcel Hellman's next for 20th-Century-Fox is "Meet Me at Dawn," with William Eythe as star.

Olive Bridges, former secretary to late Herbert Clayton (& Wallen) is now production manager for Jack Hylton.

Queen Mary will attend charity premiere of "Gaiety George" at Warners' theatre June 28 in aid of Actors' Benevolent Fund.

James Mason's next pic for Sydney Box Productions is being held up due to continue illness of Pamela Kellino, his wife.

Jack Bloom has disposed of his interests in the Astor and Studio clubs and now only operating Galleon luncheon club in Knightsbridge.

Bucks County, Pa.

By Sol Jacobson

Moss Hart busy scribbling new play at Solebury farm.

Delaware near flood stage over weekend, highest since 1941.

Bennett Cerfs weekended with Moss Hart over Memorial Day.

Julian Gardy resuming drama column for Quakertown Free Press.

Harry Haenigsen, Herald-Tribune syndicate cartoonist, moving down to farm for summer.

Martin Vorhaus, theatrical medico, adding livestock to his Carversville menagerie.

Don Hedges, local architect and Playhouse designer, feted Sunday (2) on 40th birthday.

Stanley and Ben Bernstein, owners of Philly Quaker Storage Co., new landed gentry on Ottsville acreage.

Nunnally Johnson collabing with George S. Kaufman at latter's estate on book for "Park Avenue," new musical.

Haila Stoddard commuting weekends from "Dream Girl" to Springtown estate. Husband Jack Kirkland due in next month from Hollywood.

Delaware Valley Protective Assn., Bill Taylor prexy, pressuring the state to restore locks on Delaware Canal, currently bereft of water in most spots.

Theron and Phyllis Bamberger ensconsed in Prof. George Counts' mansion on Aquetong Road for summer season. Dick Skinner their guest for first weekend.

Pittsburgh

By Hal Cohen

Mrs. John P. Harris, widow of founder of Nickelodeon, was 74 last week.

Dale Jackson, KDKA continuity head, back after first visit to native England in 20 years.

Stan Hayden has joined screwball brigade at Swartz Nite Court of Fun.

"Open City" breaking all records at Art Cinema, now in seventh week.

Betty Barden has resigned her booking post with the Warner exchange.

Tommy Carlyn has just bought an airline-type bus to take his band one-nighting.

Nelson Maples keyboarding again at Cork and Bottle after vacationing for couple of weeks.

Florence Spurrier, at Keystone Hotel for three years, now playing organ at Waverly Grill.

Eddie Kaplan's nut unit, which had its run interrupted at Don Metz' by AGVA fuss, has returned to the Oakland spot.

Flo Inzana, ex-Casino chorine, brought here from Johnstown for questioning in double gangland killing.

M-G-M office girls tossed luncheon honoring one bride, Marian Wolfe, and three brides-to-be, Hilda Alvin, Dot Connors and Sophie Wilchek.

San Francisco

By Ted Friend

Sally Rand set for Savoy Club.

Dwight Fiske slated for Kona Club in El Cerrito.

Joaquin Garay's Copacabana was robbed of $3,500.

Hildegarde being discussed for Mark Hopkins engagement.

Jimmy Dorsey set for Edgewater Beach opening.

Mark Hopkins sold out for Griff Williams opening, June 12.

T. B. "Bev" Palmer and Mrs. Palmer in from Hollywood.

Mark Woods, ABC prexy, and Don Searle, veepee of ABC's Western Division, feted at St. Francis cocktailery.

Gordon Claycomb, new veepee and gen. mgr. for George Mann theatre circuit.

More than 300 entries for audition for Bob Hope "Cinderella Sing Girl" contest June 11.

Miquelito Valdes, headlining Golden Gate show, making p.a.'s on all local radio shows.

Eddie Fitzpatrick attracting best band business in town to the St. Francis Mural Room.

Kevin Wallace out of service and back to Examiner as pix and drama critic.

Roy Young, Orpheum manager, home after hospital siege.

Quentin Lacey, former assistant to Al Dunn at the United Artists, new manager at Manor, San Mateo house.

St. Louis

By Sam X. Hurst

Mrs. Bess Schulter convalescing in hospice after a major operation.

Frank G. Willingham, St. Louis branch manager for M-G, in the De Paul hospice.

Dorothy Shay and George Moore headlining floor show at Crystal Terrace.

Matt S. Schulter elected asst. treas. of the Screen Guild Productions in Chicago.

Loew's State and Orpheum presenting weekly all-cartoon shows Saturday a.m. for 25c.

Russell A. Sharp elected prez of the St. Louis Community Playhouse, formerly Little theatre.

Joe Goldstein, manager of the Capitol, won an airplane trip to Europe for his work in selling war bonds last year.

Paul Beisman on two-week air tour into the southwest to bally the forthcoming season of the Municipal Theatre Assn.

Carson W. Rodgers, gen. mgr. of the I. W. Rodgers Theatres Circuit, has returned to his home in Cairo, Ill., following his discharge from the Barnes hospital.

South Africa

By Joe Hanson

Lyric theatre at Mossel Bay destroyed by fire.

Otto Bolle, head of 20th-Fox in Australia, here for brief visit.

Paramount's 'Going My Way' did turnaway biz throughout country.

New season of opera doing well in Johannesburg and opens shortly in Cape Town.

Gerry Taylor is new general manager of United Artistes in this territory. During war he held post in Film Division of British Ministry of Information at Cairo.

A. P. Penley appointed general manager of African Consolidated Theatres in So. Africa. Was previously head of Schlesinger Co. in London and replaces S. H. Langbart, who was appointed general manager of Filmlets (S.A.) Ltd., Schlesinger's advertising company.

Dublin

By Maxwell Sweeney

Ballet Jooss, headed by Kurt Jooss, will visit Ireland before leaving for their American tour.

Ireland's only all-femme vaude act, Peggy Dell and Harmony Septet, booked for a summer tour in England.

Hilton Edwards-Micheal MacLiammoir combination (Dublin Gate Theatre Co.) planning an American tour to New York.

Ruth Draper will complete her one-woman show tour of Europe by including Dublin on her schedule before returning to New York.

A new representative of the Protestant Churches in Ireland, Geraldine Fitzgerald—no relation to the actress—has been named a member of the Appeals Board for Censorship of Films in Ireland.

First major orchestras to tour Ireland since 1929—the Halle under conductor John Barbirolli and London Philharmonic — have been booked for two-day performances in Dublin's 3,000-seater Theatre Royal, July and August.

Washington

By Florence S. Lowe

Duke Ellington does a benefit here on Thursday (6). Stint will be outdoors at Watergate.

Annabella, Richard Conte and Frank Latimore here, last week shooting background scenes for 20th-Fox "Rue Madeleine." Visit soft-pedalled by local office.

U. S. Chamber of Commerce has readied its first film, a 16m documentary to be distributed by C. of C. offices on a national scale.

Tom Neal, in town with legit version of "Laura," managed a morning p.a. at a WB nabe in conjunction with film "Blonde Alibi."

Olsen and Johnson going long hair this week in a stint for National Symphony Orch. Team will row out to the Symphony's barge, anchored in the Potomac, dressed in 1890 bathing suits.

Philadelphia

By Si Shaltz

Bill Farren broadcasting races from Delaware Park over WFIL.

George Sommer's orch opens at Wagner's Ballroom, North Philliy.

Norman Black's concert orch to play series of open air dates at USO-Labor Plaza.

Phil Klein, ad agency head, on WPEN last Saturday (1) telling vets about openings in advertising field.

The Stan Lee Brozas entertained 100 vets from the Naval Hospital at their Bevon estate last week. The party was under auspices of Hospital Entertainment Canteen.

Hollywood

Theodora Lynch laid up with flu.

Constance Bennett in from New York.

Natalie Draper divorced Merrill Pye.

Michael Fessler laid up with bronchitis.

Corinne Collins hospitalized for surgery.

Nick Castle vacationing in Ensenada, Mexico.

Mrs. Wayne Morris lost her newborn baby boy.

Tana Abu checked in at Metro to start film pact.

Adela Mara soaking up sunshine at Palm Springs.

Kay Francis in from the east to resume film work.

Faye Marlowe vacationing at Santa Barbara.

Georgia Bullock and John Dunbar to wed June 8.

Morris Ankrum to the High Sierras on vacation.

Jane Adams recuperating from a sinus operation.

Phil Benjamin out of the Army and back to Universal.

Jan Clayton to Albuquerque for personal appearances.

Leo Morrison returned from a business trip to Manhattan.

Melvyn Douglas playing host to Mr. and Mrs. T. O. Thackrey.

Albert Band new reading department chief at Enterprise.

Samuel Goldwyn returned from his Palm Springs siesta.

Hilary Brooke laid up with flu on location at Victorville.

Geraldine Mavor inked by Enterprise to handle publicity art.

Al Jarvis out of the hospital after treatment for stomach ailment.

Mel Shauer to Palm Springs to recuperate from appendectomy.

Walter Slezak and frau to Santa Barbara for a two-week siesta.

Nancy Walker checked in at Metro for the first time in two years.

Harry Carey in from his ranch to play in "Sea of Grass" at Metro.

Harry Davenport celebrated his 75th anniversary in show business.

Milton Brown, recently on sick leave, returned to Metro's flackery.

Jack Bernhard and his wife, Jean Gillie, vacationing at Banning, Cal.

Harry Burnstein, of Loew's New York office, in town for studio huddles.

Joe von Stroheim and Phyllis Fifield announced their engagement to wed.

Dorothy Lamour and Maj. William Ross Howard returned from Baltimore.

Tilda Thamar, film actress from Argentina, gandering the Hollywood scene.

Mitchell Leisen returned to Paramount after a cruise on his seagoing yacht.

Gene Tierney returned to work at 20th-Fox after a week out with an eye injury.

Esther Williams and her husband, Ben Gage, spending a short vacation at Palm Springs.

William Bacher to San Francisco to see his daughter, Carol, graduate from Mills College.

Brownie Stewart joined International Pictures as fashion editor and mag contact.

George Pal moved his editing rooms from an indie lab into the Paramount lot.

William Keighley awarded the Legion of Merit medal for his work in making training films.

Ingrid Bergman and Edith Head in from Broadway to start work in "Arch of Triumph."

Duncan Cramer checked in as art director for Charles R. Rogers on "The Fabulous Dorseys."

Sol Dolgin, recently released from the Army, joined Pathe-Eagle-Lion as chief purchasing agent.

Alexander Brown appointed chief of Red Cross Motion Picture unit for the seven western states.

Salvador Duhart and Manuel Aguilar, Mexican government officials, inspecting the Warners lot.

Richard Maibaum returned from Broadway to start his next Paramount production, "The Great Gatsby."

Gov. E. E. Monson tossed a welcome party in Salt Lake City for Harry Sherman and his "Ramrod" troupe.

Leo Spitz, Leonard Goldstein and John Beck, Jr. to Guaymas, Mexico, happy hunting grounds for deep sea anglers.

Edward White returned from Oklahoma where he scouted location sites for the Republic picture, "Home in Oklahoma."

Hetta George, Edith Hodson and Charles E. Milliken, Jr., celebrating their 10th year in Warners research department.

Dr. Forrest Damewood, studio physician at Enterprise, laid up with brain concussion as a result of a motor crash.

Peggy Stewart's mother, Mrs. Frances Stewart, to be married to Allan Splane at Santa Barbara Mission, June 14.

Ruth Stanley and Dave White returned from a two-year tour of France, Germany and North Africa on the USO circuit.

Jerry Colonna was denied a motion to dismiss a $12,000 breach-of-contract suit filed by his former manager, John E. Gross.

Hans Peters, Metro art director, appointed chairman of an Academy Awards committee to recommend changes in the procedure for next year's Oscar Derby.

Thumbnose Sketch—Jimmy Durante

By Joe Laurie, Jr.

On Catherine street, in New York City's Lower East side, on Feb. 10, 1893, a very busy stork knocked on the door of Rose and Barthelmeo Durante and yelled, "Come and get it, I got millions of 'em!" Then in sotto voice, "But not so ugly!" Papa and Mama Durante took hold of the bundle by what they thought was the handle, but the baby yelled, "I'm mortified!" And they found that they were holding the nose of the future Jimmy Durante. After looking at their other three kids, Papa Durante was heard to murmur, "everybody wants to get into the act!" They named the baby Jimmy because the boys on the block would use him to open doors, windows and safes. Catherine street was known as the "Know Nothing District!"

Little Jimmy grew to be a very mischlevous kid. He would tie the neighbor's spaghetti in knots and hide in his father's razor case. He was a little shaver at the time. His father would tie up the dog nights and let Jimmy roam the streets to learn the secrets of life. There are no flowers or bees on the east side.

His childhood consisted of just plain measles and eating the raisins out of the cake. Shows he was not looking for the worst of it. He played games like one o'cat, prisoner's base and 2c back on the bottle. It was a tough neighborhood where bonds just meant bail!

He didn't get much schooling and can prove it. Only went to the seventh grade and majored in depreciation. He claims his primary education was the palmiest days of his ignorance. He was called the grand old man of Public School No. 1. He helped in his father's barber shop lathering the customers, but he didn't shave anybody as he hated the sight of blood. After school hours he ran errands, washed glassware, took a screen test in a photo-engraving shop and auditioned in the Fulton Fish Market. He was in the second-hand fish business and was known as the Lucius Beebe of the Fulton Fish Market. He knew his P's and Q's but didn't know the rest of the alphabet. At 13 he smoked his first cigar and realized he was a man—a sick man! He was now the oldest adolescent in the neighborhood. He had a musical background as his old man used to spank him with a guitar. He played on a comb with tissue paper over it. In those days he and the comb both had teeth! People in the neighborhood would get up parties just not to have him. He was welcome at the Irish parties because his nose looked like a shillelagh. He developed a falsetto burp, sort of a pink-pajama soprano. His voice changed but not enough. He decided to go on the stage to look for the pot of gold, and at first, he ended up without the gold!

He took a few piano lessons and put his heart and soul in it. In fact he put everything in it except music. At 17 he got his first professional job as pianist at Diamond Tony's saloon in Coney Island, where he played for Eddie Cantor, George Whiting, Julia Geraghty and other greats. He then played in Chinatown at the Chatham Club where most of the customers were used to wearing government jewelry (handcuffs to you) and the beer was the only thing in the jernt with a collar on it! In 1916 Jimmy organized a five-piece Dixieland combination and played at the Club Alamo in Harlem, where he met Eddie Jackson. In 1917 he played with the band at Broadway's Club Nightingale. He was in and out, playing in dram shops with pianos. It was in 1923 when he opened the famous Club Durante on 58th street, just off Broadway.

A Trio Is Born

Lou Clayton (just split with his vaudeville partner Ukulele Ike Edwards) bought in with Jimmy and the greatest trio of clowns was sparked into being. Eddie Jackson strutted, Lou Clayton danced and Jimmy sang, talked and became one of the greatest comic personalities on the stage. It was here that Sime discovered Jimmy and shouted his praise in VARIETY. The trio was the unhandsomest three guys in the show business. Lou considered himself a beauty of the old school, but unfortunately school had been out a good many years. Jackson's face looked like it was going to run down his clothes, and his mouth furniture looked like a dentist's showcase, while Jimmy looked like a floorwalker in a junk shop. It was here that the song classics were first sung, "Jimmy the Well Dressed Man," "Who Will Be With You When I'm Far Away, Out in Rockaway?", "Ever Have the Feeling That You Wanna Go, Still You Have the Feelin' That You Wanted To Stay?", "Turnaroundа." And the greatest song of all—"WOOD!" And many, many more of Jimmy's songs that have since become classics. They worked in the Dover and in The Parody clubs. It looked like success was in the cards but they got lost in the shuffle. They played vaudeville, were in Ziegfeld's "Show Girl" and "The New Yorkers," and they played everything including horses, *which made them play everything!*

Jimmy got a picture offer as a single in 1929. This broke up the trio, but not their friendship. Jimmy took Lou Clayton as his manager. Clayton said, "No contracts Jimmy, let's make this a gentleman's agreement." And Jimmy said, "No use draggin' in a thoid party!" You can always distinguish Clayton, the manager, and Durante, the actor. Clayton wears $25 silk shirts and Jimmy wears sweaters. Clayton had no office—he just rented a drawer in Sime's desk in VARIETY.

Wotta Catalog!

Jimmy was a big hit in the pictures "Roadhouse Nights," "Get Rich Quick Wallingford," "Cuban Love Song," "Her Cardboard Lover," "Phantom President," "Speak Easily," "Broadway To Hollywood," "Meet the Baron," "Hollywood Party," "George White's Scandals," "Sally, Irene and Mary," "Man Who Came to Dinner," and collaborated on the music and lyrics besides acting in "Strictly Dynamite."

And now he makes a terrific comeback in Metro's "Two Sisters From Boston." [Comeback? He's never been away from us!]

The Schnoz has been an outstanding personality in radio and is now going strong on the Rexall program with Garry Moore. In 1936 he made a trip to Europe, which reminded him of Hollywood—"Everybody drives on the wrong side of the street." In 1944 he played eight weeks at the Copacabana to terrific business, laughs and applause.

Jimmy Durante is a very friendly guy—he even shakes hands with doorknobs. Only drunks call him Mister and only deaf people never heard of him. He makes theatres echo with laughter. He is now suffering from a stubborn case of falling hair, but he'll come out on top. He likes plain words and plain people—a poor man's me! He belongs to the common people, and there is nobody more common than him. He is a walking encyclopedia—he walks just like an encyclopedia. He was a WAC long before the Army had the idea. He buys his clothes from guys that drive up in black wagons and say pppssttt! He is always inmaculate, wears white pants in summer and black pants in winter. SAME PANTS! Wears white stockings and black spats, which makes 'em looks like sport shoes. Instead of wearing white shirts with his tuxedo he finally got to enameling his chest and saved hundreds of dollars in laundry bills. He has plenty of dough; cuts up dollar bills and uses them for soup greens.

He is as hard to stop as a habit. Jimmy is the kind of a guy when you ask him how he is, he tells you. He put friction in diction. He is a man of fine habits. After the show he goes to his room, puts on his pajamas, opens the windows, turns out the lights and stands at the window looking at other open windows! Doesn't care for exercise. Loves to sleep. Every time he gets out of bed they have to teach him how to walk all over again. A guy with genuine feelings, genuine sentiments, genuine words and genuine deeds. Loyalty is an inborn quality, a trait of greatness that can't be acquired and cannot be learned.

Jimmy is a loyal guy.

You've heard him sing, "I Know Darn Wall I Can Do Without Broadway, But Can Broadway Do Without Me?"

And the answer comes back from the throats and hearts of all of show business—"NO, JIMMY!"

ADAMS AND PAR RENEW FOR 10-YEAR PERIOD

A new lease, for 10 years, has been taken on the Adams, Newark, by Essex Amuse. Co., 50-50 partnership between Paramount and the Adams Bros. (Adam and Peter). Some adjustments of conditions as contrasted with the old lease were made, it is understood.

The Adams plays stageshows during the fall and winter season. While it formerly closed down for the summer, this year, it is remaining open as a straight-picture stand.

The Par-Adams Bros. partnership embodied in Essex Amus. Co. also controls the Paramount, Newark, and the U. S., in Paterson, N. J.

Awesome Orson

Continued from page 1

sical did receive some favorable notices.

Actor probably referred to his colored cast "Macbeth" for the Federal Theatre Project, at the Lafayette theatre in Harlem, 10 years ago, in his "murder" of the critic tale. Scenic atmosphere for the show was tropical and during the performance voodoo drums ominously beat in the basement of the theatre. Telling of the critic who panned the show, he said:

"I am not too superstitious but coincidence stretched out a long arm one day . . . I hope it was coincidence that killed him. If I wasn't it was me. There are honest-to-gosh voodoo men who believe to this day that I'm the murderer...This production involved a small army of real voodoo black magic experts, many of them imported from the African continent...Please understand I'm not making this up. All this actually took place."

Welles related that one review was "something extra special in invective." At a nearby bar "I was with the distinguished doctor of voodoo," who had "gold teeth with diamonds in them," and the latter asked the actor:

"You want us to put the beri-beri on him so he can't write no more bad things?" Welles assented, he says. Then 24 hours after the drums started the "bad man" was taken to the hospital—and died.

Only one N. Y. critic is known to have died around that time, Percy Hammond, of the Herald Tribune, who passed away April 24, 1936; "Macbeth" was presented 10 days before that date.

Prefacing the sad tale Welles talked of critics generally:

"Fighting the critics is like fighting fate...critical opinion has become incalculable and unanswerable, like the weather...for the entertainers, it's a question of life or death. Kill the bull or the bull kills you...an audience doesn't exactly commit murder, it just walks away and leaves the show to die of loneliness. The real killers are the critics ...Displease more than three of these powerful personages and no matter what the paying audience thought of your show, it's a lifeless corpse by the second edition...

"Our show ("World") got a couple of raves but more than three roasts, and those roasts may be enough to close the show...Well, my voodoo friends are still in New York. I can always get them together for a special event like this one...And I wonder if the little handful of newspapermen...who tore us to ribbons without mentioning that their opinion was at odds with the audiences ...I wonder if these gentlemen will notice the pulsing in the summer air of voodoo drums. I am not threatening you—I just thought I'd mention it."

Buy Stock

Continued from page 1

gains bracket. Attorneys and tax experts are said to have assured the ABC executive panel that such an arrangement is within the concept of Treasury dept. regulations.

Partnership deals are not new to the Coast. Some years ago Dick Richards' KMPC sought to justify its slogan, "Station of the Stars," and made stockholders of Paul Whiteman, Bing Crosby, Amos 'n' Andy and other top names. Deal differs from the ABC setup in that they did not perform on the station.

Woods admitted the stock plan was in the talking stage but said that inasmuch as it's Noble's "baby" he would handle all such negotiations.

Contrary to All Else, Film Shorts Cost a Lot But Still Gross Little

Boyd Wins 1st 'Hoppy'

Holywood, June 4.

William Boyd completed "Devil's Playground," his first double chore as producer and star in the new Hopalong Cassidy series of westerns for United Artists release.

Second of the series starts July 5, with George Archainbaud as director.

War-Trained Pix Vets Should Be Used on Fact Films, Sez Pare Lorentz

Washington, June 4.

Pare Lorentz, documentary producer, emphasized here that hundreds of vets trained in film photography during the war should be used to turn out documentaries about this country for exhibition here and abroad.

Lorentz, recently out of the AAF after 2½ years, told a meeting of Govt. film workers that there was considerable need for regional fact films, and pointed out that there is now a pool of skilled men available for the job. He called upon universities, private industries and the Govt. to use these men properly. He said they developed new techniques in the Army and Navy and should put them into service in the documentary field.

Lorentz, now doing some film work for the Interior Dept., plans to set up his own documentary company when he completes the job. He recommended a series of small documentary firms scattered in various parts of the nation and predicted they would be able to pay their own way.

WB'S SUNDRY STUNTS FOR SOUND'S 20TH ANNI

Special events arranged by Warner Bros. in connection with this summer's 20th anniversary of sound celebration include a screening at the homeoffice today (Wednesday) for sports writers of early talker newsreels, a display of costumes by models from various Warner pictures since the advent of sound and featuring of music from WB talkers for a full week starting July 31 by Muzak.

RCA-Victor, co-sponsor with WB on the sound anniversary affair, will put on a special contest on window displays in connection with albums of Cole Porter music from the WB film, "Night and Day." Album will carry with it a four-page insert devoted entirely to the anniversary event. In addition to other stunts, a highlight of Victor's campaign will be featuring Cole Porter music on the RCA hour Sunday, Aug. 4.

In connection with the sound anniversary, WB plans spotting institutional full-page ads in 21 national publications with an aggregate reader circulation of 150,495,560. Ads will mention co-sponsors of the sound celebration.

LaRue, Hudson Plane To Toronto for Can. Pic

Hollywood, June 4.

Jack LaRue and Rochelle Hudson planed to Toronto to play in "Flying North," to be filmed by Dominion Productions, Inc., a Canadian company.

LaRue will play the heavy and Miss Hudson the femme lead. Male topper will be selected from Canadion radio talent.

Par Borrows Wyman

Hollywood, June 4.

Paramount borrowed Jane Wyman from Warners to co-star with William Holden in "Gary Ambler."

Picture will ba Richard Blumenthal's first producer chore since returning to the Paramount lot.

PAIR JOIN JUNEAU

Hollywood, June 4.

Clarence B. Juneau Enterprises maker of educational, religious and commercial films, signed Nate Watt as executive director and Henry Donovan as production director.

Watt and Donovan made training films for the Army and Navy during the war.

Caught between steadily rising production costs and a market that won't budge a cent upwards from its unprofitable price level, short subject departments of the majors are in a dilemma on how to get out from behind the accountant's eight-ball. Over the past 15 years, in contradistinction to all other phases of the film industry and the economy as a whole, no overall or substantial increase has been made in rental charges on shorts. Costs, on the other hand, have skyrocketed during this period from a low of $6,000 to the current ceiling of $30,000 plus $20,000 for printing and distribution. Few subjects these days can hope to net back this basic charge averaging around $50,000.

Despite the fact that only three of the majors have shorts departments able to break even or to show a trivial annual profit, there's no danger of these units folding. Firstly, because exhibs insist upon a continuous supply of two-reelers although unwilling to foot increased tabs; and secondly, because the majors find shorts to be a valuable adjunct in merchandising their feature productions. Disney shorts, also produced at about $50,000 each, lay outside the typical industry picture since they manage to gross about $75,000, the highest return in the field.

"Springfield" Loss

In an effort to cut down on the flow of red ink, two-reeler producers are backing into a less expensive product while trying to hypo exhibitor acceptance of shorts. Shorts, such as orchestra and musical revues or elaborate color jobs requiring a large number of technicians and performers, are out for the next period. Warners, as a case in point, doesn't intend to duplicate its experience with a noteworthy short produced under its banner last year. Costing $135,000, and unanimously hailed by the critics as a heavy contribution to the fight against racial intolerance, "It Happened in Springfield," was brushed off by exhibs and wound up as a $40,000 clip on the chin. Prominent on production agendas will be travel and adventure series needing only a roving camera crew and cuffo wild animal actors in their natural scenic habitat. Majors are also planning to reissue a flock of their best shorts of the past few years as a method of recouping some of the coin expended on them.

Sell Shorts in Package Deals

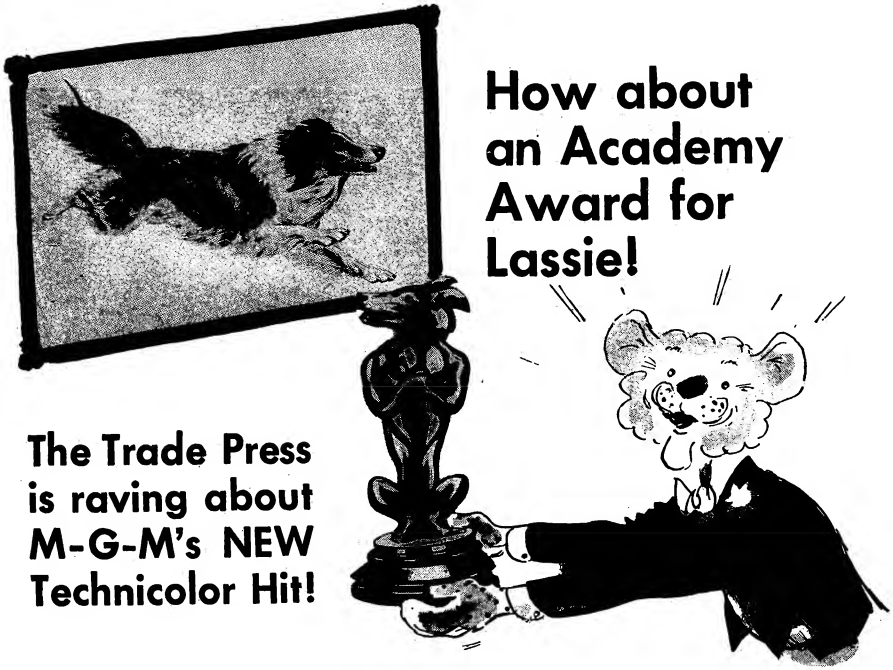
Latest selling technique to break down exhib resistance against giving additional playing time to the briefies is the presentation of a film package including a full program of cartoon, newsreels, documentaries and related subjects at a wrapped-up rental fee. Film Classics, a reissue outfit, innovated this policy nine months ago in connection with an 85-minute program of comedy shorts titled "Funsa' Poppin'" and the majors are following suit after FC's bookings hit a record figure for this type of program.

With a minimum of 65% of America's flickeries in the double feature category, and absolutely no indication of any reduction taking place in this figure, basic problem of the shorts distributors remains to uncover enough exhibs willing to play their product. The package program idea is in its initial wedge into modifying the double feature practice in favor of short subjects without shortening screen program time. According to exhibs, more shorts would be shown if the majors displayed more showmanship in selling their two-reelers to the public. Demand could be developed, they claim, but it would take a nationwide publicity and advertising campaign on the part of the producers.

Morgan Cites Rising Costs

At the recently concluded regional meeting of Paramount's shorts subjects department in San Francisco, Oscar A. Morgan, sales manager, focused attention on the rising costs of two-reeler production and said, "It is apparent that the situation offends every principle of sound economics and could not continue indefinitely. Therefore, it becomes essential that we increase our rentals in proportion to the increase of our costs." Other execs in the industry believe that higher rentals would serve only to shrink the number of buyers without affecting the total gross. Cure for the two-reeler financial headache has apparently not been patented as yet.

IT SHOULD HAPPEN TO A DOG!



How about an Academy Award for Lassie!

The Trade Press is raving about M-G-M's NEW Technicolor Hit!

"COURAGE OF LASSIE"

This review from M. P. Daily is typical:

"The picture is the best of the Lassie jobs to date. Again in Technicolor and a supporting cast of strong names. Better than 'Son of Lassie'."

★

M-G-M Presents LASSIE in A New Adventure "COURAGE OF LASSIE" • In Technicolor • Elizabeth Taylor • Frank Morgan • Tom Drake • Original Screen Play by Lionel Houser • Directed by Frank M. Wilcox • Produced by Robert Sisk

Inside Stuff—Pictures

Second annual survey by Woman's Home Companion on motion picture preference among its readers shows a slight falling off in filmgoing during 1946 for this group as compared with 1945. Whereas 39% of those polled last year said they attended films at least once a week, this year the figure declined to 35%. Biggest factors in preventing more frequent attendance are lack of preferred features, lack of time, and high admission prices.

Most influential factors in lining up customers at the wickets are listed as mag and newspaper reviews, marquee names, and trailers. In the ranking of favorite screen stars, voting revealed heavy concentration in favor of the top three femme performers, Greer Garson, Ingrid Bergman and Bette Davis, with 76% polling for one of the three. Among the males, Bing Crosby, Walter Pidgeon and Clark Gable garnered only 41% of the total ballots.

Rail strike really took a cut out of the Metro sales convention, held in Chicago last week. Meet was delayed one day because of the train cancellations and the consequent slice in time forced William F. Rodgers, Metro sales chief, to wrap things up much faster than originally planned.

Several execs, including William Brenner, head of the checking department, didn't even get a chance to speak to the 70-odd delegates. Most miffed of the execs was H. M. Richey, in charge of exhibitor relations, who'd planned to spend at least an hour and a half outlining the new exploitation pamphlets. After much dickering, Richey was finally permitted 15 minutes.

Exhibs are making fresh plea to Hollywood studios to settle question of picture titles before any publicity is sent out on film, or at least before publicity campaign rolls.

Prevalent practice of picture companies publicizing a film under one tag, then changing title as many as six times, is upsetting to public, exhibs aver, as well as themselves. Result is, fans wait for productions made under certain names, sometimes missing these pictures because by time they are released new tags have been attached to them. On conservative estimate, at least 50% of pictures made are not released under title they held when filmed.

Earnings of boxing champions are often split in various ways, and the Warners production, "Life With Father," is getting similar treatment. Howard Lindsay and Russel Crouse, who staged the legit version, are getting 35% of the profits. Understood Irene Dunne, film's star, and Mike Curtiz, director, are also cutting percentages. Picture is Curtiz's last job under his old contract, which called for a straight salary. His new pact provides for a cut in the profits, and the report is that the studio agreed to give him a slice of "Father" before he signed the new document.

General John Fremont's wife, hitherto neglected by Hollywood producers, will be the central figure in two forthcoming film biographies. Paramount recently bought "Immortal Wife," dealing with California pioneer days, and now Walter Wanger is breaking out with "So Gallantly Gleaming," based on the adventures of the same gal in the same period. Wanger aims to get his version started in September, beating Paramount to the punch.

Motion picture industry is far behind the times in methods and materials for set construction, according to Loren L. Ryder, Paramount technical engineer. What the studios need, he says, is an entirely new expendable material which may be put together quickly and abandoned when the scenes are completed. Other needs, he declares, are fast-drying paints, new carryalls for set handling and cranes or elevators for overhead rigging.

James A. FitzPatrick, who makes Traveltalks for Metro, is competing against his home lot in a series of musical shorts based on the careers of noted composers. For a time it looked as if FitzPatrick would make the tuneful series for Metro release, but the deal fell through. Now he has closed with Werner Janssen and his Los Angeles symphony orchestra for a string of musical briefies in Technicolor. Meanwhile, Metro has assigned Jerry Bresler to produce a series based on the same topics.

David O. Selznick's technicians have developed a new apparatus which synchronizes sound, dialog and action tracks and permits the editing of a film while it is being projected on a full-size screen. It is estimated that the use of the new contrivance reduced the editing time on "Duel In the Sun" by one third. Machine was developed by Robert Hansard, chief projectionist, and James Stewart, chief engineer.

New kind of blizzard, with chemical snow, was tried out at RKO and may be used in future pictures calling for winter scenes. Artificial flakes are pumped high in the air from a high-pressure hose and flutter down like the real article. Synthetic snow is odorless, lasting and does not harm scenery or costumes. It can also be sprinkled on roofs and cliffs without the use of ladders.

Three-year renewal deal was inked by Sol Lesser with RKO some weeks ago on distribution of the "Tarzan" series. It was reported last week (not in VARIETY) that the pix would go to United Artists, but that was apparently confusion over the fact that all Lesser films, except the "Tarzans," are released by UA. A three-year renewal of the UA deal was also signed recently.

Jinx on "The Razor's Edge" at 20th-Fox has afflicted three top players within the last 10 days. Gene Tierney was out for a week with an injured eye, John Payne was hospitalized with a threat of pneumonia and Clifton Webb with acute bronchitis. Edmund Goulding, director, is still healthy but is getting dizzy trying to juggle the schedule to keep the picture in production.

Federal Flms will shoot its first picture, "Carnegie Hall," entirely in New York, according to Boris Morros, who will co-produce the picture with William LeBaron. Most of the filming will be done in Carnegie Hall and the rest at Fox Movietone studio and a new plant now under construction in New York by RKO. Filming starts July 15 under direction of Edgar Ulmer, who recently checked out of PRC.

Enterprise is cutting a hole of 2,304 square feet in the roof of a sound stage to shoot the first sequence of "Arch of Triumph." Script calls for opening shots from the top of the Arc de Triomphe, in Paris. Scaffolding will be erected through the roof and 45 feet above, a total height of 94 feet above the ground.

Meeting of Metro production executives resulted in an order to cut down use of film on retakes. Understood Louis B. Mayer told the assembled producers that all scenes be limited to four takes. Later it was agreed that the matter of takes would be left to individual producers, with general idea that they will use film as economically as possible.

Old Joe Stork is causing a lot of hesitation among the masterminds of Metro, who are wondering what to do about "Jenny Was a Lady." Jan Clayton, slated for the "Jenny" role, is expecting. Question is whether to rush the picture into production ahead, cast another in the starring spot, or postpone shooting until next year.

Male script clerks are gradually replacing femmes on the Hollywood film lots. During the war the clerks were practically on the distaff side, but now the boys register about 60%, and the percentage is steadily rising.

Republic Bustin' Out

Hollywood, June 4.

June is a heavy production month at Republic.

Newcomers are "Last Frontier," "Home in Oklahoma," "Zorro Strikes Again," "Sioux City Sue" and "Rio Grande Raiders." Still shooting from last month are "The Mysterious Mr. Valentine," "That Brennan Girl" and "The Angel and the Outlaw."

'No Help Wanted' And UNRRA Pic Probably 1st Two Shorts Via ATA

"No Help Wanted," American Legion one-reeler, now shapes up as likely first documentary to be distributed throughout the country via American Theatres Assn. machinery. Film, along with "Seeds of Destiny," two-reeler back by the United Nations Relief & Rehabilitation Administration, has been screened in two spots for ATA committee approval with nine more coming up. Action was taken in accord with uniform policy now set by ATA under which all films submitted by the Government and outside agencies will be previewed by committee members in 11 key cities for preliminary o.o.

Reaction to "Seeds of Destiny" in Boston and Atlanta where screenings were held was unfavorable mainly because the members felt the horror sequences were too long. Film depicts starvation conditions in Europe as part of UNRRA's campaign to ship more food overseas. Committee members suggested cutting the film to one reel prior to acceptance.

Initial reception of "No Help Wanted" is uniformly good. The short takes up the cudgels for disabled vets with a plea to employers to make room for them. If accepted, ATA will arrange for its distribution through one of the major companies.

SCHOOL BOOK COS. TO DISTRIB CLASSROOM PIX

Major step towards solving the distribution problem of 16m educational films, long considered one of the chief bars to more extensive use of such pix in the country's school systems, has been taken by Young America Films through its recently-concluded contract with Transfilm, Inc.

Under the contract, Transfilm will produce all Young America films. Latter, in turn, has signed exclusive deals with the leading school book depository companies, which will handle distribution of the pix in the same way they distribute textbooks. This means that some 400 salesmen throughout the country will line up sales and distribution for the new product. Contract calls for Transfilm to produce 40 16m sound films and 100 slidefilms during the first year.

Young America, under the contract, pays all scripting and similar editorial costs, while Transfilm pays all production costs. Following sale of the films, Young America first gets back its original investment for distribution and print costs and Transfilm gets returns on its production costs. Anything remaining is then split 50-50 between the two companies.

Young America is an outgrowth of Young America mag. Its stockholders include Walter Wanger, William Goetz and Sol Lesser, all of whom serve the company in a consultative capacity. Prexy Stuart Scheftel is a co-founder of Telenews Theatres. Recently reorganized Transfilm, headed by William Miesegaes, produced many training films for the armed forces during the war. It currently produces commercially-sponsored pix for such manufacturers as Ford, Socony-Vacuum, Lever Bros., Carstairs, Continental Baking, etc.

Young America recently obtained exclusive 16m distribution rights to RKO's "The House I Live In," Frank Sinatra short. Film is being sold outright for $27.50 to schools and civic groups, with much of the proceeds being turned over to anti-discrimination organizations.

DARE PLUCKS 'ROSEBUDS'

Hollywood, June 4.

Danial Dare draws production responsibility on "Gather Ye Rosebuds," a musical to be filmed by Paramount.

Tunefilm will be based on a tale of pioneer days in Indiana.

Metro Returning to Some of Its Pre-War Methods of Ballyhoo

Metro publicity-exploitation staff, with most wartime restrictions now gone by the boards, plans to hypo its ballyhoo in the future and will blanket the country with its stunts. Under the joint supervision of Howard Dietz, veepee over ad-publicity, and William R. Ferguson, director of exploitation, the company plans to revive many of the stunts that plugged Metro pix in the past and also institute several new ones.

Dietz is currently on the Coast, where he plans to set up an office at the Culver City studios in order to achieve fuller cooperation with the studio publicity staff. Although he'll continue to spend most of his time at the h.o., he'll shuttle back and forth throughout the year.

While visiting the studio just before the recent sales meet in Chicago, Dietz lined up a deal with the Douglas Leigh Sky Advertising Corp. to have an ex-Navy blimp ply the Pacific seaboard with messages on its sides plugging Metro pictures. Blimp will be smaller than the one being used on the Atlantic coast, which is scheduled to begin operations the first week in July. Dietz announced last week that Metro had tied up the blimp advertising with the Leigh company on an exclusive basis for the next three years.

Metro ad chief has also lined up a unique ballyhoo stunt for the forthcoming "Gallant Bess." Company will take the equine star of the film on a tour of the key cities, hitting each town about a week before the opening date. Horse will go through a series of tricks for the public. Stunt, similar to the old traveling truck in which Metro toured the country with Leo, its lion trademark, is the first one of its kind since the war's end.

Ferguson is currently lining up a second "show-building" unit, which will cover the country from Indianapolis to the Coast. Traveling unit to demonstrate to the public how Metro pictures are made has been functioning for the last several years in the New Orleans district. Latter, under the supervision of Ken Prickett, will concentrate on the eastern half of the country, with the other one touring the western states under Norman Linz.

Dietz is slated to return from the Coast about June 15 and will be followed about a week later by Howard Strickling, studio publicity chief. Duo will bring back to the homeoffice reports of the campaigns they're now setting up on forthcoming products, including "The Yearling," "Till the Clouds Roll By," "Holiday in Mexico," "No Leave, No Love" and "Fiesta."

Return to Bally

Continued from page 7

handle exploitation on a full-time basis. Consequently display advertising dipped, radio tieups at local stations fell off, and glamor contests and other drumbeating faded out.

As matters now stand, according to the flackmen's wall, a substantial number of exhibs are depending on newspaper ads and work put in by major company field exploiteers. The majors' staffs cannot possibly do a complete job on local ballyhoo in the approximately 500 towns in which theatres are located, it is argued. Exhibs must turn again to the habit of employing local experts, they aver.

Switch to the pre-war policy should be easy, it is claimed, because there is currently available a pool of public relations experts recently mustered out of the armed services and Governmental agencies. These men learned their trade and furthered it by running service publications and handling publicity for the Government. With newspapers now staffed to capacity, a good deal of talent is floating about ready to be put to work in the film marts, it is said.

New Yokr Theatres

Ann SHERIDAN - Dennis MORGAN
Jack CARSON - Alexis SMITH
Jane WYMAN
In Warner Bros. Hit
"ONE MORE TOMORROW"
In Person
TOMMY TUCKER
AND HIS ORCHESTRA
Plus
THE THREE ROSS SISTERS
STEVE EVANS
B'way at 47th St. STRAND

BETTE DAVIS
In Warner Bros. Hit
"A STOLEN LIFE"
With
Glenn FORD • Dane CLARK
Walter BRENNAN • Charlie RUGGLES
Directed by Curtis Bernhardt
HOLLYWOOD
Continuous B'way at 51st Street

M-G-M's MUSICAL
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DANNY KAYE
"The Kid from Brooklyn"
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A George Marshall Production
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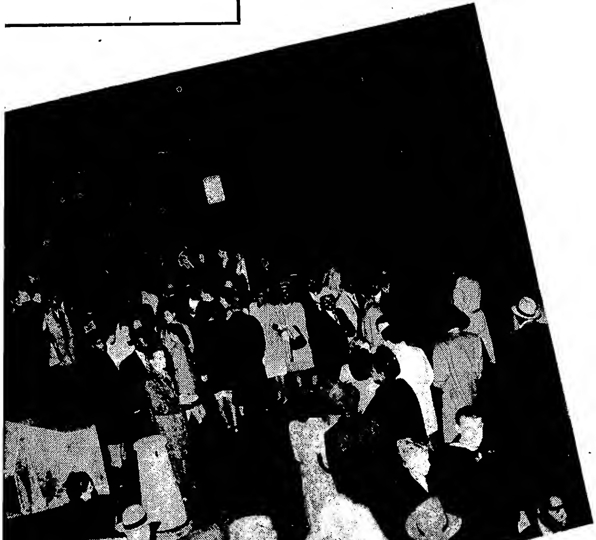

2,500 MILLING FANS TURNED AWAY

A NEW KIND OF $HOWBU$INE$$
Look At These Reviews

"Not since I was 17 and got caught in one of those stampedes for Benny Goodman have I seen such an ardent, frantic audience as greeted The Jazz at the Philharmonic concert staged at Carnegie Hall, Monday night by Norman Granz."—New York PM.

"The Moore Theatre last night turned away hundreds of swing disciples after the stage was packed with fans and every nook and cranny of the theatre held a happy addict. . . ."—Seattle Times.

"Jazz Biz a Whiz. . . . A milling crowd, policemen, and attendants shouting "Sold Out" one-half hour after the start of a concert is a strange sight at any musical event in Chicago.

For the first time in my experience, stub seekers were still at the door and lining the sidewalks when I left near the end of last night's organized jam session at the Opera House where Norman Granz put on his "Jazz at the Philharmonic" with an orchestra of top name jazz men."
—Chicago Herald-American.

"Twenty-five hundred milling fans turned away. . . . Jazz concert packed Civic Opera House. . . ."
—Chicago Daily News.

"The customers squealed like Sinatra fans at the heated improvisations of their favorite performers and every one got their money's worth."—Chicago Sun.

"Jazz at the Philharmonic is a financial Wow!"
—Chicago Tribune.

A NEW KIND OF $HOWBU$INE$$
Look At These Grosses

CHICAGO	$12,000	(Per Night)
DETROIT	$11,500	(Per Night)
LOS ANGELES	$ 6,500	(Per Night)
SAN FRANCISCO	$ 5,200	(Per Night)
SEATTLE	$ 4,800	(Per Night)
DAYTON	$ 3,700	(Per Night)
MINNEAPOLIS	$ 5,000	(Per Night)
DENVER	$ 4,600	(Per Night)
N. Y. CARNEGIE HALL	$ 4,200	(Per Night)

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MANAGEMENT

Besides Essaness Deal, Rank Seeks Big Chi Deluxer; Other Xchange News

Chicago.
Besides lining up with Essaness, operator of the key Oriental and Woods here, J. Arthur Rank is reported angling for a downtown Chicago theatre.
Most likely prospect mentioned so far is Herb Elisburg's Studio, an arty theatre. Others are said to be under consideration for purchase by the British film magnate, but so far not showing interest due to current sturdy biz, are the Monroe (Jim Jovan), LaSalle (Jones, Linick & Schaefer) and Clark ((Eddie Trinz).
In the event none of deals go through, there are a number of choice Loop taxpayer spots (parking lots, two-story buildings, etc.) installed when Chi real estate taxes got near or higher than rents received. Despite difficulties in getting material and labor, it's almost as cheap to build as to pay what some operators are asking for leases.

Sterling Theatres Ad Chief Out
Scattle.
Jack Sampson has resigned as ad mgr. of Sterling Theatres (John Danz) after 11 years. Sampson announces no plans. Successor is Jack Engerman, recently out of Navy.

Globe Facelift Completed
Extensive alterations and redecoration of Globe, New York, first-run Brandt theatre, which started last year, are nearing completion. Capacity increased by 350 seats for total of 1,500.

NT Ogles First Prefab Houses
Long Beach.
First of new prefabricated theatres to be built by National Theatres was inspected here by officials of circuit to get a first hand idea of the latest developments in theatre construction and equipment. New house, when completed, will be a 1,200-seater, of the stadium type.

Hilgers Move to Dallas
Dallas.
Claire F. Hilgers, manager for Film Classics of the Southeast, resigned post in New Orleans and will open own biz here.
Sam Tanner named city manager for Jefferson Amus. Co., Beaumont, returning to the post he left when he joined the armed forces. Irving Cohen, acting city manager during Tanner's absence, named publicity manager.
Ideal and Azle theatres at Fort Worth purchased by Clifford C. Porter, ex-veepee of Jefferson Amus. Co., who plans to form his own circuit. Houses were sold by Harry E. Fulgham.
E. N. Collins sold his Lindell theatre; Humble, to J. G. Long circuit.

Pittsburgh Area Shifts
Pittsburgh.
WB has transferred Robert Neilson to its three State College, Pa., theatres, replacing Joe Sommers, going to Cambria in Johnstown. Another transfer sends William Wyatt from the Virginia in Fairmont to the Rialto in Charleston. Bernice Fimple in temporary charge of the Virginia.
Ernest (Bunny) Lieberman, brother-in-law of Harry Kalmine, is a civilian again and has returned to the Smith theatre in Barnesboro, Pa., which he owns and operates.
New civilians returning to old jobs are Al Skigen, WB manager; James Sippey, of UA; Norman Sosinski, Metro, and Elmert Dattola, Jr., manager of Miami, Pa., theatre.
Penn theatre in Altoona, dark for four years, has been remodeled and reopened by the A. N. Notopulous circuit. House was formerly operated by the East Theatre Corp.
Jimmy Sippey, a civilian again after Army service in the ETO, is rejoining the UA exchange.
Major William Kloos, back from Europe, is vacationing in California before returning to Paramount. He was a booker before the war.
Marty Seed, son of Harry Seed, central division sales manager for WB out of Chicago, has resigned from the 20th-Fox exchange here to go with UA in Cleveland as a salesman.

Skelton to Interstate
Houston.
Al Lever, city manager for Interstate here, named Howard Skelton manager of the Village. He was manager of the Alabama prior to service in the armed forces.

Fimple New House WB Mgr.
Fairmont, W. Va.
Bee Fimple is new manager of Warner Bros. Virginia theatre here. William Wyatt, who came here from the Rialto at Charleston, has been ordered back to his position there.

Peterson Sells 2 Iowa Houses
Des Moines.
Charles Peterson, vet indie Iowa theatre owner, sold his two houses at Hampton, Iowa, to Garbett circuit. Walter Peterson, his son, back from the service, will manage the houses for Garbett.

Albany's 1st Drive-In Reopens
Albany.
The Auto-Vision, first drive-in in the Albany district, opens sixth season. Debuting in 1940, it was a gas rationing casualty in 1943. Dave Willig, of the Rivoli in Schenectady, is the present lessee.

Denver Takeovers
Denver.
E. G. Jeppe bought the Moon, Stratton, Colo., from Mrs. Fred Flanagan. Fred Flanagan, died recently.
James Mooney, Universal salesman in Salt Lake City, shifted to Denver exchange as head booker and office manager, succeeding Bruce Marshall, who left to join U. A. as salesman.
Martin Butler opened new 775-seat Sandia, Albuquerque.
Harold Johnson bought Elberta, Palisade, Colo., from C. J. Stephens.
Jene H. Sombar, wife of William Sombar, Paramount booker, has bought the Isis, Victor, Colo., from M. W. Kessey.
Carroll Robinson, recently checking supervisor for Warners, has joined PRC as salesman.
Bernard Gold, recently discharged from the Army, who has been taking an extended vacation, is back at Metro as office manager.
Hamer Hicks, former Rex, Brighton, Colo., operator, out of Army and back as operator at Granada, Monte Vista, Colo.

Butte Park Reopens
Butte.
Fox-Intermountain's Park reopened recently for subsequent runs after three-week shutdown for new carpeting, seat recovering, lobby painting and cleaning.
Harold Murrell is Columbia shipper after stint with Ninth Service Command.

Canadian Moves
Regina, Sask.
Harold Gray, manager Orpheum, Fort William, Ont., switched to Metropolitan theatre, Regina, succeeding Charles Bahrynowski, who goes to Orpheum.
Princess theatre, Yorkton, Sask., will be remodeled and repaired. Roxy there also gets a facelift.
Atlas Realty and Finance Corporation, Calgary, Alta., took a four-year lease on the Garry, Calgary, from owner Frank Sheppard, Vancouver.

La. 500-Seater Sold
New Orleans.
Deluxe theatre, 500-seater in Slidell, La., near here, sold by the Canulette interests to Slidell Theatre Corp. House will be under management of W. S. Taylor, formerly of Laurel, Miss.

Art Gould Joins Ill. Allied
Chicago.
Art Gould joined Allied Theatres of Illinois as assistant to Jack Kirsch, circuit buyer. Gould formerly was associated with Joe Stern in operation of Colony, Highway and Marquette theatres.
S. M. Farrar and O. L. Turner, Harrisburg, Ill., have purchased the majority stock interest of Frank E. Barnes in the Carmi and Strand, Carmi, Ill. They now have 16 houses in 11 southern Illinois counties.
John Brown, vet., back in his post as manager of the Ozark, Louisiana, Mo.
Dikinson Operating Co., Mission, Kas., bought Monroe and Nolan, Monroe City, Mo., and closed latter.
E. R. Caldwell who recently purchased the Avalon, Avalon, Ill., has changed tag to the Key.
Bernard Sargent, war vet, has opened the Sargent, Forreston, Ill.
Basil Fogelson, former manager of Family, Kirksville, Ill., will go to the new house in Green Bay, Mo.

Ernest Fox Joins Loew's
Memphis.
Ernest Fox, recently discharged from Army, rejoined Loew's Southern circuit as relief manager. Has been in Memphis past two weeks pinch-hitting for Bill Kemp at Loew's State and Col. Cecil E. Vogel at Loew's Palace while they were away.
R. E. Baulch elected president of the Crescent Amusement Co., to succeed the late Tony Sudekum, who died April 28. Baulch has been an official of the company for 20 years.

Antone Interstate Changes
San Antonio.
Henry Bergman and Norman Schwartz have exchanged posts here. Bergman moves from Aztec to be manager at Empire, while Schwartz goes from that house to the Aztec. Both are Interstate theatres.

English Quits Tri-States
Des Moines.
Carter English, manager Majestic, Centerville, Ia., for Tri-States Theatre Corp. before he became a major in air corps resigned as manager of this house to be Oklahoma manager for Maytag Washing Machine. Supplanted by Jack Slingluff, who was at Zephyr, Burlington, Ia. Slingluff's spot will be taken by Paul Scholer.
Bert Thomas, assistant booker for Central States Theatre Corp. since his return from service, resigned to rejoin Columbia exchange as a salesman, a job he held previously. Succeeded by Neil Adair, formerly Warners booker here.

Mendelsson to Indpls.
T. L. Mendelsson appointed Indianapolis branch manager for Universal, succeeding L. J. McGinley, assigned to company's homeoffice on special duties. Mendelsson takes over new duties this week.
He joined U as salesman in 1941. He was Detroit branch manager until he went into the service, and was special Chi rep on his discharge this year.

Cooper Fdn. Gets Lincoln House
Lincoln, Neb.
The Cooper Foundation, operators of the Lincoln, Stuart and Nebraska theatres in Lincoln, has announced the acquisition, effective June 1, of the formerly independent Capitol theatre from R. R. Livingston. Livingston will be associated with the Cooper Foundation.

Brill New Man on WB Anni
Richard Brill, former field representative for Warner Bros. in the Denver and Salt Lake City territories, transferred to Chicago, where he will work on special events in connection with WB's 20th anniversary of sound celebration.

K. C. Fox Changes
Kansas City.
Leon Robertson, city manager Fox-Midwest, announced three managerial shifts, Pete Pekarek, recently discharged from service, going to the Vista as manager, H. W. Bills moving from there to the Gladstone. Charles Morrill, vet manager at the Gladstone, goes on a six month leave of absence.

Waters Given Raleigh, N. C., Spot
Raleigh, N. C.
C. L. Waters of Charlotte appointed manager of Colony theatre here, succeeding N. C. Hilburn. Waters is out of the Army after three years. Before going into the service he was manager of Charlotte theatre, Charlotte.

Frank Henson Back to Akron
Akron, O.
New shift in Loew's managers here sends Walter Kessler to circuit's regional offices at Cleveland, and returns Frank Henson to his old post here. Henson went to Atlanta, Ga., last spring. Kessler came here from the Loew house in Canton.

Don Geddes Back To Seattle
Seattle.
Don Geddes, vet theatre manager, is back in Seattle as Fifth Avenue house manager. He was formerly manager of Orpheum for Hamrick-Evergreen, prior to being Wenatchee city manager.

Buys Findlay, O., House
Findlay, O.
Walter Steuve, owner of three Findlay theatres, has purchased the building occupied by the State theatre here.

Frank Wills to Winnipeg
Regina, Can.
W. J. Proudlove, manager of Gaiety theatre, Winnipeg, moved to Regina's Capitol. Succeeds Frank Willis, who goes to Gaiety.

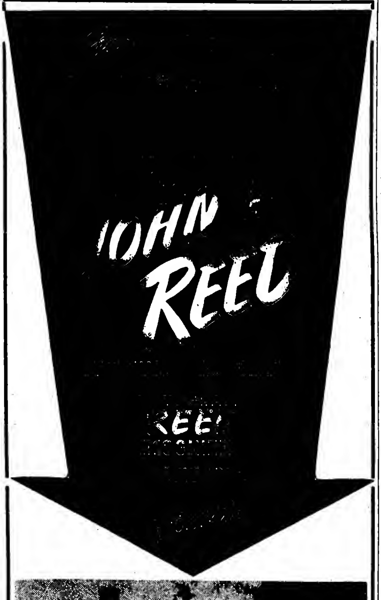
Carlton Upped by NSS
Richard Carlton, who has been devoting most of his time to preparation of Mister Showman, special trailer publication of National Screen Service, has been appointed assistant to Melvin L. Gold, director of ad-publicity NSS. Before going into the Army, Carlton was six years with Columbia publicity department.

Bill Stein Leaving K. C.
Kansas City.
Following his return from the service, Bill Stein has given manager Barney Joffee and the Tower theatre notice and expects to leave his position as stage manager and publicity man around June 20. Stein planning h.q. in New York.

Con's Film Fotos Sale
Consolidated Film Industries, which controls Republic Pictures, sold its Photo-Stills Division to Film Fotos, Inc., a newly organized company which is to continue operation of the plant, one of the biggest in the U. S. Harold Berla, for several years in charge of this Consolidated unit, is head of Film Fotos which will continue servicing Republic.
Arthur J. Miller, Republic veepee and resident manager of Consolidated's Ft. Lee lab, and Joseph McMahon, Republic secretary, handled the deal along with Berla and Robert Delson, general counsel for Film Fotos.

W-K to Keep S. C. House Closed
Spartanburg, S. C.
Wilby-Kincey will not immediately replace Strand, oldest theatre of its local chain, shuttered recently after 30 years.
Sabbath shows ban hit all Spartanburg houses starting June 1. Next August citizens will determine by referendum whether Sunday shows are okay, houses staying dark Sundays until settled.

Many Portland Changes
Portland.
Many changes in the Portland Evergreen district of Albert J. Finke, with Liberty manager Russell F. Brown upped to post of ad director for Evergreen theatres, which includes houses in Eugene, Oregon and Vancouver. Earl Hunt resigned ad post to head his own organization, an ad matrix service. Brown in 34 years in the show biz, rose from usher to house manager in Eugene.
Other managerial changes in Portland include the return from Navy of Zollie Vollcheck, who checked in at the Paramount again, moving Frank Pratt to Orpheum. Paul Stevens jumped over from latter to Oriental. Robert Anderson goes from Oriental to the Liberty.



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'Leasing' Idea Not New

Continued from page 9

pany would have to base most of its pictures on original stories, and not even take a chance on borderline plays and novels at any price because of the complications and risks.

Certain properties that are in great demand, like "Life With Father" and "Saratoga Trunk"—can get special terms. If other such properties come along, there's no doubt that either we or another film company will talk turkey.

No Honorariums

But to say that prices for all material can be automatically upped in that way is about the same as passing a rule that, after a price has been negotiated, $50,000 must be automatically added as an honorarium. The net result would be to drive down the price on material—because it would discourage discussions of such material as the companies would have bought for less than $50,000.

Such a condition might conceivably been put across by the typewriter boys some three years ago, when we had a seller's market, and prices were zooming up. But not now. As VARIETY itself has correctly reported on numerous occasions recently, the market has switched; more and more it's getting to be a buyer's market; and I'll string along with you lads on your reports that the trend is due to get more marked as the days roll by. Prices have reached their peak and are on the downgrade.

Emmet Lavery, No. 1 man of the studio pen-pushers, should have learned enough about New England horse-sense — and horse-trading-sense—while he was writing "The Magnificent Yankee" to realize the above facts. He should also have realized that pointing a finger at the brethren in France was a nod for the opposition rather than for his own boys. It's quite true that the "leasing" system has been in effect in France—but can Lavery or anybody else show that it's helped the French theatre, the French film industry, or French writers?

I doubt it, because the facts are that it hasn't helped them. The plight of the writers in France before 1939 illustrates the dangers of such procedures.

Helps the Elite

The entire proposal—like so many proposals made by the writers' organizations—tends to help the elite few, who don't need any extra help, at the expense of the great middle group, who need all the help they can get. Now or anytime, with or without new rulings by the Authors' League, the top few writers who've emitted material that's in great demand will be able to put top prices upon it—including in the price, if they're so inclined, a clause limiting the rights to a definite term of years.

Without being a member of any authors' league, George Bernard Shaw has written terms that make the terms of any American author sound like something out of Woolworth's basement. But the great host of writers, who want very badly to sell their stuff to films, and whose ability to do so depends on making a deal with the companies as to price, will find those prices sharply lowered because of the "leasing" gimmick. And in many cases, perhaps the majority, they'll find that they can't get any picture action at all.

Out of all the shows produced on Broadway in the last few years, how many have been bought for films? Not a large percentage. And that's partly due to the many restrictions that are imposed on any deal, even for flops. A baker's dozen or less would have been sold at almost any price. But the majority of the comparatively few that were sold would have had a much tougher time collecting screen money under a "leasing" system. A good number of them wouldn't have collected anything at all.

The whole plan strikes directly at freedom of opportunity — which is one of the bases of the American way of life. The more binding the rules the Authors' League puts on the sale of film rights, the tougher it becomes to sell material that doesn't happen to be in unusual demand. And, since that category includes the bulk of all material submitted, I feel that the Authors' League, in following out the proposal, is cutting sharply into the freedom of opportunity of its rank-and-file members.

I am selfish in saying this, because we need material of as wide a range and variety as possible, and I am convinced we cannot get sufficient material from name writers only. We do not want to see artificial restrictions like a lease plan blocking the channels through which there should be a free flow of story material from the writer to the market.

MPAA's Educational Program of 7 Films Set by Arthur Mayer

The tedious task of picking out a full program of seven educational pictures, which the Motion Picture Assn. of America majors will turn out, is nearing completion. Arthur Mayer, coordinator on the project for the American Council of Education and the MPAA, estimated this week that production on the first major company educational might be started in two or three months. Major companies have appropriated $105,000, or $15,000 for each educational picture.

While RKO has been mentioned as likely to start on the first classroom subject in this educational setup, no definite decision has been made on which company will handle the initial picture. But it now appears likely that an educational subject suitable for elementary schools covering weather, seasons of the year and other elements of time will be the first of the subjects.

Mayer explained how intricate the task of outlining this educational program is because of many factors involved. One is that publishers of text books must be consulted so that there will be no conflict between classroom school books and the screen subjects or no unnecessary duplication. Then the board of academic advisers must be consulted in selection of an instructional film.

Majors might farm out the productions if convinced that would be better than at own studio.

Rawstock Dearth Forcing Some Labs In East to Shutter One Day Per Week

Inability to get enough rawstock is forcing some of the eastern labs to close down one day a week, but before the end of the month the situation may get even worse, it is feared. While the manufacturers have indicated they are in a position to produce more raw film, the labs still aren't getting enough to fill requirements.

As a result of the situation the labs in the New York-New Jersey area are practically operating on a day-to-day basis in accordance with what rawstock they are able to obtain, according to John J. Francavilla, president of Motion Picture Laboratory Technicians, Local 702, N. Y.

Since there are 20 labs in the N. Y.-N. J. area, several million feet of film cannot be printed on only one day's layoff weekly. Some of the larger plants process as much as 1,000,000 feet and more a day.

Rail Strike Scare

If the rail strike had not been settled quickly, Francaville states, the film companies would have faced a real problem in getting printing done, since there was a very small reserve of stock on hand when the strike broke. Also, manufacturers were unable to get rawstock shipped during the strike.

A total of around 1,800 Local 702 members are employed in the eastern labs. Of this number 270 are war veterans who have been returned to lab jobs they held before going into the service, Francavilla declares.

Union, on a five-day week, has a two-year contract running to next March, but on the second year of the deal a straight $5 increase was granted under a clause permitting reopening of the contract after the first 12 months.

Francavilla will head a delegation of 16 going to the IA convention in Chicago next month.

Geo. Skouras' P.A. To Become Mrs. Joe Shea

Janice Rentchler, in charge of advertising-publicity for the Skouras circuit at headquarters in New York and with the organization many years, has resigned effective Friday (7). She is retiring to become the bride of Joe Shea, veteran publicist who has been on the road since last fall with the legit, "Harvey," which lays off during June.

Reported Nick Matsoukas, head of the community service department with the Skouras chain, of which George Skouras is president, will succeed Miss Rentchler.

Leatherneck Minnie Indie

Hollywood, June 4.

Three former Marines, John Chadwick, Keith Robinson and John Whitaker, organized a new 16m company, Cinemette Productions, to make narrow-gauge cartoons in color.

Before they joined the Marines the trio worked for Walt Disney.

Autry Preps 'Sue'

Hollywood, June 4.

Gene Autry checked in at Republic for production huddles on "Sioux City Sue," his first picture since leaving the Army Air Corps.

Filming starts June 11, with Armand Schaefer as producer.

REP HUSHES 'CHEERS'

Hollywood, June 4.

Transportation difficulties postponed the filming of Republic's "Cheers Are Not Enough" for one year. William J. Sullivan production deals with auto racing.

Original idea was to shoot scenes at the Memorial Day races on the Indianapolis Speedway, but plans were called off because of the railroad strike. Picture will be filmed in 1947.

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Who's Crazy Now? Audience Response To UN Broadcasts Shows N.Y. Indies' Mail Draw Outnumbers WEAF Fans

A very peculiar picture of audience response in relation to station strength has come to light through a checkup made of those New York stations that have done outstanding work in covering sessions of the United Nations Security Council. Some of radio's best research brains are not exactly sure what the lopsidedness of the picture means—although they are willing to make some guesses.

Here's what happened. When the UN Security Council convened on March 25, WMCA, WLIB and WNYC had announced they would put all the UN meetings on the air direct from the Council chamber. All three are Indies. WNYC being the city's O&O outlet. Latter announced it would air the voices direct, in any language that happened to be spoken by a delegate. It did just that. The two other stations (broadcasting from the same booth and using the voice of same announcer or commentator, most of the time WMCA's Frank Kingdon) let the English-speaking voices run full, and interspersed commentary when a foreign-language-speaking delegate held forth.

Without previous ballyhoo, except a few spot announcements, WEAF, NBC's powerful 50,000w flagship, also put on the UN sessions. What happened was this:

WEAF, by far the biggest of this group of stations, got a total audience response of 34 letters and postcards, and one telephone call.

WLIB received a total mail of 535. WMCA received well over 500, including some that went directly to Kingdon or the station's prexy, Nathan Straus. WNYC's program director (acting director of the station) Seymour N. Siegel received over 1,200 letters, and postcards. In addition, each of these stations received hundreds of telephone calls —WMCA could hardly transact its regular business for the first two days of the UN sessions because of the telephone logjam.

Where's 'Ma Perkins'?

The nature of the mail is also interesting. Eleven, or nearly 33%, of WEAF's mail was anonymous—no name or address given, or a signature like "F. Smith, Bronx." Every one of these bawled the station out for putting on the UN sessions, objected to missing "Ma Perkins" or Fred Waring's Pennsylvanians (those were the periods cancelled out on two days) and expressed total disinterest in hearing "those foreigners."

The anti-UN mail of the three other stations totaled no more than half-of-one-percent. There were gripes on WMCA, WLIB and WYNC too—against cutting off one foreign delegate or another, against the commentator interrupting the UN delegates, etc. But these squawks were from people who approved of the idea of broadcasting the UN, howling only against the format and being outnumbered by many others who expressed themselves as "delighted, thrilled, etc."

Of all the mail, that pulled by

(Continued on page 54)

LaG. vs. LaG.

Not content with battling ideological opponents, Fiorello H. LaGuardia picked another fight last Sunday (2)—with himself. In New York he was on two stations, each a network flagship, at the same hour—at noon. WEAF (NBC) featured him as guester on its "Eternal Light" show at noon—but at that very period The Hat was waving the kilocycles on WJZ (ABC) in his June Dairy sponsored spot.

It happened not with mirrors, but through transcription. The WEAF show is played back for the N. Y. local from a platter a half hour after it originates on NBC. The WJZ stanza, of course, was live.

WOV Gets Bum's Rush As It Tries Muscling In on Bowery Follies

WOV, the Bulova-owned N. Y. indie, was all set to spring a late-evening cross-the-board show from Sammy's Bowery Follies, with George ("The Real") McCoy pacted to wrap up the announcer-emcee chores, with one of the gimmicks involving designation of the "Crumbum of the Week" (Toots Shor, Billy Rose, et al.), but the whole thing ran into a last-minute snag which will probably kill the deal for good.

"Follies" is currently being aired once weekly via WBYN, with Johnny Kane in the announcer spot. When Kane got wind of the WOV deal, he immediately sprang into action, cautioning that, in effect, the Follies impresario job has given him power-of-attorney over all "SBF" radio deals; that unless he and not McCoy, got the announcer post, the whole thing would be off.

WOV was willing to make concessions, to permit "Follies" to continue airing over WBNY, but it was "no dice."

Liberty Bell Is Silenced for LaG. But Tiff Rings On

Fiorello H. LaGuardia, former Mayor of New York, no longer has "the liberty of the air" for which Liberty mag paid him $2,500 a week on the ABC net. Five months was plenty for the outfit.

LaGuardia's contract with Liberty was to be gone into carefully last week anyway, in preparation for the June 30 expiration of the pact. But on his show of May 26, LaGuardia went too far, in Liberty's opinion. He whacked away at I. J. Case Co., manufacturers of agricultural machinery, of Racine, Wis., whom he charged with refusing to meet with workers who'd been on strike several months. This refusal, he said, was hurting farmers who needed the Case machinery here and abroad.

But this also hurt Liberty. LaG. got a phone call next day, with the information that the magazine's advertisers were getting ready to crack down on the sheet. Result: LaGuardia was fired.

$1,500 Pay Cut

For LaGuardia the dismissal meant a cut in pay from $2,500 a week as a sponsored gabber, to $1,000 a week as a sustainer for the ABC net with whom he has his contract. It probably meant also a cut in listenership. As a sponsored talker, he was on 186 stations with a Hooperating of 6.2 (up 0.9 since report).

He was on the air again last Sunday (2) undaunted and unafraid to mix with the Case Co. He did not mention Liberty mag, but any of his listeners who knew what happened could understand he was in defiant mood. Of course, it was anybody's guess as to how many stations carried him, now that he was a sustainer. The net doesn't bother getting those reports.

Liberty, meanwhile, switched its ABC time contract to the Monday night, 10 p.m. spot, vacated by the dropping of the "Bill Thompson Show," putting on its editor, Edward Maher, as LaG. sub (see review).

LaGuardia got air backing Thursday night (31) when Reuther, president of the United Automobile Workers Union, appeared on the ABC forum "America's Town Meeting." Reuther told listeners of the very network which was losing Liberty's sponsorship of LaGuardia about the occurrence, and pointed to the affair as an illustration of his insistence that advertisers exercised a "real but invisible power" over radio.

It was the general opinion among radio execs in N. Y. that Liberty, having done a lot of ballyhooing a few months ago about its grant of "liberty of the air" to LaGuardia, had done not only itself, but the radio trade, a disservice by its blunt reversal of policy. And there were some laughs, too, at the irony in the fact that when Maher went on the air he used exactly the same intro employed by Liberty for N. Y.'s former Mayor—the ringing of the bell to denote "liberty."

KLZ Accordionist Extraordinary!

NICK PERITO

One of the best in the nation. Came to KLZ six years ago; was Special Service entertainer in Army. Also plays piano, Hammond, celeste.

KLZ, Denver.

Dashiell Hammett Dashes Off No. 3

The Woody Herman Show is calling it quits for Wildroot after the July 12 broadcast (Herman goes to the Coast for a pic commitment) and into the Friday, 8 p.m., slot on ABC goes a new Wildroot show, "The Adventures of Sam Spade," being scripted by Dashiell Hammett. That gives Hammett three network shows, others being the General Foods "Thin Man" series and the ABC "Fat Man" Monday night sustainer.

One of the factors in the Wildroot switcheroo from music to a dramat format was to tie in with the Friday night ABC pattern of creating a sustained sequence of mood programming, with the new Wildroot show sandwiched in between "Lone Ranger" and the Equitable Life FBI show. It's a Bill Speer package, with an approximate $4,000 weekly talent-production nut, with Speer producing. Show, bowing in July 19, will emanate from the Coast, with Speer also continuing at the production helm of "Suspense."

With Wildroot a BBD&O account, it also marks the return of Speer to the agency fold.

WOR Nixes Star-Studded Show as Controversial; WMCA Gets a Free Ride

Because WOR, Mutual's N. Y. flagship, invoked a policy forbidding broadcast of dramatizations of controversial subjects, WMCA, N. Y. indie, grabbed itself a sock show for free last Sunday night (2).

One-shot stanza, called "It's A Stickup," was booked on the Mutual net by the Businessmen's Committee for OPA, scheduled to air at 3 p.m. Sunday. Wallace Thorsen, exec director of the organization, working with Mendi Brown as producer-director, had lined up a roster of top names for the performance—Orson Welles, Ralph Bellamy, Louis Calhern, Zero Mostel, Burgess Meredith, Virginia Bruce, Martin Wolfson, Tom Glazer, and others.

After the cast had been lined up, and a script written for the occasion by Sigmund Miller, WOR's special events chief Dave Driscoll notified Thorsen that it's no soap. Driscoll based his nix on WOR's policy of vetoing dramatizations of controversy.

Show aired on the rest of the Mutual net as a sustainer as per plan originating in a WOR studio, but was recorded for transmission by WMCA later the same night. Stanza is also being offered as a free transcription to other stations around the country, said Thorsen.

'Kill the Umpire'

Schenectady, June 4.

WSNY, Schenectady, is now presenting a program with two new wrinkles for the Capital district: a sports show under the sponsorship of an undertaker and on a schedule which spots it in the morning three days of the week.

Bill Hallenbeck is doing a five-minute sports roundup for the Baxter Funeral Home. On Monday, Wednesday and Friday, the program follows Jim Healey's supper-hour news commentary.

Writers, Actors Getting Plenty Sore About Those Aud Participating Shows

While American Home Products is opening up two new audience participations, to originate on the Coast over CBS, a quiet but potentially powerful move has got under way among radio laborites to do something about the manner in which this type of show is cutting writers and actors, and in some instances musicians as well, out of jobs.

There have been lots of quiet beefs among members of AFRA particularly, of late, about the increase in audience participation shows. Now the squawks have spread among writers too. And the musicians, while not as yet as hard hit, are also being enrolled in the movement that may flower soon into an organized united front among the three unions—AFRA, Radio Writers Guild and AFM.

The move, if it materializes into action, is likely to take the shape of an educational campaign at first, directed at network program heads. Sponsors of the move, not yet ready to identify themselves openly, point out that the nets are not doing themselves much good, in the light of the FCC Blue book, by multiplying their audience participationers to a point where one audience yak show follows another on the webs.

"Sure, that's live programming," said one of the sponsors of the anti-participationer movement, "but it's certainly not the kind the FCC envisions in its Blue Book. We think the nets are getting themselves out on a limb by increasing that type of show.

"Furthermore, they are reducing available jobs for actors, writers and musicians—so that, in the end, they will simply send a lot of people out of radio into other fields. In view of the fact that the FCC has already noted in its Blue Book that actors, musicians and writers are a very small minority among radio's personnel—compared with salesmen, especially—radio is doing itself inestimable harm by reducing the number of talent jobs still further."

Why Agcy. Guys Go Nuts

Monkeys are getting to be the craziest people.

Seems that the J. Walter Thompson agency wanted to book Manuel Viera and his performing chimps for a spot on "Hour Glass," Standard Brands tele show over WNBT (NBC, N. Y.) on Thursday nights. Since one of the monkeys plays a drum in the act, however, the agency chiefs thought it woud be wise to first seek permission of the American Federation of Musicians.

Adhering strictly to the rules, AFM officials asked if the monkey was an American citizen. If so, they said, and if it could read the Constitution, then it would have to join Local 802. And if it belonged to the AFM, then it couldn't appear on television.

Result: JWT execs checked with Viera to learn if the monkey was a citizen, only to find that the act has been booked solidly for the next couple of weeks and couldn't fill the date anyway.

C.A.B. Names 12 Research Men, No Media Experts

The Cooperative Analysis of Broadcasting, which is folding its rating service soon to devote itself to setting up new research standards for the industry, has come up with 12 names on the committee being formed to examine the techniques to be used in audience measurement. The fact, however, that thus far there is singularly lacking among the 12 any representation from among media research men has occasioned some wonder.

Bernard C. Duffy, chairman of the CAB Board of Governors, announces that other "representative research men were being invited to serve with those who have already accepted the assignment." The supposition is that media research men will ultimately tie into the picture.

Meanwhile a preliminary meeting has already been held with C. E. Hooper to set the groundwork for the latter's takeover of Crossley subscribers.

The dozen who will serve on the committee include: George H. Gallup, Young & Rubicam; Edward Battey, Jr., Compton agency; Marion Harper, Jr., Mc-Cann - Erickson; Lawrence Deckinger, Biow; Henry Brenner, Standard Brands; C. A. Pooler, Benton & Bowles; D. P. Smelser, Procter & Gamble; Gerald W. Tasker, Newell-Emmett; Gordon Scowcroft, Lever Bros.; Lawrence Lockley, E. I. DuPont; F. P. Reynolds, Jr., Geyer-Cornell & Newell; and Thomas J. MacGowan, Firestone Tire.

Nielsen's 'Open House' Chi Series

Chicago, June 4.

Another round in the battle for top honors in the contest to decide

(Continued on page 54)

4 Cloak & Dagger Boys Wrapped Up by Fenton For Stab at OSS Show

Mildred Fenton has under 20-day option four of the ex-"cloak-and-dagger" boys who worked under Col. William J. Donovan in the Office of Strategic Services. Out of current talks may come a weekly air show with sensational overtones based on the wartime OSS activities.

Such a show, documented by personal experience as part of the OSS operation, would be extremely unusual, since all the OSS files, records, etc., have been turned over to the State dept. However, the assumption is that there is nothing to prevent the quartet of operators from writing such a show based on their own personal knowledge and background, so long as the State dept. files aren't disturbed. The four "cloak-and-daggers" are reported under option at $1,500 a week.

WLIB in Bid To Crash Big Time

WLIB, N. Y. Post-owned eastern outlet, has added eight members to its staff, and the word around the trade is that this indie is preparing to open an offensive for real competition in the N. Y. market. Part of this offensive, it's understood, will be an effort by the station both to increase its wattage—which is now only 1,000—and its broadcasting hours which are now limited to daytime only. These efforts, however, are sure to be opposed by Westinghouse's Ft. Wayne outlet, WOWO, which shares the 1190kc band with WLIB.

Under news head Clifford Evans, WLIB has put on four people: Allen Ward, formerly with UP and WQXR; Jerry Carr, formerly news editor of WINS; Harold Tarkell, ex-KDKA, Pittsburgh, and Hal Kosut. Latter moves over to the news bureau from an announcing job.

Two new announcers are Edwin Ross, who had been with Canadian Broadcasting Corp., and Stanley Burns, formerly with WMCA and WINS. Adelaide Cohan, formerly with AP and on the staff of the Post, moves into the station's continuity staff. Allaine Sommers, also from WMCA, where she had been in the program dept., comes into WLIB's musical programming staff. Finally, a new studio control operator takes over on the engineering side with the appointment of Frank Sullivan, previously on KEVE, Everett, Wash.

In its pitch for new staff, it's noted, WLIB has chiefly raided other N. Y. indies. This week, Rhea Diamond, former associate flack chief at WNEW, takes over as WLIB's chief of publicity and promotion.

Station is putting on new shows at a fast clip, drawing on N. Y. Post trained seals for special commentaries and adding other new programs. Two of latest shows are "The Knowing Mr. Newgold," wherein Wilbert Newgold tells femme audiences for a half-hour across the board, 10:15-10:30 a.m., about the male's viewpoint on problems of home-making, food preparation, and household hints; and a show angled at the juve, high school trade, done by Manny Demby.

CBS TRIES TO JOLT 5-2 RATIO

Make Mine Music

The next two years in radio is expected to see the return of the musical show cycle. There hasn't been one in radio of real trend proportions since the mid-'30's, and they faded out of a dominant spot when the dramatic suspense show era bowed in. During the war years, of course, the accent was on top names which, in turn, cued the pattern for top-budgeted variety-formated shows with the comedic emcees ruling the roost.

But with the return of low-budgeted shows, it's viewed as more than likely that the musical-accented programs will circle the kilocycles much as they did 12 or 15 years ago. It's anticipated that in lieu of "names," new vocalists, particularly, will be cropping up. For the musical shows are the ones that can be whipped together at moderately-scaled budgets; a $500 weekly fee will be the "come on" for potentially good singers who may rate the top billing on tomorrow's shows.

'Rate Stealers' Sneaking Forward As Penny-Pinching Rules the Roost

It looks like the "rating stealers" are coming out in full force. These are the low-budgeted mystery-crime-suspense shows that have been all over the kilocycles in increasing numbers in recent seasons and now appear, in the mad scramble of sponsors to whittle down their programming costs, to be taking a firmer hold than ever.

Decision of Wildroot to drop the Woody Herman Friday night program on ABC, and substitute the lower-budgeted Dashiel Hammett crime series, is cited as but one illustration of the current thinking. While it's the feeling that over the next couple of years the musical-formated show will come back into its own, right now the boys are thinking in terms of the "rating stealers."

For one thing, they can be wrapped up within the $3,000-$4,000 weekly bracket. For a long while they've noticed them solidly entrenched, particularly on ABC and Mutual, giving the top-name, heavy-budgeted opposition programs on NBC and CBS a run for their money. "The Shadow" on Mutual, "Inner Sanctum," etc., frequently pay off better than the opposition name shows, both in terms of comparative ratings vs. costs, and in moving merchandise off the counters. And today, with economy the watch-word, that's precisely what most of them are interested in.

Like Cake But Wary of Eating It

The past couple of weeks has witnessed a reversal of thinking on the part of some of the top coin spenders in radio occupying choice time slots. These bankrollers, who usually stay on the air on a year-round basis, had served notice of intention to check off this summer for 13-week periods. Motive, of course, was to retrench on their billings.

The fact, however, that there are a flock of applicants for the desirable night-time segments, has cued the fear among the "hiatus-conscious" boys that they might be forced into less favorable niches when the fall rolls around. It particularly holds true at NBC, where the demand for good time hasn't diminished, despite the wholesale exodus of shows.

Unrefreshing Hiatus Mulled by Coke Execs For MBS Band Program

Coca-Cola Co. execs down in Atlanta, wrestling with the sugar situation, want to cancel out the three - times - a - week "Spotlight Bands" show on Mutual for an eight-week summer period. D'Arcy agency, which handles the coke account, is reportedly trying to persuade the outfit to stay on through the hot weather months. But, as of the moment, the feeling around Atlanta is to jump on the hiatus bandwagon since, coke production being what it is, the drink distribs can sell just so much whether show stays on or not.

Apparently there'll be a decision within the next few days.

'Stairway' to Limbo Scheduled by Philco

Philco's "Stairway to the Stars" Sunday evening show on ABC is checking off on June 30, with some doubt existing at the moment as to whether or not sponsor will return in the fall.

"Stairway" went in several weeks ago as the summer replacement for "Hall of Fame," with original plan to segue back into "Hall" format in the fall. Philco production snafus, however, has thrown the fall broadcasting plans into a state of flux.

Cancellations Catching Up With ABC Web

Those "cancellation blues" appear now to be catching up with the ABC network, which up till now was perhaps more immune from the sponsorship retrenchments than the other webs.

On top of the current uncertainty as to whether the top-budgeted nighttime Philco "Hall of Fame" and U. S. Steel-"Theatre Guild of the Air" shows will return in the fall, the Prince Matchabelli-Stradivari show has cancelled Sunday afternoon. Last show was Sunday (2). In addition, William H. Wise Co., the mail-order book outfit, is dropping sponsorship of the Galen Drake program effective July 7.

Serutan has cancelled itself out as bankroller of the Don Gardner early morning commentary, but ABC has grabbed a new sponsor, Seeman Bros., via the Weintraub agency.

Possibility of Armour bankrolling the Al Pearce layout and the new Swift contract for an additional 15 minutes of "Breakfast Club" had helped offset the "blues" dirge.

B&B, Y&R, K&E Feel Economy

Apparently the ad agencies weren't kidding when word got around that the payroll axe was being sharpened as a result of the recent nosedive in billings. Over the past week, in particular, the jitters became intensified at some of the key agencies, with the chief topic around the trade concerning the lopping off of heads, and budget economics being effected.

At Kenyon & Eckhardt agency, a 10% pay slash has been inaugurated for all earning in excess of $5,200 a year, along with a promissory note that, if conditions return to normal in the fall, the coin will be restored.

There's a lot of uneasiness around Benton & Bowles agency, with reports that about 50 heads are going to roll.

Similarly, the economy axe is swinging at Young & Rubicam,

(Continued on page 54)

LINES UP HOT BLOC VS. NBC

By GEORGE ROSEN

NBC's night-to-night overall supremacy in pulling in the dial customers—a condition that's prevailed for so many years that the other webs would rather not count them—may come in for something approximating a jolt when the new fall season rolls around.

Right now it's still a hazy picture as to how the reshuffling of top personalities will finally crystallize. Pretty near anything can happen in the way of new cancellations and the desire of sponsors to segue into low-budgeted programming. But as of the moment, there's been enough trading and checker-board maneuvering to indicate that CBS is in a fair position of altering the five-evenings-to-two ratio which in years past has put NBC far out in the lead.

Taken night by night, here's how the drawing cards appear to stack up thus far:

Sunday night: With the Benny-Bergen-Allen parlay teeing off a new semester in September, it's NBC's night hands down. Not to mention the strengthened Fitch "in-betweener" spotting Phil Harris and Alice Faye. An indication as to how tough it is to buck the Big Three is gleaned from the fact that CBS has the 8 p.m. (opposite Bergen) slot vacant, with no takers.

Monday night: Despite the fact that Lever Bros. is yanking out the Joan Davis show in preference for a low-budgeter, this still remains CBS' heavy audience night, with its back-to-back 90-minute "Lux Radio Theatre" and Screen Guild Players pix adaptation cycle. Both continue to hit the bigtime via Top 15 Hooperating league. Add to this the fact that NBC's top Monday night drawing card, "Information Please" bows off for Socony.

Tuesday night: CBS and the others can close up shop. It's Fibber-Hope-Skelton on NBC and that takes care of the bulk of the listening audience.

Wednesday night: The Bristol-Myers 60-minute showcasing of Eddie Cantor and "Mr. District Attorney" has long given NBC the edge. But with Cantor exiting the B-M fold to work for Pabst, possibly in September, CBS is out to make a "kill" and is trying to team up Dinah Shore and Frank Sinatra as the initial overture to woo new listeners. The "Gildersleeve" move-over from Sunday to Wednesday, however, may still clinch it for NBC.

Thursday night: This was once NBC's strongest night, back in the days when Bing Crosby was surrounded by a flock of top talent that stretched over a two-hour period. But now der Bingle is gone.

And, with the possible exception of Jack Haley, there isn't a show of top stature in the whole stretch. There's a possibility that General Foods may move "Aldrich" into the spot being vacated by Dinah Shore, but for the most part the NBC Thursday sked has fallen on pretty lean days. Unfortunately for CBS, it, too, is lacking in sock Thursday night programming.

Friday night: The switchover of Cantor to the Pabst spot held down this season by Danny Kaye, along with the Jimmy Durante-Garry Moore show for Rexall, would indicate that CBS will be getting the edge, despite the "Duffy Tavern"-"People Are Funny" pulling draw for NBC.

Saturday night: This shapes up again as pretty much of a 50-50 division of honors. It's CBS' "Hit Parade" vs. the Procter & Gamble two-way bid for NBC audience attraction with "Life Of Riley" and "Truth or Consequences."

'MAKE IT A MILLION'

Trailerizing a slogan "Make It a Million," U. S. Army recruitment is investing heavily in a spot campaign during June on 746 stations across the country. Slogan is cued to fact been recorded since last September, that 750,000 Army enlistments have and the Army wants at least 250,000 more before the end of this month.

Additional $10,000,000 Loss Seen Averted by End of Strike Crisis

The ad agencies, already drastically affected by strikes, production snafues, material shortages, etc., heaved a sigh of relief last week when the soft coal strike was finally terminated. A check of the top agencies reveals the consensus that, had the strike continued another 30 days, they were prepared for network programming cancellations to the tune of an additional $10,000,000. That's the amount that's already been written off the agency books by previous retrenchments.

Industrial accounts that would have received a staggering production blow by continuance of the strike had served notice on the agencies not to expect them back in the fall if they couldn't get rolling immediately.

For one thing, it would have been the death blow for the last vestiges of institutional programming remaining on the air. And, while the clouds of uncertainty have lifted to some degree, there's still some element of doubt, say the agencies, of some of the top-budgeted shows returning in the fall.

Fluff of the Month

There's been a lot of wondering around the trade why the Book-of-the-Month Club, which sponsors "Author Meets the Critic," has bypassed what, it's conceded, would be the top drawing-card of the year—airing of its June selection, "The Hucksters." So far the BOM sponsors have been laying low toward inviting any overtures for the prize "inside radio" broadcast of the year.

Pitting of George Washington Hill, supposedly the real-life counterpart of the novel's Evan Llewelyn Evans, against Frederic Wakeman, the author, would pack Madison Sq. Garden, it's agreed.

CBS Would Parlay Sinatra & Shore For Wed. Payoff

Although Dinah Shore, who is being dropped by General Foods, has served notice that she wants top billing in a solo vocal spot on her new show, CBS is making a determined effort to bolster its Wednesday 9 p.m. segment via a teamup of Miss Shore and Frank Sinatra on the Old Gold show.

Feeling is that, with Eddie Cantor possibly checking out of the opposition slot on NBC this fall, rather than waiting until September of 1947, the Sinatra-Shore combo could well be the opening wedge toward CBS Wednesday night supremacy on audience pull. The back-to-back Bristol-Myers parlay of Cantor and "Mr. District Attorney" has for years put NBC way out in front on Wednesday listener response.

Right now it looks like Joan Davis will move into the NBC slot being vacated by Cantor (comedienne is bowing out of her Monday night CBS Lever Bros. spot). And CBS is so convinced that the Shore-Sinatra teamup will take the draw away from NBC that it's willing to talk in terms of all kinds of concessions, such as the network itself paying for line charges in the event of out-of-town dates, etc.

'Home' Fires Burn Bright $ Horizon

When the score is tallied on 1946-47 advertiser billings, it's more than likely that American Home Products will be right up near the top of the heap, on the basis of the programming deals currently being wrapped up.

At a time when most of the radio spenders are tightening the purse strings, AHP has just sewed up the Bob Burns show and purchased two additional daytime half-hours on CBS for a new Coast show, "Surprise Party," which tees off July 2 in the 3-3:30 slot. Deal was pacted through Ruthrauff & Ryan on behalf of the George Washington Coffee (Foods Division) account.

Plan is to spot the audience participation show two afternoons a week during the summer, and expand it on a cross-the-board basis in the fall.

And Show Via Shortwave

Hollywood, June 4.

"Surprise Party" starts July 2 over basic network of 34 CBS stations on Tuesday and Thursday from Hollywood for 30-minute ride. It's another audience participation show with Stuart Wilson and two other emcees to be selected giving gals going over for merchandise prizes. Highlight will be two emcees in shortwave cars picking up femmes in markets and at homes.

Dave Young produces.

Kreml Cuts Gabe's Gab; Drops Van

Kreml, sponsor of Gabriel Heatter and the Lyle Van noontime news strip on Mutual, is revising its radio programming schedule. Hair tonic outfit is dropping the Sunday night sponsorship of Heatter, picking up the tab henceforth for only one of the Heatter commentaries instead of three, and is cancelling out the Van daytime program. The two-way retrenchment adds up to $750,000 loss in Mutual billings, both taking effect about July 1.

Report is, however, that Kreml wants to return to radio in the fall with a couple of half-hour nighttime shows, preferably on NBC or CBS. Abolition of the old rate card structure, effective July 1, by prexy Ed Kobak, was one of the factors cueing Kreml decision to lop off the Mutual billings. Cost would have shot up considerably, but attitude of network was that any preferential treatment to one sponsor would occasion squawks from others.

When Van moves out of noon spot, Mutual plans to put George Carson Putnam into spot on sustaining basis. Web feels he'll be saleable in spot.

Shift in Heatter schedule cues the following moves: Barbasol will relinquish the Sunday 8:45 p.m. slot, with Heatter dropping out completely. Barbasol will sponsor gabber on Wednesdays, 9 p.m., instead.

R. B. Semler (Kreml) is relinquishing Wednesday-Friday, 9 p.m., slots starting June 28, but is holding on to the Monday spot. Lineup will then be Monday, Kreml sponsoring; Tuesday and Thursday, Zonite Corp. (Forhan's); Wednesday, Barbasol, and Friday sustaining. Mutual hopes to get a new sponsor for the Friday spot.

It's Burns Vice Gildy Who Goes in for Hildy In General NBC Switch

American Home Products acquisition of the Bob Burns show, which Lever Bros. is dropping, has cued further juggling of the NBC programming sked. Burns is moving out of the 7:30 Thursday night slot (he had long been anxious to capture better time) and he goes into the 6:30 Sunday evening spot currently occupied by "Gildersleeve."

"Gildersleeve," in turn, moves into the 8:30 Wednesday night niche, being vacated by the Raleigh cigaret-Hildegarde program.

"THE FABULOUS DR. TWEEDY"
With Frank Morgan, Nana Bryant, Eddie Green; Elliot Daniel, musical director; Bud Heistand, announcer
Writer: Robert Riley Crutcher
Producer: Z. Wayne Griffin
30 Mins., Sun., 7 p.m.
PALL MALL
WEAF-NBC, N. Y.
(Ruthrauff & Ryan)

American Tobacco Co. has purchased this new Frank Morgan package as the summer replacement show for Jack Benny, with George Washington Hill cancelling out the Lucky Strike commercial in favor of a Pall Mall buildup. The Sunday evening slot is being used as a "trailer" for the Morgan-Pall Mall tieup, with the comedian slated to go into the last-half of the Kay Kyser Wednesday night hour on NBC in the fall.

Scripter Robert Riley Crutcher has tried to pattern "Fabulous Dr. Tweedy" to the blustering Morgan comedy delivery mannerism. Actually, he's taken up where he left off a year ago on the "Eddie Bracken Story," though with somewhat less successful results. That "delayed punch" technique of coming-back-for-your-line was really overworked on Sunday's (2) opening stanza. But aside from the Crutcher stock-in-trade which paid off as more sock comedy when patterned for Bracken, the scripter seems to have gone overboard on the double-entendre business. There were times Sunday when it bordered too close to indigo for comfort. If "Tweedy" is slanted for family attention—and Benny's been spending years developing universal appeal for the Sunday at 7 segment—Crutcher had better think in terms of juve appeal, as well.

Basically, his story material is okay. With Morgan as a college prof in a girl's school, addicted to saying and doing the wrong things at the wrong time and inadvertently emerging as Mr. Fixit (shades of Bracken), it lends itself to moderately amusing comedy.

Morgan gets a good assist from Eddie Green (doubling from "Duffy's Tavern") and Nana Bryant, with Elliot Daniel taking care of the orchestral bridges.

Pall Mall commercials are laid on with the same thickness as Luckies, with a reprise of the wartime "on the land—in the air—on the sea" sound effects and the trip-hammered "cooler, smoother" plugs. You really know Morgan is out to sell Pall Mall. *Rose.*

"THE COKE CLUB"
With Morton Downey, Leah Ray, David Ross, Coke Club Quartet, Jimmy Lytell Orch
Producer-Director: Paul Louis
Writer: Hector Chevigny
15 Mins.; Mon.-Fri., 12:15 p.m.
COCA-COLA
WOR-MBS, N. Y.
(D'Arcy)

Mutual has moved this show, longtime aired over its network minus New York, into its flagship with a format revision and a buttressing of Morton Downey with the Coke Club Quartet. Show's basic new feature is a twice-a-week salute paid by Downey to a "big, little American" who has performed some notable public service. The tribute is delivered through straight narration and on the new show's preem Downey gave the verbal palm to a Chicago citizen who arranged for some recreational facilities to be opened for teen-agers on the south side.

Show emerges as a so-so melange of gab and music. Downey's thrushbird warbling of "Everyone Is Saying Hello" and "Welcome to My Dreams" might appeal to listeners deep in the snows of yesteryear but certainly lacks a modern note. Appears, moreover, to be straining for the high register which was Downey's trademark. Backing up with some fancy harmonizing, the quartet took over by themselves for one oldie, "Memories" which they rendered with suitable mazola. Jimmy Lytell's orch has a pleasing accent on strings.

Emceeing the show in informal style, Leah Ray strikes an ingratiating manner in her chattering with Downey and David Ross' handling of the Coca-Cola plugs is inoffensive. Program is transcribed.

"OPERATION STATESIDE"
With Ray Lewis, Jane Drennan, Henry Leff, Dick Ellers, Edwin MacDonald
Writer-Producer: Dick Bertrandias
30 Mins.; Thurs. (30), 9:30 a.m.
Sustaining
KPO-NBC, San Francisco

This was an emotionally dramatic poetic prose narrative depicting the impressions of an unidentified G.I. returning to his home after serving in the armed forces. It related the tense reactions of a home-hungry boy, provoked by situations, voices, sounds and events as he progressed from his ship through Separation Center, to home-town and discharge. The show superlatively highlighted facts and fears which face all returning war vets. It was excellently written and effectively produced by Dick Bertrandias, recently returned from service, and well supported by competent cast with Ray Lewis turning in a sensitive lead role portrayal. Show previously had been offered April 20 and was repeated as Memorial Day feature because of sock listener reaction. *Ted.*

"OPERATION CROSSROADS"
With Joseph E. Davies, Albert Einstein, Gen. George C. Kenney, Sen. Brien McMahon, Harold Urey, Harold C. Ickes, Rep. Jerry Voorhis, Mrs. Wendell Willkie, Vice-Adm. W. H. P. Blandy, Dr. Luther Evans, Archibald MacLeish, Harold E. Stassen, Sec. Henry A. Wallace, Justice William O. Douglas; Robert Trout, narrator-guide
Producer - Writer - Director: Robert Lewis Shayon
60 Mins.; Tues. (28), 10 p.m.
Sustaining
WABC-CBS, N. Y.

CBS' one-shot "Operation Crossroad," Tues. (28)—a sort of glorified town-meeting of man-on-the-street, statesman, soldier and scientist, discussing the world in an atomic age—was a laudable experiment and a worthwhile achievement. If it failed to live completely up to expectations, it nevertheless had a high average for purpose, performance and effect.

It is good to bring such vital questions as what to do with the atom bomb and how to bring about peace in an atomic era, down to the average man's level. It is also remarkable as well as eminently sound to have a housewife, a farmer, a machinist, a college senior or a traveling salesman ask vital questions about atomic "secrets," defense against the atom bomb, and preventative measures against an armaments race—and have answers or discussions thrown right back at them by a Prof. Albert Einstein, an ex-Sec. of Interior Harold Ickes, a U. S. Sen. Brien McMahon, or a Gen. George C. Kenney. This is democracy in the best sense; this is really people in public affairs.

CBS' program, apparently the work of months of preparation, sounded rehearsed rather than spontaneous, which perhaps it could not avoid. But it was also too diffuse and scattered to be totally effective. Into one hour it packed a raft of worthy individuals—Prof. Harold Urey, Rep. Jerry Voorhis, Sec. Henry A. Wallace, ex-Gov. Harold Stassen, Supreme Court Justice William O. Douglas, Mrs. Wendell Willkie, ex-Ambassador Joseph E. Davies, Librarian Archibald MacLeish, in addition to the names above—as well as an assorted half-dozen of citizens from America's Main Street. Program sometimes gave the impression of rushing from one person to another to get in the names rather than the utterances, so that Ickes, Voorhis and Douglas had very little to say and less time to say it in. Concentration on fewer individuals would have given opportunity for more extended, concrete study of some tremendously vital subjects. As it was, between prepared questions and answers, and speedup delivery, it was all a little too pat.

All this is not to detract too strongly from a really worthwhile radio hour. There were some statesmanlike utterances from Einstein, Davies and Wallace. There was sensible talk, simple elucidation and a program. Most everyone agreed that peace had to be secured even at the partial expense of national sovereignty. Einstein expressed the thought that "thinking human nature can solve our problems. We must build institutions to rid us of fear and suspense, and to have power and authority. Our ability to reason must be used now to save human society, or it will perish in a dark age, perhaps forever." Speakers agreed on the need of United Nations control of atomic energy. Davies said we must make war obsolete before war makes man obsolete. Voorhis urged presenting all atomic facts to the people and letting them decide its use. Urey scouted the idea of being able to keep secret such information as atomic energy or atom bomb. Mrs. Willkie expressed her distrust of government treaties. Wallace prophesied peacetime uses for atomic energy. MacLeish told the American nation to make up its mind as to what it wanted done about atomic energy. "It is too late to make mistakes," warned Einstein.

When CBS can get such diverse people together on a program, to discuss so simply such world-important matters, there is practically only praise to be meted out to the participants—to CBS, to producer-writer Bob Shayon, and his cohort of helpers. There is also hope for the atomic future. *Bron.*

"YOUR COMMUNITY CHEST"
With Roy Hansen
15 Mins., Saturday, 6:30 p.m.
WDRC, Hartford

This is a good example of what a station may do in propagandizing local community welfare activities. There are some 31 members of the Hartford Community Chest. Weekly, WDRC sends a mikeman to a different participating member of the red feather organization. A wire recorder is utilized for a trip through the institution, with the mikeman making a rambling commentary of the facilities, personnel, purposes, etc., describing in retail same on tour through the plant.

Shot heard had mikeman Roy Hansen on a tour through the YMCA. Adequately handling the mike assignment. The recorded remote is Saturday night slotted. *Eck.*

ALEC TEMPLETON SHOW
With Patti Clayton, guest; Daniel Saidenberg orch; Ben Grauer, announcer
Writer: Harry Herrmann
Producer: Billy Wilgus
30 Mins.; Sun.: 8 p.m.
STANDARD BRANDS
WEAF-NBC, N. Y.
(J. Walter Thompson)

Alec Templeton has stepped into the Sunday night Charlie McCarthy spot on NBC as the summer replacement for the Standard Brands Chase & Sanborn show, and it's a tribute to the Templeton technique and showmanship flair that the preem broadcast (2) added up to a pleasurable 30 minutes. As haitustime programs go, this one registers in the upper brackets, though in substance it's practically a one-man tour de force, with the Templeton keyboard improvisations wrapping up the major portion of the show. Format provides for a weekly guest star (Patti Clayton spotted on the initialer), and there's a full-bodied orchestral assist under Daniel Saidenberg's baton.

There's little attempt to invest the show with ornate production backgrounding, which is all to the show's credit. For simplicity appears to be its keynote, aimed at providing good listening via the Templetonian pianistics. The improvising of the "Eugene Onegin" waltz into a characteristically bouncy "Eugene's Off Again"; the straightforward performance of Debussy's "Clair de Lune"; the four-in-one treatment accorded two classical and two pop tunes; the operatic "Chiquita Banana" finale with an assist from Miss Clayton—here were sock contribs out of the long-familiar Templeton—stylized catalog.

Miss Clayton soloed with Irving Berlin's "They Say It's Wonderful" and "Shoo Fly Pie" and registered okay.

Summer show commercials accented the Chase & Sanborn iced coffee flavor, with Ben Grauer lending his usually effective treatment. *Rose.*

"IT'S A STICKUP"
With Orson Welles, Ralph Bellamy, Louis Calhern, Zero Mostel, Burgess Meredith, Virginia Bruce, Martin Wolfson, Fran Heflin, Ann Shepherd, Paul Mann, Joseph Julian, Tom Glazer
Writer: Sigmund Miller
Producer-Director: Mendl Brown
Music: Cal Kirby (Special ballad, Sol Kaplan)
30 Mins., Sun. (2), 10:15 p.m.
Sustaining
WMCA, N. Y.

This is the one-shot which Mutual put on its network Sunday afternoon (2) but bypassed the web's N.Y. outlet, WOR, because of a rule against dramatization of controversy. Result was that WMCA, local indie, got itself a hunk of listenable showmanship with a tough message.

Show had only one purpose—hammering home fact that OPA will die at end of this month unless people hammer at their Congressmen and Senators. With a hefty dose of entertaining repetition, stanza certainly had all the elements of socking that message home to its listeners.

It may be that some of Zero Mostel's most devastating satire—as "Mr. M.N.A."— and "Senator" Louis Calhern's Claghorn act were above the heads of a number of listeners. But the man-femme act put on by Burgess Meredith and Virginia Bruce, piped from the Coast, were plain enough. And Tom Glazer's OPA ballad (especially written by Sol Kaplan) was a tight combination of propaganda and entertainment. Add to that lineup Orson Welles' bland handling of the running continuity, plus the contrib of the others in the expert cast, and you have a job that should have been tops. As it was.

Pro-OPA or anti, there's no doubt that, as propaganda showmanship, this was as good an example as any that's come across in some time. *Cars.*

EDWARD MAHER
With Al Helfer, announcer; Carl Frank
Producer: Joe Graham
15 Mins.; Mon., 10 p.m.
LIBERTY MAGAZINE
WJZ-ABC, N. Y.
(Warwick & Legler)

Having decided suddenly to fire Fiorello H. LaGuardia after ostentatiously giving him "the freedom of the air" for five months, Liberty mag couldn't forego the temptation to use up its contracted time on the ABC net, which is inked for the rest of June. So it used filler. Said filler happened to be the sheet's editor, Edward Maher.

Maher's teeoff Monday night (3) was about as distinguished as a second-hand wheelbarrow, and as smooth. Maybe he wrote his own show, but it didn't sound first-hand. It was just a rehash of the day's stuff from the tickers, and there happen to be a lot of perfectly good announcers around town who could have done the job with less time out for clearing the throat. And with less of the commercial plugs for Liberty, front, back, and sideways in the middle via corny dramatization. Liberty, having lost its flower, shoulda stood in bed. *Cars.*

"RICHARD III"
(Columbia Workshop)
With Laurence Olivier, Joyce Redman, Ena Burrill, Margaret Leighton, Ralph Richardson, Harry Andrews, David Kentish, Kenneth Edwards, Michael Raghan, Frank Duncan, John Garley, Joseph James, Jana Wenham, Cecil Winter, George Rose, Brian Parker, Peter Copley, Sidney Tafler; Harry Marble announcer
Producer: Robert J. Landry
Directors: John Burrell, Richard Sanville
Adapters: James and Elizabeth Hart
Music: Herbert Menges
90 Mins.; Sun. (3), 3 p.m.
Sustaining
WABC-CBS, N. Y.

Columbia Workshop's presentation of the Old Vic Theatre Co. Sunday (2), in an hour-and-a-half performance of "Richard III," was a highly successful venture into Shakespeare on the air, and a credit to both CBS and the distinguished British repertory group that gave it.

The blood-and-thunder stuff in this historical drama sets our modern whodunits to shame. The eloquent, dramatic handling by the Old Vic troupe made the Shakespearean tragedy come alive. It held more drama and suspense than many a contemporary effort by other dramatic groups on the air.

The presentation was a special arrangement of the Shakespeare work, in a vivid adaptation by James and Elizabeth Hart. Purists may not like the excisions, the replacement of long explanatory passages by a narrator in prose, or the apparent high-spotting, but it made for effective radio and a taut presentation. At times the production had the feel of choppiness, slices of Shakespeare instead of the loaf, but in the main it was rounded and complete, and sufficiently sustained.

Success, of course, was due to the superb diction and reading of the Old Vic players, and especially to Laurence Olivier's performance in the title role. The play got away to a slow start, but it picked up very fast and held its course evenly, swiftly and absorbingly thereafter. The event was a smooth job on all counts, in acting, arranging and direction. Production bits were fine; effects (clanking of chains, walks, carriage rides, horses) were excellent. The hour-and-a-half was full of dramatic incidents, of stirring moments of passion or action, with the whole a fascinating chronicle of medieval intrigue and murder.

Olivier gave a fine portrait of the unprincipled Gloucester, later Richard III, his readings being measured and impassioned by turn and always clear and dramatic, while suggesting freely the many changes in his mood. Ralph Richardson, as the narrator, explained the background of the action clearly and simply, tieing up the ends neatly, and adding his own drama in the telling. Joyce Redman's Anne, Margaret Leighton's Elizabeth, Ena Burrill's Margaret and Harry Andrews' Buckinham led the excellent supporting roles. Herbert Henges' music was effective, yet never intruding. Directors John Burrell and Richard Sanville, producer Robert J. Landry, cast and CBS rate all kinds of bows. *Bron.*

"WINNER TAKE ALL"
With Ward Wilson; Bill Cullen, announcer
Writers: Mark Goodson, Bill Todman
Producer-director: Todman
Music: Chet Kingsbury
30 Mins., Mon., 3 p.m.
Sustaining
WABC-CBS, N. Y.

CBS messed up what started out as a pleasant variation on audience-participation quiz programs Monday (3), with something that wasn't fair play, good radio or good taste. It preemed "Winner Take All," quiz program with the angle that a successful contestant could stay on the show indefinitely, taking prize after prize, if he or she qualified. Two contestants vied in answering questions, with the winner in a set of three questions going on to match wits with another contestant in a second set of questions, and so on.

Questions were simple and interesting—spotting song titles, quotations, Bible headings, errors in grammar, nicknames, geography, film names. Ward Wilson's breezy, informal emceeing was in the program's proper key. One little lady answers the first three questions like a shot; won the first round and her prizes (sumptuous ones, too), and went on to win the second round just as easily. The way she was going, it looked as if she'd stay on quite a while, which conformed to the show's angle and added to its appeal.

Then Wilson threw the questions-format away altogether by dragging out a tie and a girdle, asking lady to put on tie, the man to don the girdle, the first finisher to be the winner. The lady was slower knotting the tie, and so lost to the man her chance to continue answering questions, which isn't exactly the best way to run a quiz program. The studio audience had convulsions watching the contest, but home listeners apparently wondered what kind of aural entertainment was this, and who was the program intended for, anyway. The whole gag was not only poor radio, but pure corn. It belongs in second-rate vaude. *Bron.*

RCA VICTOR SHOW
With Robert Merrill, Frank Black and orchestra; Ken Banghart announcer
Writer: Ed Jurist
Producer: George Voutsas
30 Mins.; Sun., 4:30 p.m.
RCA-VICTOR
WJZ-NBC, N. Y.
(J. Walter Thompson)

RCA's new summer show is a pleasant, melodious Sabbath-day program, with a good choice of pop and light classical numbers, well sung and played. Music is presented straight, and not dressed up in ornate, overpowering arrangements. Program has style and class.

Premiere Sunday (2) had Robert Merrill, full-throated engaging Met baritone, sonorously singing "Song of the Open Road," "Kentucky Babe," "Strange Music" and "Night and Day," while Frank Black led sprightly orchestral accompaniment. Black's orchestra, an excellent ensemble, also had its melodious say in "All The Things You Are" and "American Salute." Slight flaw in the program was the somewhat corny manner of presenting the song-numbers, a bit of routine scripting that can and should be improved. *Bron.*

MARINERS QUARTET
With Martin Bougham, Homer Smith, Thomas Leckard, James Smith; Lee Erwin, piano; Jack Rayell, announcer
15 Mins.; Sat., 6:30 p.m.
Sustaining
WEAF-NBC, N. Y.

Mariners Quartet is an evenly mixed combo of white and Negro singers who have been intimately working together in and out of the service for the past few years. Dialers will enjoy the quality of music made by this closely knit team of individually superb voices. Their vocal blendings have that relaxing, good-old-times flavor one could expect to hear in a ship's hold. As a session of pop choral music, this is tops.

Initial stanza of the weekly series was a mixture of salt sea airs, folk ballads, and Tin Pan Alley nostalgia. Jack Rayell handled the intros directly and briefly enabling the quartet to render a half-dozen numbers including "Blow the Man Down, Sailor," "The Landlubbers Lie Down Below," "I'm Always Chasing Rainbows," "The Navy Hymn," and "Old MacDonald Had a Farm." "Blue Heaven" was given an excellent solo treatment by the tenor.

"SATURDAY SHOWCASE"
With Snooky Lanson, Evelyn Parker, Bradley Kincaid, Varieteers, Owen Bradley orch
Writer: Ed Birnbyer
Producer: Jack Staap
30 Mins.; Sat., 3 p.m.
Sustaining
WEAF-NBC, N. Y.

"Saturday Showcase," replacing "Orchestras of the Nation," gives the network the opportunity to display the talent heard regularly on its affiliate stations, and often represents purely local taste as far as talent is concerned. However, if initial session coming from WSM, Nashville, is any criterion, the boys in the hinterlands are, production-wise, in a big league manner.

Pacing of the opening stanza was good, and while some of the talent heard impressed as designed for provincial consumption only, spotting of talent, general calibre of the participants and writing would meet network standards.

WSM's collection included the Owen Bradley orch, Evelyn Parker, a smooth chirper, Snooky Lanson with hillbilly accent who emceed and gave out with vocals, Varieteers, a Negro spiritual group whose offerings are reminiscent of those of the Golden Gate Quartet, and Bradley Kincaid, another warbler. Stanza rates high for local effort. *Jose.*

"CASE BOOK OF GREGORY HOOD"
with Gale Gordon, Bill Johnstone, others; Harry Bartell, announcer
Producer: Ned Tollinger
Writers: Denis Green, Anthony Boucher
Music: Dean Fossler
30 Mins.; Mon. (3), 8:30 p.m.
PETRI WINE CO.
WOR-Mutual, N. Y.
(Young & Rubicam)

Following the summer bowout of "Sherlock Holmes," Mutual has retained its two-show whodunit parlay on Monday nights by replacing "Holmes" with the "Case Book of Gregory Hood." Latter follows the 8 to 8:30 broadcast of the "Bulldog Drummond" show to give listeners a solid hour of thriller-diller mellers.

"Hood" has all the ingredients of the currently-favored crop of whodunits and should be right up the alley of most detective story fans. Characters include the smooth but tough gentleman-detective who gets in the hair of the San Francisco police department by solving all the big murders himself; his slightly stupid sidekick; the rough homicide lieutenant, and the newspaper reporter.

Writers Denis Green and Anthony Boucher have poured their characters from the standard molds and make them sound as authentic as possible. Plot on the preem show, involving a murderer who is mur-

(Continued on page 54)

WEAF'S ALL-OUT PUBLIC SERVICE

He Who Gloats Last--

The press in general, and the "hate radio" section of the press in particular, is having a field day with the fact that radio has been hit with about $10,000,000 worth of cancellations in the last few weeks.

Practically every New York newspaper, and many of the biggest newspapers in the country, have found this information to be of general "news value" to general readers. Many of the sheets are featuring the yarns day after day, a number of them going out of their way to quote VARIETY by way of authenticating their reports.

"They're just gloating," pointed out one network exec who was going through a batch of newspapers this week.

What most of the newspapers, uninformed about radio, failed to point out is that, while the $10,000,000 cancellations hurt—the fact is that many of the best nighttime spots on the nets have long lines of sponsors waiting to fill the niches. Furthermore, none of the top talent involved is likely to be out of a job or off the air by the time the fall schedules are worked out.

Fact is, as pointed out by radio execs, that some of the very newspapers that never think of advertising news as being of importance to any readers except those who peruse the business sections are now featuring the radio cancellations for their general readers.

CBS Slapped Down on KQW Purchase, May Take FCC O&O Ruling to Court

Washington, June 4.

Application of CBS to purchase Station KQW, 5000-watt San Francisco outlet owned by the Brunton Bros., was nixed last Friday (31) by FCC. Sales ticket was $950,000. Vote was four to two, with Clifford J. Durr and Ray Wakefield dissenting.

FCC stated it did not believe networks should gobble up stations and indicated that; in its opinion, five stations is a pretty good ceiling for a web. CBS owns seven outright, of which six are 50,000-watt clear channel powerhouses. No other net owns more than five.

There appears a strong possibility that CBS may take the matter to court to test the commission's authority to limit the number of stations a single owner can control. Actually there is no official lid on the number of standard outlets, and this is the first case in the standard field in which FCC has said to a single owner: "You've got enough."

Commission has a limit of six on FM channels; and five on video. In that connection, CBS may also test the authority of the FCC to limit the number of FM stations.

Web, which has FM outlets in New York and Chicago, and applications in for Boston, Los Angeles, St. Louis and Minneapolis, last week filed an application for a seventh FM channel—in Washington. A release by CBS in Washington stated significantly:

"It was pointed out that the application does not now raise any question under the FCC ruling limiting FM station ownership by any one licensee to six outlets, as such a question would not arise until the FCC had granted six FM licenses to CBS."

Three Reasons

In its application to purchase KQW, CBS laid down three reasons

(Continued on page 52)

General Foods Shutters MBS 'House of Mystery'

"House of Mystery," the General Foods-sponsored show on Mutual, recently awarded top network honors in the juve division at Ohio State IER Conference, bows out this Saturday (8).

While Benton & Bowles, agency on account, still holds a six-week renewal option for fall airing, move, coming in wake of wholesale GF retrenchment, looks like permanent folderoo unless grain situation improves.

Show was created by Bob Maxwell, juve package specialist, following story preference survey made by Dr. Robert Thorndyke of Columbia University. Data compiled revealed that moppets of both sexes in wide-age range preferred supernatural mystery to any other format.

Olga Druce, agency producer-director of show, resigned this week and is weighing other offers, among them production of adult version of "House of Mystery."

Cragston Out Of ABC Co-op Setup

A shakeup took place this week in the ABC's cooperative programming dept., and the shuffle found Barney Cragston stepping out suddenly. Dope was that top leadership of the net has been dissatisfied with co-op department's top-heavy organization as a separate entity.

According to one source, the ABC co-op division has been dropping about $3,000 every month for the last few months. Others in the net insisted that the co-op business was holding up, but were ready to admit that perhaps both Mutual and NBC co-oppers have been nicking into ABC's primacy in that field.

ABC has had the edge on the other nets in regard to co-op business since that branch was organized under Ed Kobak. When the latter stepped out of the ABC, he took his co-op know-how with him to Mutual, which now claims leadership in that field. Since the first of the year, NBC, too, has been building co-op business, with the result that some of the ABC execs felt their co-op dept. was not doing as well as it should.

Cragston's sudden bow was laid to "conflicting opinions on policy matters." His place was taken temporarily by Murray Grabhorn, manager of the web's stations sales dept. As such, Grabhorn was responsible for the co-op setup anyway. While watching co-op, Grabhorn continues also as coordinator of the network's O&O stations as well as head of the spot sales dept.

Larry Surles remains sales manager for ABC co-op, with Lyn Wilson heading the promotion and creative division, and Ludwig Simmel as office manager.

Seasonless Listening Stressed by KMBC In Ballyhoo Cured to DST

Kansas City, June 4.

KMBC's promotion department has rigged up a daily newspaper campaign as a kick-back against the loss of tune-in due to daylight saving time, and the resultant jumble it has caused in programming and listener appeal here.

Promotion director E. P. J. Shurick has a series of 12 to run in 12 dailies throughout the territory during the summer months when D.S.T. gums up the works. Theme of the series advises listeners to get their radios in shape now for the big programs ahead, and ads list those big programs as appearing right now. It's also calculated as a buffer against the summer slump in listening, when some of the bigger shows clear the air waves.

The total of 144 insertions will carry through June and July. Stressing such phrases as "Warm Weather Listening Hints," "No Vacation for Big Programs," and "News Is Hot the Year 'Round," series begins in consumer dailies next week.

NBC FLAGSHIP TO SPEND MILLION

By SAUL CARSON

WEAF, New York flagship of NBC, which has recently been put on its own instead of being merely a tail to the web, has been instructed by the network heads to go all-out in public service. Word has it, although none around either the station or the network would go out on a limb by naming a figure, that the station's execs had been told they could spend as much as $1,000,000 this year on public service programming.

Just how WEAF intends to spend this wad of money is not as yet clear even to the station's own top brass, most of the plans being still in the blueprint stage. But it's known that manager James Gaines and asst. manager W. Burke Miller are heading the planning board, which expects to come up with some big-scale public service shows by fall.

Miller, who came out of the Army only on April 1, after having been with OSS, used to be in charge of the net's public service programming before he went into uniform. On his shoulders lies most of the responsibility for spending that cool million to show New York and the country that when NBC's flagship goes in for shows "in the public interest" it does so on a bigger and better scale than any ever seen before.

Feeling among network execs is understood to be that, NBC being the profitable operation that it is, can afford to invest that $1,000,000 in "fancy" programming as an example to the rest of the country.

Daily News Dickering For WDAS, to Complete Philly Radio-News Tie

Philadelphia, June 4.

The Daily News, Philly's only tabloid, is reported dickering for the purchase of WDAS, 250 waiter which is independently owned. If the deal jells, it means that every local newspaper will have a direct radio tieup. The Inquirer owns WFIL, ABC outlet; the Evening Bulletin operates WPEN, non-network, and the Record recently purchased WCAU, CBS outlet.

Neither Lee Ellmaker, publisher of the News, nor Alexander Dannenbaum, WDAS prexy, would discuss the negotiations, but it is known that Ellmaker has been anxious to buy into a radio station, since the other three Philly papers now have station affiliations. For some time now the News has had close association with WDAS, scheduling regular news shots and other programs. The paper and radio station have also worked together in numerous promotions.

Benny at 15 (on Air) Takes Stock Of Gripes, Pitfalls, Socko Yaks

BY ABEL GREEN

When Jack Benny returns in the fall it will be his 15th year in radio. With the progression of time, the comedian has noticed a number of things in radio trends and cycles, particularly as these concern comedy shows.

First: If the first half-year is good, the audience will accept almost anything thereafter, he feels. Consistent listening, say until after the holidays, and especially if audiences like the programs, conditions them, despite themselves, to thinking everything is great.

The theory of "the greatest show you ever did" is fallacious, says the veteran comedian, because "I'll prove it this way. I think 'Born Yesterday,' which we just saw on Broadway, is the greatest show I ever saw. Now, as I say it, I know that's wrong because you and I have said that dozens of times about the greatest this and the greatest that. In other words, it's your best remembered, meaning your most recent program, which is the determining factor. In actuality Allen and I have done other 'greatest' shows but now they're talking about Fred's Mr. and Mrs. satire with Tallulah, or my appearance with him this past Sunday."

Amateurs Get Leeway

Disposing of that, Benny feels strongly about some other things in radio. Most recent is the trend for those somewhat screwball-participation programs, chiefly of a daytime nature, wherein nervous audience candidates have been known to commit some quite awkward faux pas. Benny observes, without laboring the point, because his comedy style doesn't depend on s.a. gags or leering delivery that nonetheless it does surprise all comedians how they are subjected to all sorts of censorship restrictions, whereas these other programs get so much latitude. While he dismisses it as not being particularly a major concern, says Benny, let any of the topflight comics essay ad libbing which the daytime quizmasters and interviewees of the sundry bride-groom, honeymoon, "queen" and kindred shows indulge in—and they'd hear from sponsor, network and public pronto.

Refering to VARIETY's tabulation recently, indicating that the same radio topnotchers in 1946 were on top 10 years ago, he thinks there's no

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Tyro Bankroller Buys MBS 'Shadow' for West

Chicago, June 4.

Balm-Barr Creme-Whipped hand lotion, tyro radio bankrollers, will take sponsorship of "The Shadow" on the 87 Mutual stations on which it's now being bankrolled by Grove Labs. in the southwest and west, starting Sept. 8. Carey Salt and Blue Coal will continue sponsoring it in the midwest and east respectively.

Contract, for 52 weeks, is through the Arthur Meyerhoff Agency, Chi. In the 5-5:30 p.m. slot on the western stations, it's the first network show the lotion company has sponsored.

New AFRA Pact, Resolutions May Spark Fireworks

Six resolutions, some of them expected to spark lively opposition, are coming before a membership meeting of AFRA's New York local Thursday night (6).

At the same time, signs of oncoming negotiations for renewal of the AFRA contract with the networks were seen in the fact that the meeting was scheduled to elect a committee to deal with wages and working conditions.

Two of the resolutions, which are expected to be passed without much argument, deal with condemnation of the Lea 'Anti-Petrillo' bill and the Case Bill.

A resolution that may cause a dispute is one adopted by the National Board of AFRA but about which the N. Y. chapter board has done nothing. This resolution condemns opponents to OPA. The traditional split between "ivory towers" and their opponents is likely to develop over this resolution.

Another resolution calls for tightening the constitutional provisions for filling the unexpired term of a National Board member. This resolution cites the fact that Juano Hernandez has resigned from the National Board.

Finally, there are two resolutions asking that a membership meeting be called for a report after AFRA's national convention, to be held in August, and for quarterly meetings of AFRAites to discuss matters of general concern to members. First of these resolutions is signed by Frank Carlon and Charles Irving. Second bears the signatures of Casey Allen, Frank Butler, Malcolm Childs, Mary Hunter, Winston O'Keefe, Donna Keith, Emil Renan, Alex Scourby, and Martin Wolfson.

Top 15 and the Opposition

With Bing Crosby exiting the Kraft Music Hall, show took a 5.1 nosedive in the latest (May 30) Hooper tallies, disappearing from the Top 15 ranks and winding up No. 23 on the Hooper parade. (Edward Everett Horton moves into KMH June 13, week earlier than originally set.)

Only six of the shows facing the stiff opposition of the Top 15 succeeded in crashing through with an 8.0 or better in the latest report. It was Hope, Skelton, Fibber in the One, Two, Three spot, with Allen moving into No. 4 position.

PROGRAM		OPPOSITION	
Bob Hope	27.5		....
Red Skelton	24.2		....
Fibber & Molly	23.5		....
Fred Allen	19.8		....
Screen Guild Players	19.7		....
"Lux Radio Theatre"	19.0	9.5 8.4	"Telephone Hour" "Information Please"
Charlie McCarthy	18.8		....
"Mr. District Attorney"	18.4	8.2	Bob Crosby
Jack Benny	18.3		....
Walter Winchell	17.4	10.0	"Manhattan Merry-Go-Round"
Kay Kyser	16.3		....
Jack Haley	16.3		....
"Take It-Leave It"	15.5	9.0	"Hour of Charm"
Abbott & Costello	14.9		....
Amos 'n' Andy	14.5	9.4	"Inner Sanctum"

'Author Meets Critics' Trails Carlin Six Years; He Finally Succumbs

"Author Meets The Critics,' which switched recently from WHN, N. Y. to WQXR, also goes on Mutual network June 12. MBS' N. Y. outlet, WOR, however, won't carry show. WQXR's program will be sponsored, as before, by Book of the Month Club. Mutual net program will be sustaining.

Shows will not be the same, the two programs calling for different books and critics, with John K. M. McCaffrey however emceeing both programs. WQXR's is a Thursday 9:30 p.m. show, rebroadcast by transcription Sundays 2:30 p.m. Mutual's show, a live one, will be heard Wednesdays 10:30 p.m.

Owner-producer Martin Stone and Mutual's programming head Phillips Carlin plan expanding MBS' show, picking up authors outside N. Y. on remote shows, transporting shows as far as Hollywood for the purpose. Film capital is looked on as particularly inviting, because of authors now in residence there. Also planned is tieup with films made from books, discussions to include both pix and tomes, with some of a pic's stars present as well as the author.

Interesting angle is that Stone auditioned his show for NBC six years ago, when Carlin, then with NBC, turned it down. Four years ago, when Carlin had switched to the Blue (ABC), he turned it down again when submitted to him. Since joining Mutual, he's changed his mind.

CBC's 'Confiscation' Policy Is Top Worry at Canadian Indie Meet

By CHARLES J. LAZARUS

Montreal, June 4.

One potent fact can be gleaned from the Canadian Assn. of Broadcasters four-day convention concluded in Quebec City last Thursday (30). Though the CAB, as a body, has drummed up enough courage to protest certain CBC actions—i.e., the taking over of indie frequencies—the individual indie members are generally disappointed in the results of the parley, and do not yet feel confident in depending on the CAB to fight their battles for them.

Since most of the sessions were held in camera (five of the eight) it's pretty difficult to establish as yet what the CAB intends to do officially with regards to fighting the CBC on certain issues. But for the record, the convention, in a released statement, protested CBC's interference with the frequencies of private radio stations, and proposed the setting up of "a new and impartial" body to regulate operation of all Canadian broadcasting stations.

The idea to set up an "impartial" body to control radio broadcasting is of greater significance than might appear at first glance, since it is the first step taken by any organized group of Canadians to strip CBC of some of its power. CBC in its present setup has designated itself to perform two primary functions: 1) Running the state-controlled radio system, and 2) reigning as top authority over Canadian radio. Should the CAB proposal be implemented at a future date, it will mean simply that CBC's role as Canadian radio czar will be done away with and a body similar to the FCC in U. S. would be formed. What the CAB can actually do in seeing that its ideas are put into practice, remains to be seen.

Meanwhile, though many subjects were discussed at the confab it was evident that the indie ops were primarily interested in dealing with their worry No. 1.

The indies sword-of-Damocles feeling was heightened by CBC's move to take over the frequencies of CFRB, Toronto and CFCN, Calgary. Where the axe will fall next, is the indies' main worry at present, since it's unknown what the next move on the part of CBC will be.

"View With Alarm"

Chief beef in the official CAB statement was the "absurd" situation wherein the CBC "while competing with independent stations, at the same time regulates and controls its competitors."

"So long as the CBC occupies the field of commercial broadcasting, it should be confined in its broadcasting activity and should not interfere with, or regulate its competitors," the statement added.

Though not naming the affected stations specifically (why, it could not be learned) CAB adopted a resolution that "viewed with alarm" the CBC plan to move in on indie frequencies. It was not in the public interest "that the CBC be permitted to interfere" with such frequencies, the resolution said, meanwhile instructing the CAB directors and officers "to oppose the proposal as vigorously as possible."

While the CAB didn't indicate what form its "vigorous" opposition to CBC plans would take, and though it doesn't appear, on the surface anyway, that there's very much it can do for the time being, it's more than likely that the constant beefs against the CBC on the part of the indie ops, members of parliament and the Canadian public, has reached the showdown stage.

Harry Sedgwick, CFRB op and chairman of the CAB board, said recently that "if the CBC takes over our wave length it will be tantamount to confiscating of private property. . . we intend to use every legitimate means to persuade the government that it would be unfair."

Parliamentary Assurance

Earlier in the week, the House of Commons was told that the Federal Government "has no intention of dispossessing" the ops of CFRB until all interested parties have a chance to appear before the Parliamentary radio committee.

It's not known as yet, nor was it disclosed at the convention, whether the CAB was invited, or intends to submit its recommendations to the

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Canada Also Exercised Over Freedom of Radio

Ottawa, June 4.

Next session of Canada's parliament will be presented with a "bill of rights" which will include "freedoms of press and radio," according to Progressive-Conservative member John Diefenbaker.

The MP, who will present the new bill, said, "Freedom of radio is of major significance in view of the Government's decision to deny the provinces the right to operate radio stations. In my opinion, if Government-controlled (though) over provincially-owned stations is dangerous, it becomes immeasurably more so if the federal Government exercises like control over a national system."

'Audition Playhouse' Ties Up the Loose Ends, Giving Idea Man a Break

Fresh idea in radio programming is claimed for "Audition Playhouse," new package show now making agency rounds. Show's chief function is to give a hearing to radio ideas which haven't got beyond the script stage. Each week the show spots one "audition script" of a show idea. Format varies weekly—dramatic, variety, musical or comedy.

Admittedly the flock of package agencies have scripts, which they've never had a chance to produce, and which no one has bought. In addition, freelance writers, college radio workshops and non-pros have ideas which agency and network program buyers have been too busy to thumb through. Show will present idea in dramatized form taken off the air instead of a script, aiding in its prospective sale. New show will be a showcase for prospective sponsors, giving them a new program idea each week at the same time presenting an entertainment program.

At end of 13 weeks, best show in series will be given a tryout by station or sponsor, who will then share in the program. Show, a half-hour, once-weekly, is being produced by Jack Lloyd, through his International Radio & Television Features. WMCA, N. Y., is now considering it for a sustainer, but Lloyd is hopeful of picking up a sponsor promptly.

St. Louis — Garth Slaisbury has joined the news staff at KWK. He served three years as an artillery officer after his graduation from the Missouri U School of Journalism.

B&B Preps 'Our Town' For American Rail Assn.

Benton & Bowles has taken an option on Thornton Wilder's prize-winning legiter, "Our Town," for possible radio show to introduce Assn. of American Railroads, its client into radio.

B&B has had a script done, but no casting or auditions as yet. Will present "Town" and other ideas to client in midsummer, for fall setup. Rail assn., hitherto confining promotion efforts to magazines, will likely curtail latter outlay for new radio sponsorship.

Radio Academy Awards Likely

Hollywood, June 4.

Likelihood of a Radio Academy presenting awards for outstanding work at the same time that the Academy of Motion Picture Arts and Sciences does, becomes highly possible with Nat'l Assn. of Broadcasters' board stating that plans for such an Academy "had been approved in principle."

Action, it is understood, will be pressed at the NAB board meeting in Estes Park, Colo., August 7-9. Concurrent presentations of film and radio Academy awards next year would be possible, provided Academy plans were pushed before the close of this year.

Proposed plan calls for a wide membership basis divided into 12 branches: management, artists, musicians, writers, directors, producers, news editors and commentators, advertising agencies, sponsors, public relations personnel, engineers, and the public through radio listener councils established in every community where there is one or more radio transmitters.

Under the plan, awards would be made on both local and national levels. Diversity of membership is to prevent control or domination by any single interest.

WPEN Juggles Sponsored Shows Around to Permit 2-Hr. Philly Dell Concerts

Philadelphia, June 4.

WPEN last week signed for the broadcasting rights of Robin Hood Dell concerts, forcing several advertisers to shuffle their time so that the entire two-hour programs may be aired.

WPEN, which is owned by the Evening Bulletin, will broadcast the Monday and Wednesday programs at the Dell. Monday concerts regularly feature name soloists. Wednesday nights are set aside for all symphonic concerts.

Max deSchauensee, Bulletin music editor, will annotate the concerts.

WTIC Develops On-Spot Coverage Of Major Events for Edited Shows

Hartford, June 4.

Effective method of radio news broadcasting technique has been developed by Leonard Patricelli, program manager of WTIC, 50,000-watter here.

Format is a digest of the highlights of a newsworthy affair on a master record, with selections from important speeches of individuals involved, with a commentary by a station news mikeman. Simple as it sounds, it calls for a great deal of production work, and the complete utilization of a station's facilities. It is not intended for on the spot broadcasting, but for use in a news broadcasting period or other time set aside for airing of the special event.

Idea was tested by Patricelli in coverage of the 47th annual meeting here of the Connecticut Chamber of Commerce on May 22. Session was an afternoon and evening affair and carried over six solid hours of speeches by 11 speakers, several of whom are nationally known. To give complete coverage WTIC sent two engineers and a mikeman to the meeting. Complete transcription was made of the double session.

In final broadcast form program was ethered as a half-hour shot with most of conclave speakers aired, and a running commentary by Bernard Mullins, head announcer. Mullins warmed up and to each speaker by reviewing important newsworthy statements of each, and then brought in speaker's voice making direct statement. Editing was by Tom Eaton, news bureau chief, with scripting by Mullins and Eaton.

On In An Hour

Program was aired by station less than an hour after final speaker of evening got off the podium. To cover the affair, the station utilized the services of personnel from engineering, production and news departments. In all a total of seven persons were used to get the master record into final form for airing.

What made job more difficult was lack of scripts by some of the speakers. This meant that written record had to be made, from sides cut, for editing purpose. The final half-hour shot was made from 16 original 16-inch sides. From these 26 dubbings were put together into 11 cuts for the air finale.

Station is now planning to give further coverage to important affairs in similar fashion. Accolade have already been received by WTIC for its masterful coverage of the conclave which included speakers such as Gov. Raymond Baldwin, Waldemar Kaempffert, science ed. of N. Y. Times, Drew Pearson, Thurman Arnold, former U. S. Asst. Attorney General, and several lesser dignitaries.

From the Production Centres

IN NEW YORK CITY . . .

Frank Stanton, CBS prexy, back from south, where he got an honorary LLD degree from Birmingham Southern....He'll be dittoed this month by Ohio Weslyen....Gillette is picking up the tab to air the finals of the open championship from Cleveland on June 15 and the amateur finals from New Jersey on Sept. 14....Alfred M. Kallman, of CBS engineering staff, will marry Nan Coburn, assistant to Jo Ranson, WHN press chief, the coming weekend....Brooklyn's 300th birthday will be observed with several specials over WHN on June 12. Borough President John Cashmore and Brooklyn Eagle executive ed Edwin B. Wilson will be in group of Brooklynites participating in round table on "whither Brooklyn." Red Barber will do special plug during his broadcast of Dodger game....Lumberton, N. C.'s WTSB joins Mutual as full time affiliate today (5), making 315th station in MBS net. Paul Moyle is manager....

Rita Hurwick, WOV flack, engaged to Johnny Hymes, of Biow agency and ex-chief of station relations bureau in the OWI Domestic setup....Art Henley has wrapped up the rights to the old Ballyhoo for a half-hour comedy show based on the Norman Anthony-edited mag, with Anthony also in on deal for an assist....Jeanne Cagney joins "Stella Dallas" players ....Inge Adams and John Raby added to "Our Gal Sunday"....Doris Dalton new to "Lora Lawton"; Elaine Williams new addition to "Backstage Wife" cast....Marvin Young (& Shubert) in Chicago last weekend on business....Mutual's Frank Zuzulo absent last week with strep throat recurrence....Wayne Murray and Marilyn Boshnick members of CBS' experimental thesp group....Elaine Rost and Jack Manning into the cast of "Light of the World"....Johnny Olson and his "Ladies Be Seated" back Mon. (3) from a personal appearance tour in Erie and Cleveland....Charles Harrell, ABC producer, huddling with Herman Timberg, comedy writer, on a new Broadway legiter for fall production.

Cliff Carpenter, out of the service, is back in his lead role on ABC's "Terry and the Pirates," which he filled before he was in uniform. Owen Jordan, who subbed for him, has resigned....George Zachary off for the Coast to do final shape-up of Ford Festival of American Music which preems June 30....Scripters Hedda and Norman Rosten are parents now. It's a girl....Albert N. Williams, of State Dept.'s shortwavery, has sold a yarn to Colliers....WNEW's wattage-upping, license-renewal hearing before FCC, is expected to hit front pages when Arde Bulova returns to face the music at N. Y. hearing June 18....Mutual's W. Patrick Burkhardt doubling in assistant production spot on "Married For Life," while doing promotion for show....Is Tide's new mag going to have something to do with radio and television?....With Bill Berns on vacation, his brother Sam is running his "Sunday In Hollywood" show on WNEW....Art Ford's all-night "Milkman's Matinee" on WNEW renewed on long-term basis, to June 1, 1949....Jocko Maxwell, said to be only Negro sportscaster in the country (he's on WWRL), now also doing publicity for Newark, N. J., Eagles.

Manufacturers Trust Co. of N. Y. bought WEAF's "Around the Town With John Cooper" for Mon.-Wed.-Fri., 7:30-7:45 p.m. slot, local N. Y. only, for 52 weeks. McCann-Erickson is agency.

Adverse criticism in VARIETY last week of Jane Hoffman's acting in "Angels Don't Marry," Du Mont television show, was slightly exaggerated—especially since the lady wasn't even there. Because of sudden illness, Miss Hoffman pulled out of the cast at the last minute, and, since the DuMont flackery didn't make any announcement to the contrary, it was taken for granted that the actress in question was Miss Hoffman....Radio section of the U. S. Savings Bonds Division (formerly War Bonds Division) moves to New York June 15, operating under Brent O. Gunts.

IN CHICAGO . . .

James E. Brown, formerly promotion manager with John E. Pearson Co., joined WBBM sales staff....Norman Blackburn, of the J. Walter Thompson agency, in town for look-see....Howard Kelling to Coast for conferences with Gene Autry....Paul McCluer, NBC central division sales manager, elected first veepee of the Chi Federated Ad Clubs....Bill Eddy on loan to the Navy from WBKB as civilian consultant in connection with rebuilding the Naval E-1 electronics television program...."Top of the Morning" will replace "The Wishing Well" for Carson Pirie Scott, with Mary Agnes Schroeder writing and directing and Bob Murphy and Kay Campbell heading the cast....A. W. Kany, NBC central division station relations manager, off to South America on a 20-day tour with bill being footed by owners of the Merchandise Mart for Kany's second prize in idea contest.... Carl Brisson, of Mutual's "Voice in the Night," skedded for several local airings of the show while in town for cafe engagement....Vacationing NBC staffers include George F. Hallman, program department; Dorothy Masters, press, and Henry L. Cavanah, Louis E. Heiden, Wilfred C. Prather, Russell B. Sturgis and William Hartgenbushof, engineering.

Vivian Martin from the Chez Paree to the WBBM vocal staff....Frederick J. Lipp with NBC central division continuity department after hitch in Navy as a Third Fleet correspondent....Swift and Co. taking another 15 minutes of "Breakfast Club" time; they now sponsor the 8:15-8:45 slot.... NBC affiliate station managers, T. F. Smith of KRS Corpus Christi, and Joseph Mackin, WMAN Marionette, Wis., in town for a visit.

IN HOLLYWOOD . . .

The word got around that Mann Holiner, at this late date, was still shopping around for a "Parky" midyear standby so he had to leave town to get away from the constant jangle of phones....Frances Langford has left Ken Dolan after 15 years for representation by William Morris. Dolan took her under his wing when she was singing on a cheroot program in Florida at $5 per ditty and brought her along to $2,500 a week. At the time, Dolan was manager of Rudy Vallee....While most of the stars make with gay times on their sabbatical, Judy Canova will be sweating it out in a Columbia picture....It was Mrs. Henry Ford, Sr., who picked Knox Manning for the commentary on the Ford summer hour with Leigh Harline's music. Selection was made from a batch of recorded voices....Hedda Hopper will let all those fall deals simmer while she betakes herself to Berlin and Paris. One proposal has her emceeing in the DeMille manner in a formal takeoff of "Lux Radio Theatre" in which the big indie producers would make available their players and properties....Myron Kirk back in town on the trail of the elusive Crosby which may take him to the broad expanses of Navada where der Bingle is resting....Russ Johnston in town long enough to pick up his own plane and fly it back....Bob Hope will have an entire new musical setup next season. Following Frances Langford off the program is Skinnay Ennis....Bob Crosby renewed through October and "Date With Judy" picked up for the summer and fall thereby squelching a lot of loose talk ...Bob Redd got nipped on the thigh by a squirrel which scampered up his pants leg and had to have medical treatment....Jack Runyon called it a day with MCA and may package independently....The guessers are now guessing that Bing will restrict his radio movements next fall to guest shots when he's in town making pictures or cutting disks. He'll come off better financially that way....Lux Radio theatre moves into its 11th year this week....Don Belding, scotching rumors of a rift in the agency, sez "relationship among the partners (Foote and Cone) was never better and the longer we work together the better we like each other." ... Murray Bolen east to talk about the Victor Borge-Benny Goodman show which stakes out here in September....Nils Granlund has cooked up a new air act called "NTG Talking" and CBS may save it for the fall. It's a knew-him-when' turn, with the vet showman bringing on the stars of today who were nonentities when he took an interest in them and nursed them along.

ADMEN, STARS VOICE VIDEO BEEFS

SB Signs Second NBC Tele Show In Drive for Cream Time Spots

Taking another step forward in its move to reserve cream television time now, Standards Brands has wrapped up its second video show on WNBT (NBC, N. Y.) with the 8 to 8:15 slot on Sunday nights. New program, titled "Face to Face" and plugging Tenderleaf Tea, bows in Sunday (8) at an estimated cost of $400 weekly.

By getting in on the ground floor now, SB execs believe they'll get first crack at the full 8-9 p.m. slot on Sundays, already considered one of the best hours on radio. Company recently took over another top video spot, from 8-9 p.m. on Thursdays, with its "Hour Glass" show over WNBT, selling Chase & Sanborn Coffee. SB was one of the first top coin advertisers to buy into radio time, and is now seeking to do the same thing on television.

New show, unlike "Hour Glass" which is produced by the J. Walter Thompson production staff, is an NBC package that was sold to the sponsor intact. Show preemed as a sustainer last Sunday (2), and was immediately grabbed by SB.

Program's novel format features Eddie and Bob Dunn. Latter, a King Features cartoonist, draws caricatures of members of the studio audience, as the subject describes himself to brother Eddie via telephone from the 9th floor viewing room at the NBC studios. Subject then descends to the 3d floor studio, and viewers get a chance to compare the caricature with the original.

With the Thursday night show based on a variety format featuring an array of guest stars each week, SB is currently using this as a testing ground for video talent. Company execs believe they might come across somebody on that show around whom an entire hour's production could be built for the Sunday night spot.

WCBW Taps Ballet School For Top Stars for Video Preem of Gershwin Music

CBS television, which has been using dance stars from current Broadway musicals for its Sunday night ballet shows, plans to expand its dance activities by going directly to the ballet for name dancers.

WCBW, the web's N. Y. tele outlet, has just closed a deal with the School of American Ballet for the school's top names to appear in a video adaptation on June 16 based on George Gershwin's tone poem, "An American in Paris." Show will contain 14 dancers, which, according to Paul Belanger, the station's ace dance director, is probably the most yet to appear in a tele show.

Lincoln Kirstein, author and ballet impresario, directs the ballet school, whose faculty is headed by George Balanchine, director of the Ballet Russe de Monte Carlo. Top stars lined up include John Kriza, Ballet Theatre; Marie-Jeanne and Beatrice Tompkins, Monte Carlo; Jose Martinez, of American Ballet; Tommy Gomez, of the Katherine Dunham group; Fred Danieli, of "Call Me Mister"; Betty Hide of "Song of Norway"; Frank Montion and Yvonne Patterson of the Ballet International; Joan Djorup and Marjorie Winters.

Todd Bollander is slated to choreograph the show. Belanger, who will direct it, termed it one of the station's most ambitious dance programs to date. Belanger plans to make full use of filmed stock shots to help establish the locale and build up impressions of Paris.

Conn-Louis Fight To Capitol Hill Via Coaxial

Washington, June 4.

High Government officials and some members of Congress will be guests of NBC at the Statler here on the night of June 19 to see the televised version of the Joe Louis-Billy Conn fight in New York.

Show will be sent via coaxial cable from Gotham. In addition, Allen B. Du Mont's experimental station W3XWT will telecast the fight over D. C.

Television Reviews

"LEGEND"
With Pearl Primus and company; Yale Woll, narrator
Director: Paul Belanger
Sets: James McNaughton
20 Mins.; Sunday (2), 8:50 p.m.
Sustaining
WCBW-CBS, N. Y.

WCBW maintained its consistently high batting average for dance shows with this one. Despite all the intra-industry controversy over the CBS stand on the color question, it cannot be denied that the web's video production staff has one of the top entertainment shows current on television with its weekly Sunday night dance presentations. Lion's share of the credit, moreover, belongs in the capable hands of director Paul Belanger.

Like most other shows in the present stage of video's development, "Legend" also had its minor drawbacks. All these, however, were subdued under Belanger's expert camera manipulation. Superimpositions, lap dissolves and other effects this guy gets with only two cameras—all of which are deftly blended into the choreography to highlight the story—are really something to behold.

Fact that Pearl Primus and her company of 15 dancers and singers, mostly from the current Broadway production of "Showboat," did the dancing also explains the program's above-par quality. Miss Primus herself designed the choreography, telling the story via native dances of an African witch doctor's triumph over an evil witch. Primus company, down to the last bit dancer, was excellent.

Drumbeats, sole musical accompaniment to the dancing, did much to heighten the mood. Restrained off-scene narration by Yale Woll was also good. Belanger erred in several instances by allowing too much of a time lag while cutting from one set to another. Identification of the drummer before the final sequence and a little more narration also would have improved the show.

Jim McNaughton's sets, as usual, were fine, making the most of whatever illusion of depth it's possible to attain on a flat screen. *Stal.*

"3 HARMONIACS & HENRY GRANT"
With Manny Smith, Hugh McCaskey, Paul Stiegerwald, Henry Grant
Producer: Kit Carson
Writer: Henry Grant
20 Min.; Tuesday (28), 9 p. m.
Sustaining
WBKB, Chicago

This neat package climaxed an evening of top entertainment over Chi's hustling WBKB. Produced by Kit Carson, the program had snap and freshness that drew applause from the studio aud—which doesn't happen very often in video broadcasts.

Henry Grant, a newcomer to Chi entertainment circles, m.c.'s the show and doubles as vocalist. Displaying a fine sense of humor and good delivery, Grant kept the show rolling with a clever line of chatter, and bravely combated heckling from the 3 Harmoniacs—Manny Smith, Hugh McCaskey and Paul Stiegerwald—who prove that they are no amateurs when it comes to fast repartee. Accompanied by the trio, Grant gave out with "Begin the Beguine," "They Say It's Wonderful" and "Donkey Serenade." His tenor is pleasing but limited in range. Guy is more at home with the limited demands of the Irving Berlin tune than in trying to hit some of the higher notes of the Cole Porter number.

Just finished with a stint for Uncle Sam, the mouth organists have excellent arrangements and musical ability that should take them far with radio and cafe auds. At ease and showing good stage presence, the boys give real workout to "Boogie," Chopin's "Minute Waltz" and "Dance of the Hours."

From a technical angle the show was first-rate. Camera work was excellent, and quick and frequent changes, to bring out important details, were used to good effect. Timing and fast pace added to the success of the 20-minute show.

"DUMONT BEEFSTAKES"
With Dennis James, emcee; others
Producer: Charles Stark
Set: Bob Bright
30 Mins.; (Wed. (29), 9 p. m.
Sustaining
WABD-DuMont, N. Y.

It's getting to a point where any time television execs feel the need

(Continued on page 52)

RAP AMATEUR SHOWMANSHIP

Considerable agitation is presently being fomented among the top ad agencies against what they charge is the production ineptitude of most video broadcasters. This, according to the admen who've staged television shows in the past, is one of the prime reasons why most of their cohorts are taking their time about advising their clients to invest in a video show.

Agency chiefs concede that the broadcasters, under the tremendous reconversion difficulties, can do little about the poor condition of the equipment they're forced to use. But, they charge, this doesn't explain the lack of production knowhow evidenced by most of the station staffs. Only reason for an agency and its clients to get into television now, they point out, is to learn something about video techniques—and such is impossible under present conditions.

Agencies chief beef is against the small studios they're forced to work in. Most broadcasters who were in operation before the war are still using their same studios and, even though they're prevented by the Civilian Production Administration's building freeze from constructing new ones, most of them have plenty of extra space in their buildings where they could easily move. Even the DuMont studio, reportedly the largest in the world, is not constructed for full functional use of its space; it's charged.

Little Know-How

Agencies also protest against the lack of knowledge evidenced by studio crews, including makeup staffs, set designers, etc. Granted that television is a new business, they say, most broadcasters have been in the business long enough to have learned more than they seem to know at present.

Such production difficulties also serve as the prime factors in keeping many of the top name stars out of television, the agencies aver. Stars refuse to do any work that might hurt their professional standings and, realizing what they'll have to face in a video show, most of them at present decline any offers to appear before the cameras. Those stars who do go on, with the expressed intention of learning something about television, regard their work as something like an amateur night in a summer stock theatre because of the poor work of the studio staffs.

If television broadcasters hope to lure new sponsors into their studios, according to one agency exec, they'll have to start cleaning up these conditions very soon. Video is too costly at present, when compared with the small returns, to fool around with it when the situation could be corrected very easily.

It's All Academic

American Federation of Musician's ban on the use of live musicians in television doesn't mean much today, according to several ad agency execs who've been trying to learn the ropes of video production.

Cramped for space as most tele studios are, the producers couldn't find room for musicians even if they were allowed to use them. Of course, as one agency rep pointed out, it would help things even if the musicians could sit in another studio, with their music piped in. Such a system, he declared, would make it possible to get music tailored to the performing artist, but certainly wouldn't mean much from a visual point of view.

RCA PREEMS TELE COURSE

RCA's four weeks course in television theory and operation, open to all broadcasting engineers from stations in the U. S. and Canada, opened Monday (3) at RCA Institutes, under the supervision of George F. Maedel, Jr., chief instructor. Similar courses in 1944 and last year had been open only to engineers from stations affiliated with the NBC web.

ABC Ready to Spend $10,000,000 On Video, Drop Half for Programs; N. Y. News to Sink 560G Annually

Washington, June 4.

Making its strongest television pitch to date in urging the FCC to grant it a video license for New York, the ABC net, in written presentation and through testimony of prexy Mark Woods, today unrolled the following plans:

It will spend $10,000,000 for four tele stations, if permits are granted, in New York, Chicago, Los Angeles and San Francisco.

Half of that sum would be expended for construction, and a cool $5,000,000 for operation during the first year.

The net is ready, willing and eager to sink $2,000,000 into N. Y. video operations for first year on the air there, and $1,000,000 into the Hollywood outlet programming—in addition to whatever revenue it may derive from tele advertisers.

Another interesting disclosure made by Woods is that fact that the web expects to operate a film clearing house and exchange, block-booking special pix for video broadcast by its affiliates around the country. Six indie film producers have already indicated their willingness to make pictures for ABC television, Woods said.

L. A. Talent Bank

Woods told the commission he envisions two main centers of television operations—New York as the business and talent center, Hollywood as the "talent bank."

Questioned as to James C. Petrillo's ban of video's use of music, Woods replied, "Petrillo is no real barrier. The labor picture is changing constantly." He implied that he did not mean he was not worried by the Petrillo stand, but rather that he was optimistic that stumbling block would be surmounted somehow by the time video really got rolling.

As the hearings opened yesterday (Monday), F. M. Flynn, general manager of the N. Y. Daily News, testified that the News Syndicate Co., fiscal holding firm for the tab (as well as for the Chi Tribune), was prepared to spend upward of $560,000 a year for N. Y. television operation.

Following the last minute drop-out of Raytheon Manufacturing Co. and Sherron Metallic Corp., there were five, in addition to the News, bidding for outlets: Bamberger Broadcasting; Bremer Broadcasting of Newark; ABC, WLIB, and the Debs Memorial Radio Fund.

Daily News people unrolled a fancy presentation which estimated the cost of constructing the station at $575,000 or more. Flynn explained that if the syndicate also gets an FM license the interests will be merged and the News will erect a radio building next door to the present newspaper offices. Meanwhile, the upper floors of the present building would be used for video and FM.

One angle is that the News would spend between $25,000 and $50,000 a year to produce its own motion pictures for use in video. Syndicate listed its assets at $27,013,000, including $6,753,000 in cash, with entire company surplus $18,891,000.

Video 'Trust' Case Gets Fresh Delay

Paramount, General Precision and Television Productions, latter a Par subsid, were granted an extension until July 8 in N. Y. Federal Court yesterday (Tuesday) to answer cross-claims filed against them by Scophony Corp. of America and Arthur Levey, SCA prexy. SCA had asked for $1,500,000 treble damages allowable under the Sherman anti-trust act. Levey had filed a similar suit for $270,000 against his defendants in the television anti-trust suit.

Scophony Ltd. of England last week was granted an extension until next Tuesday (11) to move for dismissal of the government's suit against it on the grounds that, since it's an English company, it's not subject to U. S. Government jurisdiction. Cross-claims filed by SCA and Levey against the British company, consequently, will await results of that action.

Phelps Is Tele Pool's Photog

Leroy G. Phelps, cameraman selected to film the atom bomb tests off Bikini Atoll in July by six major television broadcasters, is slated to sail for the target area from the Coast, June 12. Pictures taken by Phelps will be telecast by all six broadcasters under a pool arrangement.

Broadcasters in the pool include ABC, Balaban & Katz, CBS, DuMont, NBC and Philco. Films will be flown back to Washington from the target area as often as transportation can be arranged, and the films will be censored by Navy officials. Films will then be processed and edited and made available to each broadcaster to select whatever material he desires. Stations will also have their choice of all films taken by Army Signal Corps photographers.

Phelps, who made the official slow-motion pictures of both Dempsey-Tunney fights, has traveled around the world in his film work. He was official cameraman for Yale University from 1921 to 1933, and was later associated with OWI and the Princeton Film center, producers of commercially-sponsored pix. He'll shoot the atom bomb tests on 35m film.

Video Likely in Four Of Eight Cal. Towns

Hollywood, June 4.

Four of the eight California towns permitted by FCC to have video outlets have indicated likelihood of supporting same. Los Angeles, San Francisco, San Bernardino and Stockton, according to latest available dope, will have aired pix in their allotted channels. Fresno, San Diego, Sacramento and San Jose, also permitted, have seen no takers to date.

J. E. Rodman, Fresno, had already obtained "CP" when he withdrew. San Diego has had no applicant, as with San Jose and Sacramento. In Stockton, J. E. Peffer is on application, and in San Bernardino the Broadcasting Corp. of America (W. L. Gleason) is on file for a video station.

CBS' VIDEO TINT STATION

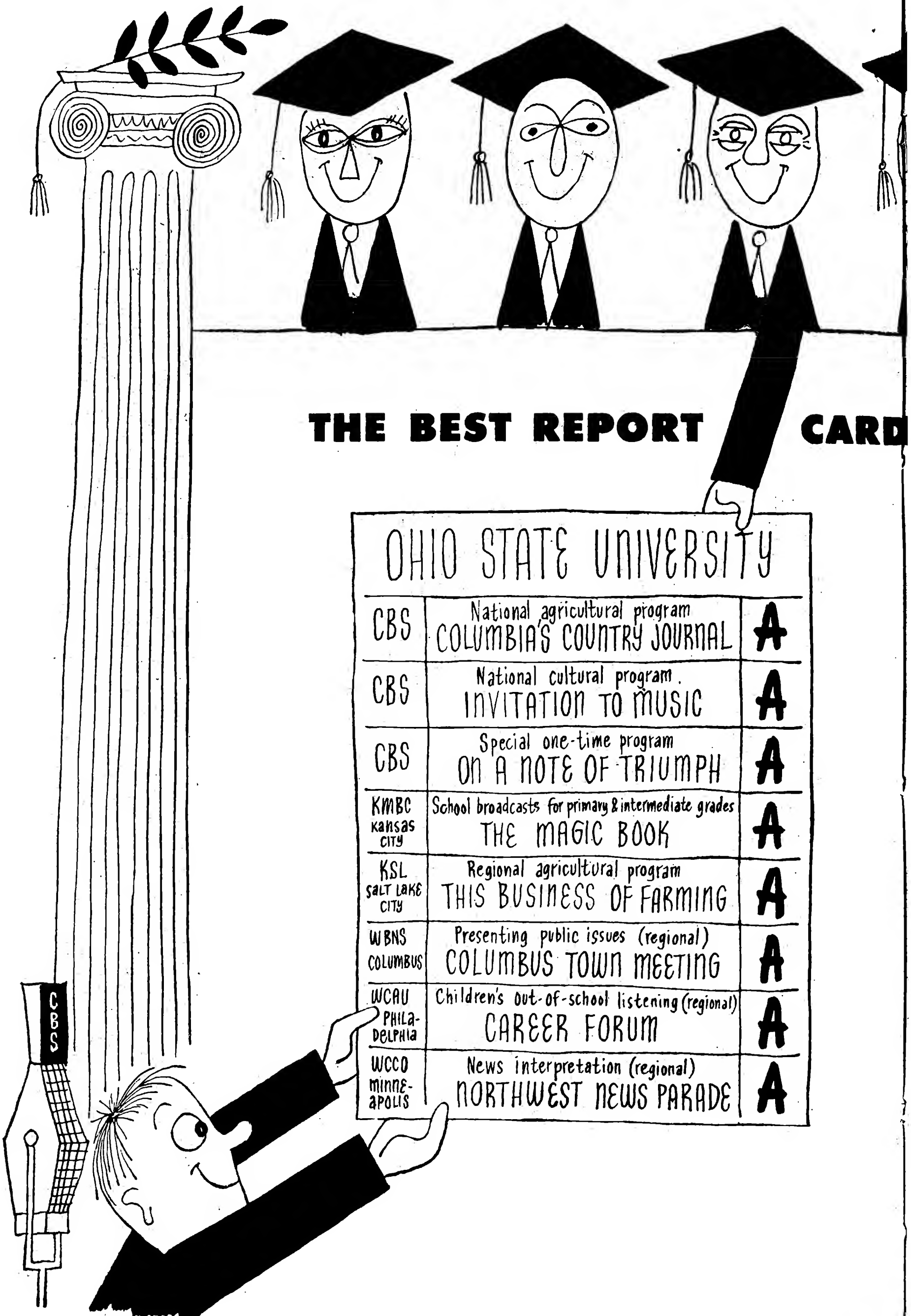
Hollywood, June 4.

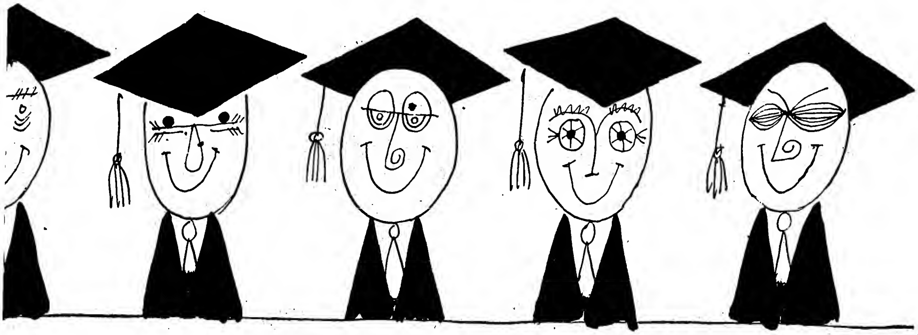
Construction started this week on CBS' experimental color video station atop Mt. Wilson. Grading of site has been in progress and now foundation for two buildings is commenced. Project is estimated to cost $25,000.

NBC Scores Another Beat With Detroit Jubilee Pix

NBC television scored another major newsbeat by telecasting films of the Automotive Golden Jubilee in Detroit over WNBT, the web's N. Y. tele outlet, Sunday (2) night, only one day after the event.

Camera crew filmed the jubilee parade on Saturday. Film was then processed and put on a commercial plane, which was almost prevented from landing in N. Y. by bad weather. Picked up at the airport, the film was rushed to the NBC studios where it was edited and scored in time to be seen by viewers in N. Y. at 8:10 p.m. Sunday night.


THE BEST REPORT CARD
OHIO STATE UNIVERSITY
CBS
National agricultural program
COLUMBIA'S COUNTRY JOURNAL
A
CBS
National cultural program.
INVITATION TO MUSIC
A
CBS
Special one-time program
ON A NOTE OF TRIUMPH
A
KMBC Kansas City
School broadcasts for primary & intermediate grades
THE MAGIC BOOK
A
KSL Salt Lake City
Regional agricultural program
THIS BUSINESS OF FARMING
A
WBNS Columbus
Presenting public issues (regional)
COLUMBUS TOWN MEETING
A
WCAU Phila-delphia
Children's out-of-school listening (regional)
CAREER FORUM
A
WCCO Minne-apolis
News interpretation (regional)
NORTHWEST NEWS PARADE
A
CBS



IT OHIO STATE...EIGHT A'S

When Ohio State University's 16th Institute for Education by Radio handed out report cards the other day, CBS and its affiliated stations got the best one of the lot. Into it a distinguished jury crammed eight first awards—*more than for any other network.*

That's the card across the way. On the back the judges jotted down a few amplifying notes. Here are three of them:

"COLUMBIA'S COUNTRY JOURNAL—covers with distinction and clarity new processes and methods whereby the work of the farmer may be simplified and improved. This is an excellent example of good public service."

"INVITATION TO MUSIC—worthy but seldom heard works in the field of musical literature for that portion of the radio audience appreciative of more than the conventional musical fare."

"ON A NOTE OF TRIUMPH—combines the speech of the common man with the power of the poet...The network is further to be commended for the devotion to public service inherent in the foresight and planning which made possible a program worthy of the event it signalized."

On the back of the card, too, were six honorable mentions—also more than for any other network. They went to Columbia for *Transatlantic Call, Story of America,* and *March of Science;* to KLZ (CBS affiliate in Denver) for *Welcome Home;* to KMOX (CBS station in St. Louis) for *The Land We Live In;* and to KOIN (CBS affiliate in Portland, Ore.) for *Speaking of Music.*

Mindful that leadership is no accident, once again we offer our heartiest congratulations to our member stations. To the IER go our thanks for its recognition and its valued contributions to the ideals of education by radio.

THE COLUMBIA BROADCASTING SYSTEM

Inside Stuff—Radio

From time to time, during the past year, portions of a poetic work in progress, Norman Rosten's "The Big Road," have made their appearance on the air. In one form or another, parts of "Road" have been used on shows on NBC and ABC, have been aired by the Armed Forces Radio Service, and have been shortwaved by the State Dept.'s DX service. A segment of the work appeared in Ed Seaver's "Cross Section, 1945," and another chunk has been announced as wrapped up into radio format for publication in Joe Liss' forthcoming radio anthology, to be published by Greenberg. All of this advance plugging has centered a good deal of interest on "Road" which, at last, is being issued this week (6) under the imprint of Rinehart & Co. And seeing the work whole, between one pair of covers, has justified all the expectation that here, perhaps, a radio writer who is primarily a great poet has made a major contribution to American letters.

"The Big Road" is a narrative poem which sings of man's push forward through the wilderness—over the Appian Way built by the Romans, over the Andes with Spanish conquistadores, through the Arctic waters with Vitus Bering in search of a landbridge between Asia and America, over the Wilderness road across the Alleghenies with Daniel Boone, and finally through the muds and virgin forests with cat, skinner and bulldozer that built the Alcan Highway, a 1,580-mile stretch of our generation's Appian Way from Dawson Greek to Fairbanks, Alaska. More than three-quarters of the work is given over to the Alcan campaign. But it's not only the machines and engineering ingenuity that are celebrated here—it's man that concerns Rosten primarily, man of black skin and white hacking through the forests a road once started by slaves, but "the slave shall build no more for Caesar; Caesar is dead and the slave has cast off his chains, eras behind; and can you hear the giant wheel turning?" The poet turns the wheel, strides with Paul Bunyan tread not only over the Alleghenies and through northern forests—but en route passes over Lake Ladoga's frozen road to Leningrad besieged by the Nazis, and over a road where a band of brigadiers fought Nazis, fascists and falangists near a place called Jarama in Spain. The road takes on other meaning, becomes a beautifully moving, realistic yet tenderly conceived, epic highway to One World. *Cars.*

With "Operation Crossroads," Government-sponsored atomic bomb tests at Bikini, getting the play of press and air from the official viewpoint, one station—Arde Bulova's N. Y. indie, WOV—has had the courage to voice a dissenting opinion. Last Saturday night (1), outlet put on Dr. Louis Ridenour, Massachusetts Institute of Technology scientist, who lit into "Operation Crossroads" as "a gigantic boondoggle" which is at best "relatively worthless" and "at worst, a serious political error as well." There is a suspicion that many scientists and politicos as well agree with Dr. Ridenour but, as far as the scientists are concerned at least, the learned guys darn't talk up because they're bound by security regulations. At any rate, Dr. Ridenour's viewpoint was certainly worth airing, and the listener could almost forgive the station for following this important address with two jingle spots.

Illustrative of the way the nation's top stations are jumping on the public service bandwagon following the FCC's Blue Book report is WGL (Farnsworth, Fort Wayne). Station two months ago appointed a civic events director, whose chief duty is to arrange public service broadcasts. Since that time, the director, Mildred Jones, has lined up three new shows a week devoted entirely to live public service programs.

One of these, titled "Susie Smith Sees the City," bowed in May 17. Program dramatizes the inner workings of the city government, besides giving historical facts, etc., about the city as seen through the eyes of an eight-year-old girl. Station also garners publicity for the shows via special announcements and newspaper stories.

Don Ameche will cut two experimental records in mid-June, which will be shipped to Cincinnati for Drene Shampoo execs to spin and decide what type of program they want for next season. One will be a variety show rigged around actor, the other a situation-comedy. Ameche recently was signed by advertiser to replace Rudy Vallee layout, which fades off NBC with June 27 broadcast. Starting date for Ameche isn't definite, but probably will be Aug. 29 in same network niche. The programs being submitted by Drene are being prepped by Jim Wright, veepee and Hollywood chief of Kastor, Farrell, Chesley & Clifford ad agency.

General Foods is considering switching product plugged on Fannie Brice's Sunday show on CBS. Currently it's Sanka, but probably will be Jello come autumn. Latter product is again becoming available after war-years shortage, and sponsor wants it to hit the air again under aegis of established show. Added factor is that General Foods has come to realize that Miss Brice commands an extremely strong following of children and teen-agers, not the most apt audience for a coffee, but the perfect one for a dessert.

Miss. Valley Net Reshuffled With $2,000,000 Bag

Chicago, June 4.

Complete revamp of the long-struggling North Central Broadcasting System-Mississippi Valley Network was announced here today (4) by John Boler, prexy of the organization, who said he is applying for a corporate change for MVN with a capitalization of $2,000,000.

Heretofore MVN has been operated by NCBS, with all contracts held by the latter—meaning that MVN was nothing but a name. Boler, principal stockholder, is selling all contract rights for the new corporation, with cut-off date set for June 8. New corp. will take over the N. Y. and Chicago offices of NCBS, and the majority of the personnel currently in NCBS offices.

NCBS, meanwhile, will confine its operations to five northwest states, with 31 affiliates. However, its facilities will continue to be made available to MVN, and all programs will be continued as currently scheduled on the MVN 64 station, 12 midwest states, setup.

Boler will be a stockholder in the new corp. and also will be on its Board of Directors. Other officers and directors will be announced later. Several key executives of the new corp. will be men with several years' experience in national network operation.

According to Boler, the new corp., to be known as Mississippi Valley Network, Inc., will hold program rights, options and contracts in excess of $300,000, and part of the deal calls for the takeover by the new corp. of the controlling stock in KVOX, Moorehead, Minn., owned by Boler and his associates.

Boler, who also owns KSJB, Jamestown, N. D., would have to divest himself of one of the two stations anyway, under the dual ownership regulations of the FCC.

HUSING CHECKING OUT OF CBS; GOING SOLO

With Ted Husing all set to pull up stakes at CBS when his current contract expires in August (he's been threatening to do it for years, but apparently this time it's the mccoy), the sports setup around the network is pretty much up in the air. CBS says that, regardless of whether Husing checks out or not, it'll have no effect on Jimmy Dolan's status.

Husing wants to branch out on an independent basis, so that he can take assignments from all webs and accounts, including CBS. Currently he's spotted on the new Schick Razor Monday night commercial on CBS.

Full Mutual Net Set For All-Star Football

Chicago, June 4.

Heftiest number of stations ever lined up for a nationwide football broadcast were nailed down Monday (3) with Mutual's full net—315 stations—all set for the All-Star football game, which will be staged in Soldier's Field, Chicago, from 9:30 p.m. to midnight, Aug. 23.

Sponsored by Wilson Sporting Goods, play-by-play will be by Harry Wismer, with Johnnie Neblett handling color. Agency is Ewell, Thurber & Associates, Chi. Ade Hult, Mutual's vice president in charge of central division, handled deal for net.

Kelley, Veenstra's 300G For Purchase of WHLS

Chicago, June 4.

WHLS, Port Huron, Mich., was purchased last week for $300,000 by Roy C. Kelley, prexy, and Ray Veenstra, secy-treas., of Liberty Broadcasting System, Grand Rapids. Present owner, Harmon L. Stevens, will retain control of the station until final FCC approval of the sale.

Purchase includes three-story office building housing station and offices, plus transmitter land and adjacent 10 acres. New operators plan a complete modernization of station facilities and will seek FCC authorization to enter the FM field.

★ ★ ★ ★ U. S. STEEL'S

DON'T MISS THE PREMIERE!
SUNDAY, JUNE 9
Laurence Olivier
in "Journey Into Fear"
By ERIC AMBLER

Full-length, one-hour dramatizations of the best in mystery fiction, featuring such writers as Eric Ambler, Van Wyck Mason and Cornell Woolrich.

Leading actors and actresses, including Laurence Olivier, Paul Lukas and Ralph Bellamy, among the men . . . Ruth Hussey and Geraldine Fitzgerald, among the women.

EVERY SUNDAY NIGHT at 10 P.M. E.D.T. over American Broadcasting Company, Coast-to-Coast . . . for 13 summer weeks, to replace the Theatre Guild on the Air. Presented by

UNITED STATES STEEL

HOMES AVAILABLE

for immediate occupancy!

Advertisers, agencymen, timebuyers—*listed below are 10 great WOR programs with times open to be bought now. Priced low, each of these WOR shows has a ring-the-bell record for building sales and goodwill at amazingly small cost-per-thousand homes reached.*

PROGRAM	TIME	AVERAGE NO. OF HOMES REACHED PER WEEK
News	10:00 AM	952,200
News	11:00 AM	952,200
Alfred McCann	9:30 AM	368,000
Bessie Beatty	10:15 AM	483,000
Martha Deane	3:00 PM	552,000
The Better Half	4:00 PM	529,000
Uncle Don	5:00 PM	483,000
The Answer Man	12:45 PM	667,000
The Answer Man	7:15 PM	1,656,000
Fulton Lewis, Jr.	7:00 PM	1,798,600

phone PE 6-8600

—that power-full station **WOR**

at 1440 Broadway, in New York

MUTUAL

CIRCLING THE KILOCYCLES

Pittsburgh—Two ex-GIs, just returned to civilian life, will share local radio shows left behind on KDKA by Johnny Kirby's resignation to join WBBM in Chicago as a singing staffer. They are Philip (Buzz) Aston, who takes over for Kirby on "Singing Strings" and also on coming Duquesne Light Co. summer show, and Billy Cover, former vocalist with Blue Barron and Baron Elliott, who gets Sunday afternoon "Songs You Love To Hear" slot opposite Betty Ellen Morris for Breakfast Cheer coffee.

Chicago—A novel recruiting campaign is skedded for Flag Day, June 14, when the Army takes over Chi's foreign language station, WSBC, to plug khaki virtues in eight different languages. Army officers, able to speak one of the eight tongues—Polish, Italian, German, Greek, Yiddish, Slovak, Bohemian, and English—will take turns on the various language programs telling the aud what the Army has to offer, while a recruiting booth, at the studio, will handle all applicants.

Cincinnati — Church, community and school leaders, as well as civic govt. headed by Mayor James G. Stewart, are getting behind WKRC's "Junior Olympics." Summer field sports program for boys and girls will finale with championship meet in Cleveland in the fall.

Denver.—Ray Perkins, most recently on the nets for Pepsi-Cola, is making his home in Denver, and is putting on a program six days a week over KFEL.

Springfield, Mass.—Attempts by local radio quiz followers to cash in on library service led this week to a new ruling by Librarian Hiller C. Wellman. Because the regular library phones became glutted by calls from people who wanted data "within a minute" that would enable them to collect on the WMAS "Tello Test," Wellman ruled that such questions could be submitted only in person.

Cincinnati—Earl T. Herzog, WLW studio engineer for the past 11 years, heads a recording company bearing his name and which opened recently. Initial cuttings are a series of 15-minute recordings of WLW's Buccaneers for Phil Davis Musical Enterprises of New York, spot announcements for local agencies, OPA recordings off the air for stations in this area, and student recordings for the Cincinnati College of Music Radio School, along with air checks for ad firms.

Salt Lake City — Walter K. McCreery, for over 20 years prominently identified with radio in southern California and a member of the advertising firm of Smith, Bull and McCreery in Hollywood, has been elected to the Board of Directors of the Granite District Radio Broadcasting Co., operators of KNAK in Salt Lake City.

Odessa, Texas — John Thorwald has been named manager of KRIG, new outlet to be on the air here within the next few weeks. Station operates with 1,000 watts on 1,410 kilocycles. Thorwald was former manager of WRR, Dallas, and is a veteran of 26 years in radio. C. M. Garnes, former program director of WSAV, Savannah, will be assistant to Thorwald.

San Antonio—Local radio men, as well as others throughout the state are throwing their hats into the Texas political ring. Terrell Sledge, former announcer at WOAI has announced his candidacy for U. S. Senator from Kyle. Ken McClure, dean of Texas newscasters and news chief of WOAI is on leave of absence to manage the gubernatorial campaign of Beauford Jester who is prez of KWTX, Waco. Boyce House, commentator on the Lone Star Chain has announced his candidacy for Lieutenant Governor of Texas.

Boston — United Fruit Co. has taken over sponsorship of the "Top o' the Morning" broadcast over WEEI from 7 to 7:15 daily. Company sponsors the program on Tuesday, Thursday and Saturday. Show stars Carl Moore and Ray Giraldin and consists of music, jokes and chatter. Thirteen-week contract negotiated between Radio Sales, Inc., N. Y. and the Wendell P. Colton Agency.

Dallas—Another radio entertainer is forsaking the airwaves for the political ring. Latest to join in the Texas campaign circus is Jimmie Jefferies, m.c. of the WFAA "Early Birds" program. Jefferies has been engaged by Grover Sellers, candidate for governor to m.c. his political engagements.

San Antonio—A new series of programs in the public interest will make its debut over KCOR here under the auspices of the Secretary of Education of Mexico directed at both Latins and Americans in this area. Series arranged by Raul Cortez, owner and operator of the station will air for 25 minutes daily Monday through Saturday and will be both in Spanish and English. Sessions will include Americanism, Citizenship, Sanitation and Health, Music and Language. Airings will be in the format of a "School of the Air."

Cincinnati—Readying for the arrival of her second child, Rita Hackett recessed this week from the Crossroads Cafe mythical nitery show which she inaugurated 19 months ago as writer and hostess and built up to one of WLW's most popular originations. A quarter-hour evening stint, Monday through Friday, it has Jack Saatkamp's 12-piece orch for backgrounding on interviews by Miss Hackett of visiting pro celebs and names in civilian life. Her husband is James Cassidy, the station's public relations chief and who served as its war correspondent in Europe during the latter part of World War II.

Cincinnati—New program director of WCPO, W. Taylor Briggs, who has served in various capacities with Scripps-Howard radio since 1937, was switched here in time to assist in the station's setup as transportation clearing agent for Greater Cincy during the rail strike, cooperating with the American Red Cross and Travelers Aid Society.

Mgt.: LOU CLAYTON
UNITED REXALL DRUG CO.
Friday—CBS—10 p.m. DST

everybody knows
WBIG
means good broadcasting
5000 WATTS DAY & NIGHT
columbia affiliate
greensboro, n. c.
represented by hollingbery

MBS' 'Sea Hound' Kid Show

"Adventures of the Sea Hound," new kid drama series, will start on Mutual July 1, Monday through Friday, in the 5-5:15 p. m. spot. Show replaces "Here's How," moppet version of "Answer Man."

Sea mystery, packaged, written and cast by Captain Silver syndicate, will be a co-op sponsored show. Cyril Armbrister will produce for Mutual.

Television Reviews

Continued from page 47

of something new and fresh in video, they come up with an audience participation quiz show. This would be okay if such shows were tailored for television, but too many of them, including this one, seem to omit video's visual aspects—which doesn't make for good television.

DuMont execs apparently realized a little belatedly that last Wed. (29) was the company's fifth anniversary and should be celebrated with a special show of some kind. They consequently turned their problem over to the Carr & Stark package agency, which, of course, came up with another quiz show. Program was the first video show attempted by the agency, which might explain its stagnant qualities, but which doesn't excuse them.

Show followed the usual audience participation format, only thing different being the setup. Four DuMont employees who'd been with the company for five years acted as contestants in a simulated cross-country auto race. For each question they answered correctly their car was advanced another city westward, and the first one reaching Los Angeles won the race.

Contestants sat in cardboard model cars, the only deference to television's visual qualities. Most of the questions were too difficult, making for embarrassing lags as emcee Dennis James tried to fill in the time waiting for an answer with corny gags. Couple of filmed stock shots of the subjects under discussion would have helped the show considerably, if rung in while the contestants were trying to figure out the answers.

James did a fair job as emcee, but he should have moved around instead of sitting at his desk throughout. Someone should have moved around. Bob Bright's set was very good art work, but didn't allow for much action. *Stal.*

Longhair Bites Mike That Feeds Him In Gripe Against Radio

Radio doesn't know what the public wants, according to Charles L. Wagner, concert manager. Radio insists on great artists singing trash, he says, when it should let the artist sing what he does best. This misapplication, he adds, is helping to ruin an artist's drawing power in the concert hall.

"The fact that we pack our houses with fine opera and concerts indicates that there is a public for good stuff," says Wagner, who has been in the concert business over 35 years. "But radio doesn't know it. It misjudges the calibre of audiences. Choice of programs is left with the advertiser, who probably feels that people who use patent medicines want trash."

Trend in radio and modern music has made both artists and audience lazy, Wagner adds. Radio pay is so good and its standards so easy that some artists have become careless, while others aren't content to work hard anymore to prepare themselves for their profession. Audiences sitting home are also becoming too lazy and easing concert standards.

Concert and radio need not conflict, says Wagner. Instead, they should and can complement each other. "But if radio caters to mediocrity," he says, "concert standards are bound to be affected similarly."

WGNB GETS NEW GE TRANSMITTER FOR FM

Chicago, June 4.

Chi's FM prospects were hypoed last week with the delivery of the first post-war FM transmitter off the General Electric production line to WGNB, sister station of WGN.

One of three transmitters on order from GE, the unit is a 250-watt affair. Delivery and installation of the three units is expected to be completed in July, upping WGNB's power to 20,000 watts.

The new transmitter uses a new circuit and phasitron tube development which enables direct crystal control and operates with fewer tubes and simpler circuits than prewar FM transmitters.

Benny

Continued from page 45

reason not to assume they may be on top in 1956.

Why change? "Actually we do change," he says, "because the Buck Benny and the Maxwell gag of yesteryear gives away to accenting Phil Harris' dimwit character today, or my abortive attempts with the violin, or my social ambitions with the Ronald Colmans. And that goes for every other smart comedian whose scripts achieve enough variance and nuance, from season to season. Maybe that's the reason why the Baron Muenchausens and the A&P Gypsies run their vogue, although in the instance of Jack Pearl there are exterior world forces which, unfortunately, kayo what in normal times was accepted as a loveable Dutch-comedian character."

"The only thing about radio," Benny concludes, "is that you're your own competitor. You compete with the standard you've set last year and the season before that."

Benny is spending 10 days with his father in Chicago, and then motoring back to the Coast. Since it appears that Michael Curtiz and Humphrey Bogart are both tied up elsewhere, and that his Warner Bros. film commitment, "The Life of Jack Benny," will be stalled this summer, he'll probably go overseas to entertain our Occupation Forces. Whether he goes to Europe or the Far East is up to the USO-Camp Shows people, says Benny.

CBS-KQW

Continued from page 45

why it believed the sale should be approved: (1) Networks should own stations, particularly in heavy population centers, to assure outlets in those places; (2) networks should own stations in program-origination points; and (3) webs need the increased financial stability resulting from station ownership to cushion any possible losses in network operation.

FCC turned the edges of all three against the sale. In answer to No. 1, the Commission pointed out that in its report on chain broadcasting it raised the question of nets owning any stations at all because "it renders such stations permanently inaccessible to competing networks."

"No other network," commented the majority opinion, "owns more than five stations, yet the other networks have no difficulty in operating effectively."

"While undoubtedly the ownership of stations in key areas is convenient from a network's point of view," FCC said in reply to the second point, "the fact is that CBS already has one outlet on the West Coast—KNX in Los Angeles—and owns more stations in other major cities than does any other nationwide network. CBS has been operating its nationwide network since it started operation without an outlet in San Francisco, and the evidence clearly shows that CBS has been more than able to maintain its competitive position."

On the third point, FCC said that the broadcast service income of CBS has almost doubled since 1940, and that it now has an unappropriated earned surplus of $16,582,000, which should see it comfortably through any troubles.

Finally, the decision said: "The commission is of the opinion that in AM, as in FM, it is against the public interest to permit a concentration of control of broadcasting facilities in any single person or organization."

PROVIDENCE FM HEARINGS

Washington, June 4.

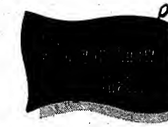
FM hearings for outlets in Providence, R. I., open Monday (10) with six companies competing for channels.

Hat-in-the-ringers are: Outlet Co., Cherry & Webb Broadcasting Co., Providence Journal Co., Yankee Network, Colonial Broadcasting Co., and Pawtucket Broadcasting Co.

THERE'S PLENTY OF BUSINESS IN

Get Your Share By Using...
WEED & CO. National Representatives

WANTED!
Radio executive with experience in sales and sales directing: to assist president in general management of medium sized network station in large Eastern market. To a man with experience in general station management, this presents real opportunity. Write in outline form background and experience and anything else you think important. Box 1420, Variety, 154 W. 46th St., New York 19.


RED ALLEN
EUGENIE BAIRD
LAWRENCE BROWN
HARRY CARNEY
NAT 'KING' COLE
BABY DODDS
BOBBY DOYLE
BETTY GARRETT
JIMMY HAMILTON
JOHNNY HODGES
CANADA LEE
LOU McGARITY
HAL McINTYRE
BESS MEYERSON
JOE NANTON
MEL POWELL
CHARLIE VENTURA
appeared "IN PERSON" last month on
WOV'S "1280 Club" as guests of M. C. FRED ROBBINS
Professor of Thermodynamics
and Do you know that...
the same voice heard on the networks selling
FRESH, IPANA, MOLLE, PABST, VITALIS
is now available to do an effective selling job for your products. Inquire about availabilities today!
Ralph N. Weil, Gen. Mgr. John E. Pearson Co., Nat'l Rep.

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(NO NETWORK FACILITIES AVAILABLE)
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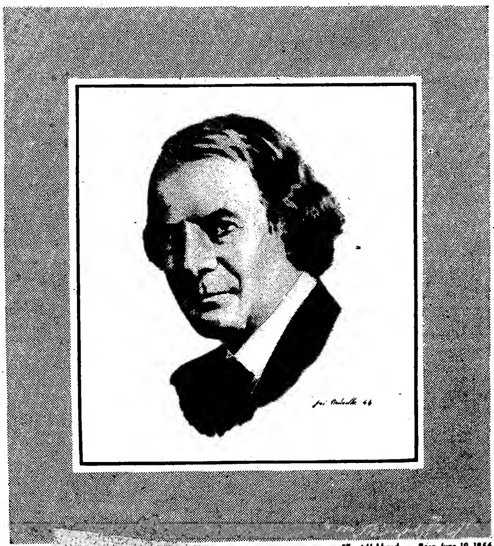
"THERE IS NO FREEDOM ON EARTH . . . FOR THOSE WHO DENY FREEDOM TO OTHERS."

ELBERT HUBBARD SAID IT IN 1911

"Without free speech no search for truth is possible; without free speech no discovery of truth is useful; without free speech progress is checked and nations no longer march toward the nobler life which the future holds for man."

—Charles Bradlaugh, as quoted in Elbert Hubbard's Scrapbook



Elbert Hubbard . . . Born June 19, 1856

AS TRUE TODAY AS IT WAS THEN!

WJR

THE GOODWILL STATION, INC., DETROIT

Radio Reviews

Continued from page 44

dered by his own victim through the ingenious device of using some cyanide-tinted liquor, was perhaps a little too intricate and too easily solved for the average taste. Whodunit fans, however, thrive on such fare and should find this stuff to their liking.

Story receives good treatment via the flashback method, which heightens its interest. Scripters have also livened things up with several deft comedy touches. Cast, topped by Gail Gordon as Gregory Hood, the white-gloved detective, and Bill Johnstone as Sandy, his redoubtable sidekick, is good.

Three commercials, spotted at the front, middle and end of the show are short and easy to take, as handled by announcer Harry Bartell. Dean Fossler supplies the right brand of eerie organ music, and producer Ned Tollinger has fitted the show with other good production mountings. Program originates in Hollywood. *Stal.*

"HIGHLIGHTS OF THE BIBLE"
With Dr. Frederick K. Stamm, Dr. J. William Stitt; Mary Merker, Paula Hemonghaus, Earl Rogers, Alden Edkins; announcer Jon Antoine
Writer: Dr. Stamm
Producer-director: Jon Antoine
Music: George Shackley
30 mins., Sunday (2), 10 a.m.
Sustaining
WJZ-NBC, New York

For those who like their religion at home of a Sunday morning, NBC and the Federal Council of Churches of Christ in America offer a better than average formula program as a five-week replacement for the "National Radio Pulpit."

Air services follow stereotyped outline for this kind of show, sandwiching a sermon between several hymns by the quartet. And, still according to formula, the sermon was too long and the inspirational music uninspired. If anything outstanding can be said of the program, it's that the speakers were uniformly good, although their scripting contained a few climaxes too many. Dr. Frederick Stamm, particularly, showed the results of more than 15 years on the air. His talk was "On Being Sensible," meat of which was that the point of religion is being lost in bickerings on side issues.

Portion of the show featuring Dr. Stamm's talk was piped from Chicago, with the rest New York origination. Pacing was smooth throughout, and the quartet okay, but a little tired. *Tomm.*

"BOB SANFORD SHOW"
With Frances Beasley, Jim Burdette, John Allen, Billy Mayo orchestra
Writer: Bob Sanford
25 Min.; Mon.-Thru-Fri. 10:50 a.m.
WFAA, Dallas

Every now and then Texas radio is shaken out of its lethargy by a production such as this, which originates each week day from the Penthouse studios of WFAA. Show could find a spot easily on the Texas Quality Network of which WFAA is local outlet or on the southern web of the NBC network. It seems strange that no sponsor can be found to bankroll the show, but it proves a good showcase for WFAA and NBC programs which are given hefty plugs.

Newcomer to radio, Bob Sanford, with proper grooming, should hit his stride and hit big time soon. He writes his own scripts and does job as m.c., keeping the show moving along at a fast pace. Better material would no doubt help a lot.

Frances Beasley is female vocalist and foil for Sanford. She has a pleasing voice and was heard in "Wish That I Wish Tonight" Jim Burdett is male vocalist and also acts as a foil for Sanford. Has a good range and style in singing and a pleasant speaking voice. Was heard on opus caught in "Strange Love."

Orchestra is under direction of Billy Mayo and turn in a nice job, with some sock arrangement by Jerry Gates, recently out of the Army.

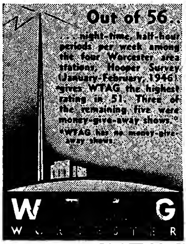
Program shows fine production, timing and should have Texas listeners dial 820 daily for a good long while. *Andy.*

JUNIOR TOWN MEETING FINALS
Moderator: Dr. Fred L. Hipp
Producer-Announcer: Jerry Roberts
55 Mins.; Wed., 8:05 p.m.
KRESGE STORES, NEWARK
WAAT, Newark

Highlight and climax of WAAT's Junior Town Meeting program was last week's (29) finale of a 32-week series. It was conducted from the regimental room stage in Kreske-Newark department store, with "What Is the Greatest Danger Our Country Faces Today?" as topic on final broadcast. Three educators from northern New Jersey picked three winners, who were given college tuition awards.

As with the prelim and semi-final competition, short prepared speeches and informal replies by contentants to questions asked by the audience and the moderator constituted format of the program. For this finale, the eight finalists were quizzed mainly by moderator, Dr. Fred L. Hipp, on different angles, being given three to five minutes to answer. This helped the judges in picking the winners. Judging obviously was based on how the voices came through on the radio, logic of answers and the diction of the speakers.

Idea of having a town meeting discussion program for high school and prep students has been well worked out here by the radio station's personnel. Finals held more than passing interest, being nicely staged and moving along fast enough not to permit too many lulls. As a goodwill builder for the station and the sponsor, the program obviously ranks high. *Wear.*



Follow-up Comment

Hildegarde and Buddy Clarke guested on NBC's Carnation show last Monday night (3) to pack this session tightly with music and nothing else but. Clark, a baritone crooner being added as a regular to the program starting next week, made his preview debut in auspicious style via "Penthouse Serenade." "The Gypsy," and a duet with Hildegarde on "I' Told Every Little Star." Voice will probably not float the bobby-sockers but is virile, well-trained and unmarred by any tricky mannerisms. Hildegarde chansoned solo on "Full Moon and Empty Arms" with beaucoup soul-sorrow. Backbone of the show remains Percy Faith's orchestra with its quasi-symphonic depth and unusual instrumentation on pop tunes. Program, however, is a bit overweight musically and could effectively use some comic dabs.

CBS' Saturday night "Talks" show got hold of something hot when it aired Carroll Reece, chairman of the Republican National Committee, on May 18 with an attack that started from the FCC Blue Book and ended with all the Hearst-McCormick stuff about the commission using radio for Government propaganda. For, as balance to Reece's rave, the net had to put Thurman Arnold on last Saturday night (1) as American Civil Liberties Union representative. And ACLU's viewpoint, as expressed by the former Asst. U. S. Attorney General and monopoly buster, is anything but NAB-like.

Arnold struck hard at Reece's "worn out cliches" and at Justin Miller's "shouting of the same kind of nonsense." He made one parallel between the FCC and the Post Office Dept. which just about wraps up the anti-FCC arguments. He pointed out that the P.O. dept. does under the second class mailing regulations, control the balance between advertising and editorial matter on magazines—which is no more than the FCC proposes to do in radio. The defense rests.

On CBS, Saturday (1) the "responsibility of the press, radio and motion pictures" to acquaint the people throughout the world with the activities of their representatives to the UN and its sub-groups, was stressed by Brooke Claxton, Canadian minister of health and welfare. Claxton had arrived in New York to participate in the work of the UN group dealing with the formulation of a world-wide health and social welfare program. He underlined the necessity for "a free exchange of news" in speaking of the role played by public information media.

C. A. B.

Continued from page 42

who's getting closest to settling the confused picture of radio research, will take place Monday (10), when A. C. Nielsen plays host to Chi radio and ad execs at the company plant.

Nielsen meeting follows on the heels of the Chi invasion by C. E. Hooper, who appeared before the Chicago Radio Management Club last week and later at a subscriber meeting at the Morrison hotel. The Nielsen affair will be the first in a series of "NRI Open House" evening sessions with CRMC members as guests for the initial get-together.

Purpose of the conference, according to Nielsen, is to demonstrate to Chi radio and ad execs—through actual inspection and explanation of key Nielsen Radio Index operation—that NRI service has developed a thorough marketing research service for radio.

Nielsen will further attempt to show that the NRI—through statistical research, technical research, production of electronic recording devices, pilot operation of radio research techniques, etc.—has achieved the nearest existing approach to an ideal radio research service in contrast to the "program rating," upon which most radio research has been largely concentrated.

Literary Airer Case To Trial, Injunction Nixed

Motion of Martin Stone, producer of "Author Meets the Critics," for an injunction to restrain WHN, N. Y. indie, from broadcasting "Books on Trial," was denied in N. Y. supreme court Friday (31) by Justice Eder. Meanwhile, Court has set the trial date for next Monday (10).

Stone had alleged that WHN had "appropriated" his idea, originally embodied in "Author," for the new "Books" show, and had sought to confuse the listening public by broadcasting the latter show at 8 p.m. Mondays, same time as "Author" had originally been broadcast over WHN. Stone's show moved to WQXR, N. Y. indie, two weeks ago and is being aired Thursday nights now.

Noting that the defendants had "unequivocally denied" all Stone's complaints, and had asserted they were not seeking to capitalize on his idea or to palm off "Books" as the same show as "Author," Justice Eder declared that "if this be the fact, there is then no basis whatever for the granting of an injunction or for the maintenance of this suit."

HART OFF WNEW, TO KFWB

Maurice Hart, WNEW, N. Y. disk jockey of programs of his own plus understudying Martin Block, leaves that station the end of this week. He heads for Hollywood June 12, to start a daily half-hour disk, sports, news and weather show on KFWB there, for Chesterfield cigarets.

KFWB show, titled "ABC Roundup," starts June 17, six nights a week.

UN's Draw

Continued from page 42

WNYC was most enthusiastic. In Siegel's opinion "that simply proves the falsity of the idea that the average radio listener is a lunkhead."

To complete the picture, it must be noted that while WNYC asked listeners to let themselves be heard —WEAF, in accordance with a strict policy against such solicitation of listener opinion about a specific show, did not ask listeners to speak up.

WEAF actually rebated a total of $7,260 to commercial sponsors whose shows were cancelled on account of the UN broadcasts. W. Burke Miller, asst. manager of the station, said that, in addition, chunks of time were rescheduled so that no cash rebate was made, but there was time-cost involved as far as the station was concerned. WLIB's estimate of commercial costs involved were that 30% of the time used by UN had been previously scheduled for sponsorship. WMCA's veepee, Chas. Stark, estimated that his station lost $9,400 through UN coverage. WNYC, being non-commercial, had no rebate problem, of course.

In regards to the audience mail pull, the most eager speculation ranged around the tremendous gap as between WEAF on the one hand and the three indies on the other. The consensus by researchers was this: "If you're going to do a public service job, promote it. WEAF simply failed to promote."

B & B, Y & R

Continued from page 43

where it's said that approximately 80 are exiting.

With the return of Ted Steele to Benton & Bowles radio dept. following his wartime semester, Frank Barton checks out of the agency. He has been with B&B since Oct. 1 as manager of the radio dept. Steele had been with the agency for six years prior to going into uniform.

Barton says his future plans are indefinite. His radio agency affiliations go back to 1930, but he's now mulling going into the building business.

B&B switches last week also found Bush Barnum's bowout as publicity topper, with Dick Bellamy taking over. Latter had been with Mathes agency.

Barney Ross to Plug Fellow Pugs Over WHN

Barney Ross, former lightweight and welterweight champ, will emcee a series of 10 sponsored shows over WHN, N. Y. indie, starting Sunday (9), as a publicity buildup for the Conn-Louis fight. Brass Rail, N. Y. eatery, is sponsoring the series through the Milton Blackstone agency.

Ross, with Bob Brumby, former war correspondent, as his aide, will interview both Louis and Conn at their training camps. Remarks will be transcribed on wire recorders and rushed back to WHN for airing from 10:30 to 10:45 p. m. nightly through June 19.

Transcriptions are expected to be offered for sale throughout the country. Ross recently joined the Blackstone agency as an account exec.

HERE'S CAROL ADAMS

Carol's alert to the kind of news that prompts Canton women to listen for "Here's Carol Adams" . . . every weekday morning at ten. And Carol tells them what they want to hear in a happy half-hour of interviews with interesting people and "just-between-us-girls" conversation. It's "good neighbor" programs like this that keep most radios* in the "City That's Always Busy" tuned to WHBC.

*Conlan Survey sent upon request

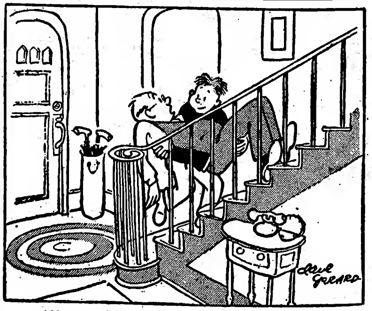
YOU CAN'T MISS IN CANTON, OHIO

1000 WATTS FULL TIME

whbc

THE LARGEST SINGLE STATION MARKET IN THE 48 STATES!

Represented by BURN-SMITH Co.



"No, no, Roger! I'm supposed to carry *you* up to bed. It's probably the Wheaties you just ate!"

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TONIGHT'S THE BIG NIGHT ON

Sammy Kaye's "So You Want To Lead A Band!"

Tonight from the Palladium in Hollywood... the FINALS in Sammy Kaye's contest to pick the nation's No. 1 amateur bandleader!

Tune in your ABC station tonight at 9:30 EDST*

A grand cash prize of $1000—and a lot of valuable merchandise from Sammy Kaye's famous Band Box—are waiting for the winner of tonight's contest!

Regional winners—a housewife from Indiana, a policeman from Georgia and an 18-year-old high school boy from Massachusetts—have been brought to Hollywood with all expenses paid to compete with the Western winner for top prize and the distinction of being the swingingest, swayingest amateur bandleader in the land!

Listen to "So You Want To Lead A Band" tonight—it's carried on 175 ABC stations—and then ask yourself how you'd like to have *your* product tied in with this radio idea that has stirred the interest of millions of folks from coast to coast!

Here's how an advertiser with national distribution can use this great show for local promotion from coast to coast!

Whoever sponsors Sammy Kaye will get a hit radio program at an ideal time period and on a network that gives national coverage at reasonable cost.

But more than that, he'll get local promotion for his product in every one of the 200 cities where Kaye and his band play during the year!

On the air or off, Kaye will keep right on plugging your product in every section of the country—in cities where your own dealers and distributors can tie in with the "So You Want To Lead A Band" idea and swing and sway their way to tidy profits.

You'll have a big variety show—with one of the nation's leading Double AA bands, the Kaye-dets, the Kaye Choir, vocalists and entertainers—on the air for you every week, dealing out laughs and prizes as people from the audience try to lead the band. *And that same big variety show will be out on the road working for you night after night—giving your dealers a chance to merchandise the living daylights out of your product right in their home territories.* It'll help build their prestige in their communities—give them the kind of opportunity to get into the local limelight that they dream about!

"So You Want To Lead A Band" is a natural for any advertiser who wants a fast-moving radio show that has proved itself in scores of cities—and at the same time offers almost limitless opportunities for local merchandising throughout the nation. If *you* are that kind of advertiser, why not get the full story from an ABC representative—and start making plans for a big year now?

**New time starting Tuesday, June 18—8:30-9:00 p. m., EDST.*

Make star Sammy Kaye your star salesman!

ABC American Broadcasting Company

A NETWORK OF 205 RADIO STATIONS SERVING AMERICA

AFM Defi Hits Show Biz

Continued from page 1

Petrillo's threat on Monday to call a network strike if the Lea bill is declared constitutional.

They're particularly indignant because Petrillo refuses to sit down with the industry and talk things out, despite his earlier willingness to name a committee to huddle with industry reps. That, they say, is a reversal of his stand during the crises of several years back, when it was he who complained to the Interstate Commerce Commission that the industry wouldn't sit down with him.

While in the minds of some industry execs the Lea bill, from a purely legal and logical standpoint, might be viewed as unconstitutional, it was their thinking that the background of the times, with consideration of all the economic factors involved, might influence the Supreme Court in declaring the anti-Petrillo bill constitutional.

One web chieftain was of the opinion that a work stoppage, as threatened by Petrillo, was perhaps the best thing that could happen: that public sentiment and action would bring the thing to a head "in putting Petrillo in his place."

But the fact remains, the webs are plenty worried. To their way of thinking, it's anybody's guess what will happen next.

Both Fists Flying

Petrillo opened the 49th annual AFM convention Monday (3) with a scathing denunciation of Congressional action against his union and a declaration that the AFM would retaliate.

Before a cheering throng of 1,400 persons, including 800 convention delegates, Petrillo declared that if the U. S. Supreme Court declares the Lea ("Anti-Petrillo") bill constitutional, he may go to jail for violating it but the AFM will have the laugh by limiting musicians' activities in the key broadcasting network cities of New York, Chicago and Los Angeles to the production of local programs only. This would cut off the musical portions of network programs. His "going to jail" remark referred to the strike of platter turners at WAAF, Chi, which he called in violation of the Lea bill to force a test of the law's constitutionality.

The musicians' chief also asserted that if Congress passes a bill to prevent the AFM from collecting royalties on transcriptions, he will immediately order his members to stop making transcriptions.

Saying that he considered the present anti-labor tendencies of Congress to be "dangerous," Petrillo said the AFM executive board would present a resolution during this convention that musicians join with the CIO and railroad brotherhoods in a common fight against legislation damaging to organized labor.

Lea Vs. 'Free Radio'

In biting tones, he hit at Congress, the National Assn. of Broadcasters, and the newspapers. He declared the Lea bill, authored by Rep. Clarence F. Lea (Cal.), was "discriminatory, unconstitutional, undemocratic and the first step against free radio."

Petrillo, without mentioning President Truman, rapped the President when he said: "I would be willing to bet every dollar I own today that President Roosevelt would not have signed that bill if it had come to him."

Contracts with the unions in the three originating cities, Petrillo said, expire Jan. 1, 1947, due to an action during his first year as president of the AFM. It is on that date he plans to issue his restraining order, if the Lea bill is declared constitutional.

Insisting that he is a loyal citizen, Petrillo admitted he is now waiting for a U. S. marshal to arrest him because he intentionally violated the Lea bill in Chicago last week in calling the WAAF strike. He prefaced his remarks on the Lea bill with an attack on the NAB, which he accused of spending millions of dollars for propaganda and having more lobbying power than the National Assn. of Manufacturers. Never before in the history of the U. S., he declared, had one organization "brought about the passage of a law directed against one union and leaving all the others out."

"That's Foul"

"I want to tell you, that's foul," he shouted. "But the NAB will see the day when they will come to us for help. As sure as I am standing here, the next step will be against the broadcasters themselves. And I don't want to see it. I want to see free radio."

He told of a meeting in New York between the executive board of the AFM and members of NAB, at which he pointed out to the broadcasters that they supplied only $6,000,000 of the $25,000,000 received by musicians annually in salaries.

"All we get from you fellows is propaganda," Petrillo quoted himself as saying. "You are an unscrupulous organization. I tell you, get that knife out of our back or we won't do business with you any more in the future."

"So now they won't be friend with us," he grinned. Shrugging his shoulders, he added: "We are not going to talk business like that. There is too much involved."

Referring to the recent railroad strike, he said he remembered a time when all labor laws were modeled after those made for the railroad unions.

"Now, because two brave labor leaders are caught in the middle, they are called the two most unscrupulous labor leaders in the history of America. It looks like Jim Petrillo is beginning to have company."

He saw danger in the attempt to shackle labor implied in other laws recently introduced. "The Lea bill is bad enough," he said, "but the Case bill really does the job on all labor."

He was especially bitter in his denunciation of Congress for the claim that it is fighting to keep up the standards of American labor by not permitting cheap labor to come into the country. Congress, he asserted, had tried to stop the AFM from placing a ban on foreign broadcasts which, he claimed, were "not only cheap labor, but labor for nothing. Congressmen are working against the American musician and for the foreign musician."

He singled out for special attack Congressmen who have sided with the NAB against the AFM, only to have it revealed that they receive part of their income from NAB connections. His most stinging barbs were directed at Rep. Eugene Cox (Ga.), who has called Petrillo a "racketeer."

"If I am a racketeer," he snapped, "why did you boys in Washington have to pass six laws to get me? What's the matter with the present law? The federal penitentiaries are full of people, and I am not smart enough to beat all the laws."

Petrillo said Cox was shown in 1941 to have received $2,500 from a Georgia radio station for fixing a case before the FCC. Later, Petrillo added, Cox sent the money back and became a stockholder with the radio station's own money.

He charged that Rep. Lea had sponsored the Lea bill in return for the NAB's sanction in giving associate Justin Miller the fat NAB prexy plum.

Davis, Fly, Et Al.

Others criticized by Petrillo for their affiliation with broadcasting companies which he said had influenced them in their performance of duty were former OWI Director Elmer Davis, two former chairmen of the FCC—OPA Administrator Paul Porter and J. Lawrence Fly; and Sen. Burton K. Wheeler, chairman of the Senate Committee on Interstate Commerce, whose son, Petrillo said, is a member of NAB.

Petrillo also attacked the newspapers, which he accused of working hand-in-hand with NAB to shackle him. Asserting that 300 of 900 radio stations in the U. S. are now controlled by the press, he said this would soon include every station in America.

"We're getting the worst of it," he told delegates. "And there's nothing we can do about it. I want you to know why." "There's a lot of talk about public sentiment. But the newspapers made public sentiment, and they're not as powerful as votes when it comes to influencing Congress."

Lauding the AFM for its democracy, Petrillo declared: "There is more democracy in this federation in one minute, and in the coming week in this convention, than in a lifetime of some of the Senators and Congressmen in Washington."

Commenting on Congress' claim that it represents the people, Petrillo said, "It all depends on who the public is, and what side of the fence the public is on."

After Petrillo's fiery address Monday, convention delegates relaxed Tuesday during a day-long tour of St. Petersburg and the nearby gulf beaches.

They were scheduled to get down to the serious business of the convention Wednesday morning (5). Phil Spitalny's all-girl orchestra will entertain delegates between business sessions Wednesday. More business sessions are scheduled Thursday, Friday and Saturday, and will include nomination and election of new officers.

Negroes Barred, Petrillo Cancels

St. Petersburg, Fla., June 4.

"If our colored delegates are not good enough to go there, we figure we aren't either." With these words, James C. Petrillo, AFM prexy, today cancelled the AFM convention's scheduled outing for its 800 delegates when two night clubs—Bill Williams', on Treasure Island, and the Penguin Club at Sunset Beach—refused to admit Negro delegates.

Greyhound had set aside 29 chartered buses for the scheduled all-day outing, and the two clubs had prepared $3,500 worth of foods and liquors. Petrillo ordered the food and potables given to charitable institutions.

The 45 Negro delegates attending the convention are staying in the homes of local Negro residents, having been refused rooms at the h.q. hotel, the Soreno. All 45 are musicians, of course, from various parts of the country.

Van Horn East for CRP

Hollywood, June 4.

Arthur Van Horn, newly-elected v-p of Command Radio Productions, Inc., group of ex-staffers of Armed Forces Radio Service here, left for New York during week to open a branch office there to push sales of their package productions.

Elections were held immediately prior to his departure. From among 30 stockholder-workers Walter Schumann was elected prexy and chairman, Mike Meshokow was named treasurer-secretary, and Elliott Lewis got second v-p post.

CBC Meet

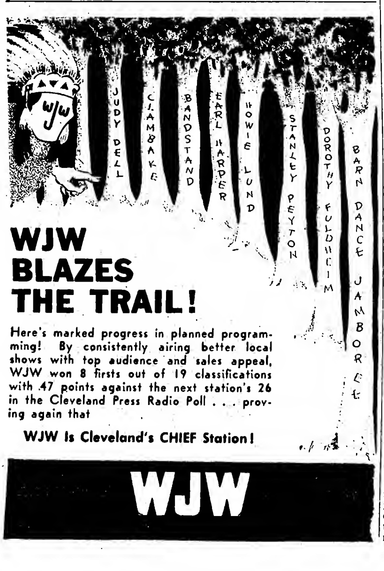
Continued from page 46

committee. The committee will be headed by Ralph Maybank, and from various sources it was learned that some indies will ask to appear, whether the CAB sponsors them or not.

Napier Moore, editorial director of Maclean's Publications, addressed the parley and hit out hard on the way the CBC conducts its business. In a veiled warning to the ops, he told them that the coming year would be of great significance to Canadian indies. He didn't elaborate on his hinted warning, but there could be no mistaking the target for his remarks.

J. N. Thivierge, general manager of CHRC, Quebec, was elected prexy, and Roland Beaudry, Montreal, was named veepee. Treasurer is Paul Lepage, CKCV, Quebec; secretary, Joachim Grenier, Quebec.

Directors are: G. R. A. Rice, CFRN., A. M. Cairns, CFAC., Lloyd Moffatt, CKBI., F. H. Elphike, CKWX., Harry Sedgwick, CFRB., K. D. Soble, CHML., Jack Beardall, CFCO., A. Gauthier, CHLT., Col. Keith Rogers, CFCY., and Maj. W. C. Borrett, CHNS.



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ASCAP's 'Country Club Set'?

The "country club set" is an intra-trade Tin Pan Alley opprobrium for the inner-circle politicians allegedly dominating in ASCAP, which faces some sharp debate in both the publishers and writers' classification committees.

Since the Arthur Schwartz decision, when that songsmith won his point for AA classification, the ASCAP records of catalog size, performances, etc., must be kept wide-open for all members' eyes, and some songsmiths are pressing the issue for better ratings. And of course the Irving Berlin vs. ASCAP fight has already been aired.

Caesar, Mayer Elected to ASCAP Appeals Board in Pubs' Gangup

Publisher-members of the American Society of Composers, Authors and Publishers pushed aside official nominees for executive positions in the organization last week, and for the first time deliberately elected men of their own choice. This unusual action resulted in the election of Irving Caesar and Max Mayer to the board of appeals over W. C. Handy, Sidney Kornheiser, John Lister and Charles O'Flynn, regularly posted nominees (two of the four to be elected).

Election of Caesar and Mayer was the direct result of a concerted campaign among certain of the topmost publisher-members of the society. And, as far as Caesar's election is concerned, the entire situation has started a trend of thought. It's based on the fact that Caesar was defeated for re-election as a writer-member of ASCAP's board of directors weeks back. This defeat was caused by a ganging-up of writers against him. Later, he was approached on the idea of being nominated for the appeals board—but as a publisher (he owns Irving Caesar, Inc., firm). He at first accepted, then rejected the bid. Thereafter, the clique of top pubs went to work, and the weight of their votes put him into office. That certain publishers went to bat for him, among them some who were known to have bitterly resented his defeat for re-election as a writer to the society's director board, is giving many people ideas.

As for Mayer, he had been an incumbent on the appeals board and had asked not to be nominated again. He was forced back into his chair by the write-in votes for the simple reason that the publishers who exerted their influence in Caesar's behalf, deemed him ideal for the position. He will accept the post.

Other electees to the appeals board included: Abel Baer and Peter de Rose, incumbent pop writers; Douglas Moore, standard writer; John Sengstack, standard publisher.

McFarland Twins Join Brigade of Nite Spot Owners With L.I. Buy

McFarland Twins, who have co-led their own band for years, seem to be following in the footsteps of the Dorsey Brothers and Vaughn Monroe. They have purchased a small roadside nite spot in suburban Oyster Bay, Long Island, where they intend to work their band. It's rumored they paid $35,000 for the building, but the figure is unconfirmed.

New spot, to be called Northwood Terrace, is currently being refurbished. It will open next Wednesday (12). It seats approximately 300 inside and about twice that number on an open-air terrace. Spot is perhaps the only one on the north shore of L. I. which will have so-called "name" music, though the reputation of the pair has been on a medium level in the overall band biz picture.

SINGER SINGS HIMSELF INTO SHORT PRISON RAP

Springfield, Mass., June 4.

Ronald L'Esperance, of Holyoke, radio and night club singer under the name Ronny Rance, got away with a five-year sentence in Massachusetts Reformatory after pleading guilty Friday (31) to participation in a Connecticut Valley "crime wave." He turned state's evidence against former partners.

Other members of the gang got state prison terms up to seven years. Gang robbed a Holyoke bakery safe of $8,700 and an East Longmeadow pharmacy of cash, checks and liquor.

ASCAP Board to Hear Classification Beefs

Special meeting of the director board of the American Society of Composers, Authors and Publishers, has been called for June 13 to consider various beefs against classification by writers and publishers. Major item to be heard will be the Irving Berlin appeal which is expected to consume most of the meeting.

Others on tap are Jack Lawrence, who, after being twice rejected for a boost in rating, has been conducting his own investigation into the merits of ratings held by contemporary writers, and Nick and Charles Kenny.

Lombardos Set Up L. I. Airline With Santly

Music publisher Lester Santly, partner in Santly-Joy; Guy Lombardo and his brothers, Carmen and Leibert; and Royce Guinn, have completed the establishment of a new airline which will go into operation June 15. Called Long Island Airways, the line will operate between terminals at 23d street and the East River, N. Y., and West, South, and East Hampton and Montauk Point, L. I. It will use six Grumman 12-passenger amphibians.

Long Island Airways stock will go on the market June 11, underwritten by Rothschild & Co., Wall street investment firm. Santly, the Lombardos and Guinn, who is a South Hampton investor, retain control of it however. Capitalization is set at $300,000. Apparently the firm is already a success. Its service is already 70% subscribed, the limit allowed a public conveyor. Remaining 30% of passenger seating must be open to the public. Subscription reservations are from people who will commute daily.

Line will make from four to six trips daily between N. Y. and the Long Island towns mentioned, all of which are from 90 to 130 miles from N. Y. Eventually, it is planned to extend operation to Massachusetts and Maine resorts and summer-home areas. In the winter, the planes and personnel of the line will be transferred to Florida to do charter jobs only between the mainland and Cuba, the Bahamas, the Keys, etc.

WRAP UP MORRIS DEAL ON CURTIS CATALOG BUY

Attorneys for E. H. (Buddy) Morris last week finally completed the deal to purchase the L. B. Curtis music catalog. Completion of the negotiations followed several months of dickering. Price paid for the firm is said to call for a lump sum of $25,000 plus an annual slice to Curtis of the revenue accruing to the catalog from the American Society of Composers, Authors and Publishers.

Curtis copyrights will be tossed into the Burke-Van Heusen catalog eventually, to strengthen that firm. B-VH, which was launched less than two years ago by Morris, in a deal with Jimmy Van Heusen and Johnny Burke, also completed a deal last week with maestro Claude Thornhill. Everything Thornhill writes for an undisclosed period of time will go to the firm. Prior to that, the firm had made an arrangement with Vaughn Monroe to set up the Monmar Music Co., a subsidiary handled by the B-VH staff.

Fox Nixes Royalty Deal In Four-Star Record Switch

Harry Fox, agent and trustee for various music publishers, has taken a stand in regard to the recent purchase of Four-Star Records, in Hollywood, by Cliff McDonald, backed by a syndicate of money men. McDonald took over the firm last week, along with the little-used Gilt-Edge label put out by the same company, from Richard N. Nelson, who founded it. McDonald had been his engineer.

It seems that Four-Star owes Fox some $15,000 in unpaid music royalties from its era under Nelson. McDonald and his syndicate intend taking over this debt, but seek an arrangement whereby the coin will be paid off in $1,000 installments along with royalties for new material. Fox has rejected the idea. He wants the $15,000 immediately since a new regime is taking over the company and wants no part of an installment plan.

'Blue Skies' Score Tees Off Berlin's New London Co.

Irving Berlin, Ltd., is being set up as a wholly owned British subsidiary by the songsmith-publisher, releasing through Louis Dreyfus (Chappell) in England. It's in line with a growing U. S. music publishing trend to set up self-owned and operated subsidiaries around the world. The differing copyright laws figure in this procedure, among other things, since British copyrights are valid during the life of the author, plus 50 years, as against the 28 years in the U. S., plus 28 years renewal.

Berlin will put a wealth of his old standard works into Berlin, Ltd., teeing off with the "Blue Skies" score. That Paramount (Technicolored) filmusical includes some 30 Berlin oldies, and the new London firm will publish the score abroad. Berlin plans a London trip end-July, with a print of the Par pic, which he will preview to the British radio-music bunch.

Meantime the U. S. Berlin company has added a special staff to concentrate on plugging the "Blue Skies" score.

Buddy Morris Buys Up Magnetic Catalog (1 Song) Ending Row

Hollywood, June 4.

Morris Music last week bought the pop song "Dreamland Rendezvous" from Magnetic Music Co., thus stilling the minor feud which flared between the latter's owners. Magnetic is owned by George Jessel, L. Wolfe Gilbert and Ben Oakland. Fortnight ago several companies wanted to acquire "Dreamland" and fireworks popped when Jessel moved to sell and Gilbert resisted. Oakland didn't take initial sides in argument but it was he who finally arranged sale and talked Gilbert into it.

Gilbert had resisted peddling piece because it was sole item in Magnetic catalog and he had pointed out that with sale of tune trio themselves had authored, firm might as well be out of business. Jessel's contention was that larger pub could make more of a dent with ditty by wide exploitation. Magnetic doesn't even possess a plugger.

Burke Heads Musicraft Coast Setup as Mus. Dir.

Hollywood, June 4.

Sonny Burke, former maestro and later arranger for various top bands, has been named musical director of Musicraft Records on the Coast. He will supervise all recordings done in Hollywood by Musicraft, as well as conduct background music for singers. In addition, he'll get a buildup as a artist by cutting individual disks under his own name, plus albums.

Burke's Musicraft job will not, for the present, interfere with his other activities on the Coast. He has been doing film scoring and some radio conducting.

Byfield Latest to Join Hotel 'Rebels'; Sherman to Nix High-Bracket Bands

Chicago, June 4.

Ernie Byfield, band buyer for the Panther Room, Sherman hotel, Chicago, last week joined the ranks of hotel men rebelling against the prices the top name bands ask. He advised booking agencies that in the future he would get along with maestros situated and priced just under those in the high-brackets.

Byfield's attitude is due to the fact that business is not as good as it was last year this time, when hordes of servicemen from local Army and Navy installations were available. He could then afford to pay the Dorseys, et al, high guarantees plus percentages of the gross. That's out from now on, however.

In the future, Byfield will take the best available, within reasonable terms. He has Buddy Rich current, with Alvino Rey, Tex Beneke and Glenn Miller's orchestra, Charlie Spivak, Claude Thornhill, Louis Prima, Gene Krupa, Frankie Carle, and Ray Anthony lined up in that order. Some of the above are undoubtedly drawing the terms he now objects to and probably won't come back unless they lower their sights.

Along with other hotel men, Byfield probably figures that while lower-priced and new bands draw fewer patrons, the difference in the salary saving makes up for the lesser draw. Some booking agencies feel that's a fallacy which is at the moment being brought home to some hotel owners who have refused to boost their bids for the very top names. They'll pay the latter only a few hundred dollars more in guarantees than a band with considerably less prestige.

In the days before the war, it's pointed out, most hotels ran their band and entertainment rooms at a loss, charging the debit off to advertising. Since the war's start, all began to make money. Still, salaries for talent were not appreciably upped. Now that grosses are going down, the tendency is to reduce costs by buying lower-priced talent. That's one of the things agency and band men feel is wrong with hotel band room grosses currently. Few are doing well. They need an occasional top name to stimulate interest.

Louis Prima Changes Mind, Won't Buy Into Hub Spot

Louis Prima has dropped all plans to buy into a Revere Beach, Boston, ballroom with a Hub syndicate. He had been playing with the idea for several weeks and had gone so far as to reserve some time for the spot for his own band, in addition to talking with Music Corp. of America about other bands.

Spot Prima had in mind, incidentally, was not the Crescent Gardens, a large ballroom that has been used for one-nighters frequently by Sy Shribman and other New England promoters. Prima's baby was another building nearby which currently has no name. What caused him to drop the idea is undisclosed.

Delay on Monroe's Spot

Boston, June 4.

Vaughn Monroe's new nitery, called "The Meadows," will not get under way until June 19 at least, possibly later, due to delays in obtaining materials to redecorate the spot. Monroe will debut the operation with his band.

Club is situated in Framingham, not far from here.

Form B Seen Slated for Axe At AFM Meet

There have been so many cries of "wolf" attendant to the long-contemplated ousting of the Form B contract blank by the American Federation of Musicians, that agencies and bandsmen disregard such conversation. However, this time it's felt that advance dope on the AFM-exec feeling relative to Form B is on the level. They expect it to be knocked out during the current annual convention at St. Petersburg, Fla.

For some time the AFM men and James C. Petrillo have wanted to discard Form B, it's known, but have not done so. According to union execs themselves, the time is ripe, and it will be accomplished during the convention—or so some of them hope. Form B, which cites a bandleader as an employee and makes the buyer of a band the employer, hence liable for social security and unemployment taxes, has been a headache to the band business ever since its inception.

Bandsmen are also getting a kick out of Petrillo's ranting against the Lea Bill and his test case against WAAF, Chicago, inaugurated last week. Since Petrillo didn't step out against the constitutionality of the bill when it first went before Congress and later to President Truman, they see in his current moves the old Petrillo showmanship. His stock for reelection as AFM president up until the WAAF case wasn't too good. It's looked upon as a solid bet now.

COLUMBIA ON THE WIRE AS COS. MULL CHANGES

Major record companies, some of whose execs have long felt that the recording business as it operates today has only five years or so to go before revolutionary changes are made in the style of its product, aren't letting any grass grow under their feet. For some time, engineers of the majors have been looking into the possibilities in music on wire, tape, film, etc. Latest is Columbia Records.

Columbia's execs are currently conducting experiments in N. Y. for the first time with music on wire. Company as yet has formulated no ideas on the subject, and is simply looking into it for its own future protection.

Jefferson-Travis Co., maker of various sound and other devices for the different services during the war, has been experimenting with sound on transparent tape for some time. Company owns the Musicraft label.

Musicraft, 20th Only Chummy But No Deal, Sez Prez Irving Felt

Hollywood, June 4.

Irving Felt, prez of the Jefferson-Travis Corp., stated just prior to heading back to New York headquarters over weekend that "to the best of my knowledge" 20th-Fox is not trying to obtain corporate control of J-T, or its subsid, Musicraft Records. Thus are scotched somewhat rumors which have persisted both here and in New York.

However, Felt admitted a "very close relationship" between his company and 20th-Fox, and revealed that George Skouras has become a large stockholder in Musicraft. It is known also that John R. Dillon, 20th-Fox board-director and member of exec committee, has invested in the company and now is on the board of Musicraft.

For months now, 20th-Fox has been surveying the pop-platter biz with more than a casual eye, but no concrete moves have been observed, such as Metro's gradual entry into the field with the forthcoming Lion label.

Felt primarily was here to open offices for Musicraft and to check operations at the large pressing plant, Olympic Record Corp., controlled by J-T money.

ALBERT WILLEMETZ IS REELECTED SACEM PREZ

Paris, June 4.

Albert Willemetz, president of SACEM (French equivalent of American Society of Composers and Publishers), was reelected at the annual meeting. Other officers are Georges Auric and Andre Jouvert, veepees; M. Julsam, treasurer; Albert Chantrier and Chantrier and Charles Cluny, secretaries. Francis Salabert, publisher now visiting America, is honorary v.p.

Number of members of the board increased from 12 to 15, including Jacques Larue, Jean Rador, Georges Auric, Pierre Dumont, Marcel Labbe, Paul Game, Rene Salvyano, Henri Verdun, Jacques Enoch, et al.

RECOMMENDED RECORDS (For Jocks and Jukes)

By BARRY GRAY

(*WOR-Mutual's All-Night M.C.*)

Woody Herman (vocal by Woody Herman and Blue Flames) "Surrender"-"The Good Earth" (Columbia 36985). This is the latest plaintive lament by Herman & Co. Called "Surrender," it affords the Herman man an opportunity to wail well. Backing chorus do fine. This side is reminiscent of "Sorrento." It'll sell although it's not as good a tune as "Sorrento." "The Good Earth" backs it up. And it's a swingy "plot." An original by one of the maestro's former sidemen, it gives the aggregation a chance to play out. It'll be liked by juves at jukes. Not hit calibre, however. Recommended.

Harry Cool (vocal by Harry Cool) "Who Told You That Lie"-"Just The Other Day" (Signature 222). This disk is being released coincident with Cool's first New York location date, after playing Chi spots so long. "Who Told You That Lie" reveals fair tempo within the group, which isn't better than average musically, but Cool sings well. In spots he sounds a bit like Como, and that's desirable! Would listen better with more proficient sidemen, or better arrangements. "Just The Other Day" is a rhythm offering. Same thing. Sung well. Band mediocre. Recommended only for Cool.

Al Donahue (vocal by Penny Piper) "Love On a Greyhound Bus"-"Why Goodbye" (4 Star 1880). This is a Penny Piper record, accompanied by the Al Donahue orchestra. At least that's what the billing should read, for Miss Piper enthusiastically rides this one for herself. "Greyhound" puts Donahue over the wheels. Femme handles the rhythm well, along with an intricate lyric. Along about the third chorus the band comes out from behind the voice, and it shouldn't. "Why Goodbye" on the reverse is a modern take on "Play Gypsy." Sobbing fiddle, slow beat, with a Lynn Johnson vocal. Johnson's a baritone. Technically, it's a poor reproduction of his voice. He's slightly flat too. Bad tune musically, and lyrics are corn. Disk recommended only for Miss Piper.

Gene Krupa (vocal by Anita O'Day) "Boogie Blues"-"Lover" (Columbia 36986). This is America's top ppp drummer man at a rhythmic milestone. Replete with a Charley Ventura sax solo, Anita O'Day vocal and excellent tempo, it's a very merchandisable item. Then too, in the final measures, it's remindful of the "Hey-Bob-re-bop" craze. It'll sell. "Lover" is the w.k. Rodgers-Hart tune. But try and recognize it. It becomes a bit wild early in the sheet, and stays that way. Not commercial. Just proves in solo spots that Krupa is a great performer, but proves it! Only recommended for that. As a disk not good.

Enoch Light (vocal by Patsy Garrett, Danny Sullivan and Lamplighters) "Do You Do?-Do You Do? Do You Do?"-"If I Had You" (Continental C 1185). "Do You Do?" is sung by Miss Garrett. It's flavored in Spanish. Both vocal and instrumental work good, but recording poor technically. In cases like this, bad recording is a bit tragic, for "middle-of-the-road" bands such as Enoch Light's need a good record. When they play well, and singers perform well, and it's not evident because of the quality of disk, another opportunity for bigger recognition goes by the engineer. Orchestra rides over vocal in too many instances. Chorus, instead of backing Miss Garrett, blankets her. Not recommended. "If I Had You" is the top side for appeal. Danny Sullivan does a neat job of peddling a lyric. Needs more style for a standout job, but shows definite promise. Very listenable disk, but even here band gets out of hand with engineer at times. Recommended.

Buddy Morrow (vocal by Jimmy McAfee) "I'd Be Lost Without You"-"Smoke Gets in Your Eyes" (Mercury Popular Series 3015). A comparatively new band Morrow organized last year. Touted as an excellent trombonist, Morrow doesn't prove it solidly on "I'd Be Lost." McAfee skats the tune adequately; sounds like any band singer. Band, when Morrow isn't playing sounds middle-class. Recommended only as an introduction to Morrow's work. The "B" side is tops for Morrow's sliding scales. "Smoke" is sold by the young maestro. He shows a fine "hand" at the slide-horn, and the lush work to match. Good disk. Recommended.

Walter Gross Orchestra (instrumental album, eight sides). (Musicraft 358 to 361 icl.) "Don't Ever Leave Me"-"Why Was I Born," "Who"-"All The Things You Are," "Smoke Gets In Your Eyes"-"The Touch of Your Hand," "Why Do I Love You"-"Make Believe." This, a Jerome Kern tribute, is the best effort yet released by Musicraft. Outfit is to be congratulated for excellent quality of waxing. Walter Gross' work and the timeliness of releases, on vinolyte, of the late Kern's best works. Gross, an excellent pianist, adds, if that's possible, to the beauty of the Kern compositions with his clean-cut playing. It's pure nostalgia from "Showboat," "Very Warm For May," "Sunny," "Roberta" and "Sweet Adeline." Not only Gross, but the sidemen, from the harps and fiddles, to the rhythm and brass, play beautifully! Highly recommended! Such piano!

10 Best Sellers on Coin-Machines

1. Gypsy (6) (Leeds)	Dinah Shore......Columbia Ink Spots.............Decca
2. Prisoner of Love (9) (Mayfair)	Perry Como..........Victor Ink Spots ....Decca
3. Laughing On the Outside (6) (BMI)	Dinah Shore ......Columbia
4. They Say It's Wonderful (2) (Berlin)	Perry Como ....Victor Andy Russell ....Capitol
5. All Through the Day (8) (Williamson)	Perry Como............Victor Frank Sinatra.....Columbia
6. Sioux City Sue (5) (Morris)	Bing Crosby ....Decca Tony Pastor ....Cosmo
7. Don't Be a Baby, Baby (3) (Triangle)	Mills Bros..............Decca Tommy Dorsey ....Victor
8. Shoo-Fly Pie (11) (Criterion)	Stan Kenton ....Capitol Dinah Shore ....Columbia
9. I'm a Big Girl Now (6) (World)	Sammy Kaye ....Victor
10. Oh What It Seemed to Be (17) (Santly-J)	Frank Sinatra.....Columbia Frankie Carle......Columbia

Coming Up

I Don't Know Enough About You (CP)	Peggy Lee............Capitol Mills Bros..............Decca
Cement Mixer (Mills)	Slim Gaillard ....Cadet
Bumble Boogie (Martin)	Freddy Martin ....Victor
Ashby De La Zooch (Manhattan)	Merry Macs ....Decca
Hey Ba-Ba-Re-Bop (Leeds)	Lionel Hampton.......Decca Beneke-Miller ....Victor
In Love In Vain (T. B. Harms)	Haymes-Forrest ....Decca Margaret Whiting....Capitol
Atlanta, Ga. (Stevens)	Sammy Kaye ....Victor Andrews Sisters.........Decca
Doin' What Comes Natur'lly (Berlin)	Dinah Shore........Columbia Jimmy Dorsey ....Decca
There's Good Blues Tonight (Embassy)	Tommy Dorsey.......Victor

British Best Sheet Sellers

(*Week Ending May 23, 1946*)

London, May 24.

Can't Begin Tell You	Chappell
Chickery Chick	Connelly
Along Navajo Trail	Maurice
Cruising Down River	Cinephonic
Bygones Be Bygones	Feldman
Good, Good, Good	Connelly
Atcheson, Sante Fe	Sun
Grand Night Singing	Chappell
Land Beginning Again	Feldman
Oh What It Seems to Be	Sun
Ashby De La Zouch	Gay
Mary Lou	F. D. & H.

Byrd Amendment To Case Bill May Be AFM Stinger

Byrd amendment to the Case labor bill provides a real headache for future negotiations between James C. Petrillo and recording companies. Amendment, by Senator Harry F. Byrd (D. Va.), provides that welfare funds for unions supplied partly or wholly from company funds, may not be managed solely by unions. In the case of exisiting welfare funds, the change is to take place when the present contracts expire.

Thus, the present AFM contracts with the recording companies which provide for the payment of royalties for each disk sold, can continue unchanged until their expiration. After that, the companies must have 50% representation in controlling the resultant revenue to the AFM's welfare fund. While the House has not yet accepted this Senate provision, it is expected to do so.

L. Wolfe Gilbert Rejoins SPA

Hollywood, June 4.

L. Wolfe Gilbert has rejoined the Songwriters' Protective Assn. at the urging of Sigmund Romberg, Fred Ahlert and John Schulman. It's understood, he'll be named Coast rep of the organization soon.

No one has held the post since Walter Kent ceased to be a member of the council last winter. Gilbert was formerly SPA veepee. He quit the org. in a huff two years ago because of his belief SPA members helped vote him off the American Society of Composers, Authors and Publishers board.

Ahlert and Schulman got in from east over weekend to huddle with Coast members SPA on various phases of proposed new contract with publishers. Pair plan to be here about two weeks to try to get a clear idea of what local members desire in new pact.

While here, Ahlert, who also is chairman of ASCAP executive committee, will meet with heads of screen composers assn. in order to help that group in whatever way possible. SCA has asked for cut of funds turned over to ASCAP by theatre licensees. Composers also are seeking new contract with producers concerning the sale and use of film background music.

Former Lessee of Cal. Ballroom Sues Owner For Eviction, Damages

Hollywood, June 4.

Asking $107,402 damages and charging unlawful eviction from the Santa Monica ballroom, Bobbie Bennett, former lessee of the dancery, filed suit today (Tuesday) in superior court against Walter Newcomb, owner and present operator of the terpalace.

Miss Bennett claims to have had written lease May 3 when she was refused admission to the property. She charges Newcomb cut the ballroom lights and barred Deuce Spriggens' band and herself. Immediately thereafter Newcomb started operating the ballroom with Spade Cooley on the rostrum. She doesn't ask to be reinstated in the terpery.

Suit asks for $81,280 estimated lost profits; $1,413 in special damages expense, and $25,000 in exemplary damages.

Inside Orchestras—Music

Some music men cannot understand the attitude of the Publishers' Classification Committee of the American Society of Composers, Authors and Publishers, in regard to the battle with Irving Berlin over availability points. They feel that the issue between Berlin and the publishers on the ASCAP board who are bitterly opposing his bid for 5,500 points, which would make his catalog equal in availability value with the firms owned by his opponents, ultimately may generate a situation that won't do the Society any good.

That Berlin will fight the thing to a finish is certain. His attitude indicates that he may even include some sort of action outside the Society.

His reasoning on the 4,000 points, originally awarded his new Irving Berlin Music Co. last year, after he split with Saul H. Bornstein and broke up the old Irving Berlin, Inc. partnership with the latter is as follows: He points out that originally the old Berlin, Inc. and ABC Music Corp. catalogs had a total value of 6,750 points—5,500 for Berlin, Inc. and 1,250 for ABC. When the split came, Berlin took all of his self-written tunes from both the Berlin Corp. and ABC catalogs. When ASCAP gave Berlin 4,000 points, Bornstein's Bourne, Inc. firm received 2,750 points, and ABC was cut from 1,250 to 250 points. The 1,000 taken from ABC were, Berlin explains, given to his firm. That would indicate that ASCAP valued all of the top songs he had taken from the old Irving Berlin outfit at only 3,000 points, with another 1,000 for the ones lifted from the ABC catalog. He feels it doesn't add up.

Having just recorded a 12-side Decca album of Irving Berlin's "Annie Get Your Gun," prexy Jack Kapp is eyeing Orson Welles' "Around the World," just-opened Mercury Production on Broadway with a Cole Porter score, Kapp is uncertain about "Town," in solo or album form, but the Decca head is reminded of an anecdote concerning Welles.

Latter has done some distinguished recordings for Decca in the past but not until Kapp came into the actual waxing situation, personally, was there a cohesion of thought and idea as regards the recording technique. Kapp told Welles, "You remind me of an oil well—and no pun intended—which gushes forth rich dividends, but unless harnessed and channeled, this natural spawning from within can be diffused into diverse and sometimes unproductive results." Welles acquiesced, especially as regards the recording technique, and since then some of his Decca records have been highly commercial.

Music Corp. of America has booked its first attraction into Mission Beach, San Diego, since Larry Finley-operated site figured in trial in Los Angeles at which booking outfit dropped $55,500 by coming out on losing end of anti-trust suit. Since the trial, MCA has submitted bands to Mission Beach at precisely same figures and at same time they are offered rival ballroom, Pacific Square. MCA's only Coast booker, who was not called as witness at trial, Bud Overbeck, was designated immediately after court closed to handle the ticklish Mission Beach situation and Overbeck has been cautious in that he has never phoned nor gone to spot personally, but always submitted through the mail. Last weekend, MCA was astonished when Mission took Tiny Hill orchestra for two weeks, starting July 9. Bid was made and taken via mail, reps of neither ballroom nor bookery having met as yet since they glared at each other in courtroom.

RCA-Victor album of Cole Porter ditties, made two months ago by David Rose, will be tied in with Warner Bros.' "Night and Day," the Porter biog. Into each album will be dropped a four-page insert devoted to 20th anni of sound pix, plus a fan of stills from pic. This isn't first time such a tie has been made, nor even first time RCA has grouped album of Porter tunes and tagged book "Night and Day." One was put out last winter by waxery, with Allan Jones vocalizing, minus, however, such direct film tie-in. Meanwhile there still seems some hesitancy on part of diskery anent release of album of Irving Berlin airs tied in with Paramount's "Blue Skies." Item was waxed six months ago, with Dinah Shore featured vocalist. Miss Shore, of course, quit Victor shortly after and transferred her tonsils to rival Columbia label.

Capitol Songs, publishing co., set up over a year ago in N. Y., is not a subsidiary of Capitol Records though there is a tie-in on ownership. Glenn Wallichs, Buddy DeSylva and Johnny Mercer are all equal partners in Capitol Songs along with Mickey Goldsen, who operates the firm, but actually it has no connection with Capitol Records. It is a separate enterprise.

Some months ago, Capitol set up a subsidiary publishing house called Criterion Music, into which the majority of its newer copyrights are being placed. Purpose of this was to minimize as much as possible the firm's distant relationship with Capitol Records.

While Tex Beneke was playing a theatre in Wichita recently, an Army captain, who explained he had just returned from overseas where he had been connected with a salvage crew working on the Brittany beaches, came backstage to see him. Officer told Beneke that while cleaning up the French ocean front his crew had come across the tail of an airplane which was positively identified by numbers as the one the late Major Glenn Miller was aboard when he disappeared December, 1944, while on a trip from London to Paris.

Tale was told to Don Haynes, who was a captain associated with Miller overseas, and ever since then Haynes has been endeavoring to track down the truth of the statement. He has written the officer who told Beneke the story, plus the War Dept., but as yet has had no answer from either.

While Duke Ellington's new three-year contract with Musicraft Records calls for $75,000 a year guarantee, it actually amounts to approximately $100,000 a year. First figure is Ellington's guaranteed return for 34 sides, but added to that, he has a separate arrangement for the production of a minimum of two albums annually. From these books, Ellington draws a separate royalty, at the rate of 6% of the purchase price, which will make his annual take in the neighborhood of $100,000.

Arrangement under which Boyd Raeburn recently bought his release from a William Morris agency contract, did not involve a lump sum. Raeburn agreed to pay off an undisclosed amount over a period of time. Therefore, it's probable that Raeburn did not have the assistance of a financial backer to work him loose from the Morris deal. For months, during his argument with Morris and his attempts to get away from the agency, he had been trying to secure the necessary coin outside. Harry James was at one time reported ready to advance the cash.

New York local 802 of the American Federation of Musicians still has not completed the collection and distribution of cash due individual musicians from the retroactive raise it drew from the War Labor Board last October. Differences between the old scale and the projected one were put in escrow by most N. Y. hotels and cafes during the period of waiting for the WLB's decision. Ever since the boosts were okayed 802's executives have been on a merry-go-round trying to collect and pay off the proper musicians.

Board of governors of Coast branch of Music Publishers' Contact Employees (songpluggers' union) last week admitted as a member Jimmy Campbell, one time British music pub. Campbell had been stalled off for several years because he is not a U. S. citizen, but at his appearance last week he came armed with application for citizenship. Once enrolled in union, Campbell will work for Rudy Vallee's music firm.

ARA Records, Hollywood indie disk firm, has designed a new record label which is receiving much commendation in New York. Labels vary from those in use for years in that they feature in large type the name of the artist on top and below, in equal size type the title of the tune. Above both is the label name. Another feature of the design is the listing below the title on each side, the name of the song occupying the reverse side.

Robbins and Metro Sign That $500,000 (26%) Severance Deal Tomorrow (6)

By ABEL GREEN

Tomorrow (Thurs.) the Loew's, Inc., board will formally ratify the $673,000 purchase price of Jack Robbins' 26% interest in the Metro-Robbins-Feist-Miller music publishing interests. This gross sum includes U. S. and state taxes so as to permit Robbins a $500,000 net profit on the deal. Thus spells finis to a hectic association since the early talkers when Hollywood turned to Tin Pan Alley for the dual purpose of insuring itself with a backlog of musical copyrights but, primarily, as an exploitation medium for filmusical excerpts.

As the industry developed and the hits started to pay off into sometimes fabulous sums for nostalgic filmusicals, as witness the Cole Porter, Jerome Kern, Irving Berlin, George Gershwin, George M. Cohan and kindred cavalcades and screen biographicals, the synchronization rights assumed heretofore unsuspected values.

This, and other intra-trade values, all add up to the general show business conclusion that Loew's got itself a good buy with the $500,000 payoff for Robbins for his quarter ownership in a combination of catalogs which, besides the venerable Feist firm, his own Robbins Music Corp. and Miller Music, also included copyright pools of Vincent Youmans' works, the old Sherman-Clay catalog and others.

On the other hand, Robbins, physically run down and told to take it easy, may embark on a year's world trip of "just following the sun" with his wife.

Must Stay Active

None the less, the trade, knowing the volatile Robbins, knows he is just just as apt to jump into immediate activity. He has countless offers and will probably wind up music publishing besides helping his son (Buddy) and nephew (Howard Richmond) with their American Artists Bureau. AAB is an offshoot of the Robbins Artists Bureau which the publisher founded as a subsidiary to his Metro partnership but which the film company edicted should be liquidated directly after the death of David Bernstein, Loew's, Inc., veepee and treasurer.

The new Charlie Moskowitz-Lep Friedman executive interests in the Loew's homeoffice (concerned with the music subsidiary) weren't as tolerant of Robbins' al fresco business methods as Bernstein. The latter benignly "understood" Robbins and his sometimes unusual methods of building properties. Also, considering the basically cheap investment of Loew's in its music subsid—only $75,000 for 51% control—and the pyramiding values since 1928, Bernstein always felt it was still cheap for Loew's to play along with Robbins. The latter is not only a potent Tin Pan Alley figure but, in traditional show business flair, did things in the Hollywood manner which Bernstein recognized ultimately paid off.

The new business heads, however, felt that some of Robbins' methods were inconsistent with elementary economics and when Robbins cracked once again, as he had done before, about "I'll buy Metro out or you buy me out," they quickly jumped on it and within the same week struck a figure.

That Rhumba Feeling

Paradoxically, a basic schism between Robbins and the Metro studio, which had resulted in Louis B. Mayer and the music publisher nursing a long-standing grouch—including Robbins' barring himself off the Culver City lot—had been settled only recently, just before the cleavage with the picture company. When Mayer was in New York several weeks ago he and Robbins did a camaraderie routine which augured well for a warmer east-west understanding. For one thing, Mayer, like Robbins, is an ardent Latinophile, strong for the conga-rhumba-samba terp technique as a method for relaxation and exercise, and that in itself gave Robbins and Mayer something to get warm about.

Robbins' extraordinary interest in Latin music, on the other hand, was among the major issues which the N. Y. execs in Loew's couldn't understand. The Robbins Music Corp. of Cuba, S. A., an Havana subsidiary, cost the firm $100,000. When Robbins wanted to open a Mexican subsid—he always visualized Robbins-Metro music companies expanding into the

(Continued on page 60)

Film Front in ASCAP

The Hollywood-music front may be broken when and if Jack Robbins goes off the ASCAP board, now that he sold out to Metro. Warner Bros. and Paramount, with Metro, are the three film majors dominant in Tin Pan Alley subsidiary interests.

Even before the Robbins-Metro break, however, Loew's' (M-G) evidenced its own ideas about ceding television rights to ASCAP.

Robbins' ASCAP Seat Unsure As Metro Bows Out

Jack Robbins' severance of relations with Metro and his exit from active participation in the music business sets up an unusual situation relative to his position as director of the American Society of Composers, Authors and Publishers. There is nothing in ASCAP's bylaws which states that a man who sells himself out of the industry must give up his seat on the board, aside from the fact that the organization's rules state that the board must consist of 12 songwriters and 12 publishers.

Whether Robbins could cling to his seat on the board or not under those conditions is problematical and the idea has caused much discussion in the past week or so. Robbins, however, with the aid of certain cronies, had been planning up until last week to retain his director chair. He has already been named secretary of the recently formed Stept Music Co., owned by writer Sammy Stept and Chuck Green, and this was to have been used to keep him on the board. However, fearful of the explosion this would have created, plus the fact that Robbins let his plans out, the idea has been dropped by those concerned.

Another angle that is probably more responsible for billing the move is the fact that the terms of Robbins' deal with Metro, under which he took $500,000 (plus $173,000 in taxes) for his 26% slice of Robbins, Feist and Miller music companies, prohibits him from going into another publishing venture.

Gamble Circularizes N.Y. Pubs on Price Equality In Music Rack Situation

N. Y. music publishers recently received an "open letter" from the Gamble Hinged Music Co., of Chicago, on the subject of music racks. Pubs, according to their individual feelings on the matter, cheered the missive, or shrugged it off.

Gist of Gamble Hinged's arguments was not the rack system itself, but the practice of publishers in turning over to rack operators huge quantities of music at 2c per copy lower than jobbers are able to obtain the same copies. (Rack operators pay 20c for music; jobbers 22c).

Gamble feels that jobbers should get the same treatment as rack operators on price, a theory that most publishers agree with only if the price is made 22c to all. Company's idea is for pubs to charge 22c per, for copies of a song, until the racks select it for distribution; thereafter the price should be 20c to all comers.

Letter also pointed out that due to the rack system of selecting only the top 10 or 15 tunes for sale an untried song is never taken. It's inferred that jobbers and retail dealers, on the other hand, help plenty toward making a hit by displays, listings, etc. This angle of the letter is what made most music publishers shrug off its contents since they feel that they contribute the only work toward making a song a hit. And then their effort is worthwhile only if the public accepts the song.

Bob Wills' Oat Pub House

Hollywood, June 4.

Bob Wills, oatuning band leader, has incorporated own music pub firm here, and will issue hillbilly and prairie plants.

Associated with singer in project are Herb Magdlen and Lucy Picus. Company label will be Bob Wills Music, Inc.

Par Pix Asks Par Wax Firm To Change Its Tag

Hollywood, June 4.

Paramount Pictures' legal department has sent a letter to owners of Paramount Records, recently formed Coast diskery, asking that name of label be changed on grounds use of it leads to confusion. Robert E. Blumofe, Par attorney who authored the missive, holds that record buyers may think platters are product of film company and that latter does not want such a misconception to exist.

Blumofe indicated over weekend that if plattery does not cease use of name, the film company will take matter to litigation. Paramount Records is operated by Ivor Kallen and Joe and Jack Cascales.

Public Fickle To Ex-GI Maestros

Some of the band agencies are at the moment deriving increasing trouble from certain of the new bands organized under men who were leaders before the war and who reorganized immediately upon being discharged from service. Few of them are doing business on one-nighters and on location. One, reasonably good name, drew 64 people on a one-nighter last week.

It seems that during the three and four years and longer the leaders were in service, the rep they made for themselves prior to the big scrap did not stand up. Which tends to bear out a VARIETY prediction of two years ago that if these men stayed out of circulation long enough, a new audience would grow up, and they would find the task of resuming where they left off a difficult one. One or two of the leaders not doing well were hardly started with their own bands before donning uniforms, so they, in effect, are virtually completely new names.

One of the difficulties agencies have encountered with bands maestroed by returning vets is the price situation. These leaders must use a better class of musician to play the arrangements laid out for them. As a result, their 1946 operating costs and the prices they must ask, tend to overbalance the b.o. value of a 1941 or '42 reputation.

CAP. EXEC AIMS AT MEX. DISTRIB TIEUP

Hollywood, June 4.

Glenn Wallichs, exec veepee of Capitol Records, sallies down Mexico way end of this week to set up distribution outlet for firm's platters. Accompanying him will be Carlos Gastel, personal manager of King Cole, Stan Kenton, Peggy Lee, etc., and Ted de Azevedo, whom Capitol hired recently to chart its south-of-the-border invasion. Gastel is financially interested, along with top Capitol execs, in the corporation which was formed to handle distribution in chili-land.

Trio will be gone about 10 days, and operation they will establish will be centered in Mexico City. For the nonce, all records of label will be shipped from here; there are no immediate plans for opening a recording studio or pressing plant across the Rio Grande.

Dancery Out

Edmonton, June 4.

The Barn, one of Edmonton's leading dance halls, constructed in 1940 at a cost of more than $12,000, was closed to dance dates May 24. A five-year lease had expired.

Premises, owned by the Hudson Bay company, will be taken over by the Dominion Rubber Co.

Danger of Copyright Cases to Jury Exemplified in Arnstein vs. Cole Porter

Seattle Band to Ballyhoo Kaiser-Frazer Cars in NW

Seattle, May 28.

Chuck Gould band has been signed for a local tour by Kaiser-Frazer to ballyhoo latter's new cars. Start is indef, dependent on production of cars at Willow Run and date they will be marketed. May not be until early fall.

Gould has authored a K-F theme song, to be used on the air when and if. It's titled "Row with Kaiser-Frazer."

IA, IBEW Lock Horns on Control Of Terpalaces

Hollywood, June 4.

Battle brews between International Alliance of Theatrical Stage Employees and the International Brotherhood of Electrical Workers over which union will control situation in ballrooms here. IATSE has commenced organizing workers in terpalaces, while IBEW feels the field belong to it. Ballroom managements want to do business with neither organization.

First skirmish occurred at Avodon, downtown, L. A. dancery managed by Barney McDevitt. IATSE moved in fortnight ago with two men, one to handle spotlights and other for sound. Avodon is trying to get rid of one of the men, and is willing to continue hiring only the lightman. Complaint has been made that soundman is incompetent.

Discrimination charges also have been leveled, since to date only the Avodon and the Palladium have been saddled with union technicans, while other ballrooms in area haven't been forced to take on card-carrying workers. IATSE, however, admits it has overlooked the opportunity and is now planning entry into whole field. IBEW was caught unawares, but plans to flex its muscles and reportedly will insist that ballroom jobs are in its province.

Songwriter Sues AMP, Muzak for $105,000 On Infringement Claim

Associated Music Publishers and Muzak, are named as defendants in N. Y. federal court by Leon De Costa, composer, in a suit for alleged infringement and misuse of his copyrighted song, "Valse Boheme." Action charges defendants used the tune without consent in public performance for profit via broadcasting and electrical transcription, since 1929.

According to the complaint, the tune, originally assigned in 1917 to Breitkoff & Hartels, music publishers, was acquited by AMP in 1929. AMP, it is alleged, licensed to Muzak the broadcasting and e.t. rights, thought it did not have the right to do so. These rights were not included in Breitkoff & Hartels' original copyright assignment and could not have been given to AMP when the copyright charged hands.

At various times, complaint alleges, De Costa made demands for royalty payments for use of the tune but defendants refused to pay and continued to violate his rights. In 1945, AMP notified him that the original term was expiring and it would not obtain renewal rights. De Costa then obtained the renewal in his own name.

Under provision of the copyright laws, declares the complaint, De Costa is entitled to damages of $100,000 from the alleged infringements and misuses. He seeks the additional $5,000 for writing a modernized version of "Valse," at the request of AMP, in 1941, which was later published.

De Costa charges AMP failed to fully prosecute the application for copyright; failed to protect his rights; failed to furnish a contract; and retained for its use and control the modernized version, which incorporated portions of the original tune.

New York.

Editor, VARIETY:

My partner John F. Wharton and I represented Cole Porter in the copyright infringement suit brought against him by Ira B. Arnstein which has just been decided in Mr. Porter's favor.

At an earlier stage of the case, Judge Caffey had granted our motion for summary judgment dismissing the case before trial. The Circuit Court of Appeals reversed this, and said that there must be a trial of the issues.

The case was unusual in that it was tried before a jury, being, so far as I know, the first copyright infringement case to be tried before a jury in this District in many years. A fine Judge, John C. Knox, presided at the trial, and we had a fair and intelligent jury. The jury brought in a verdict for Mr. Porter. And we are of course very well satisfied with the result.

But I think the experience we had at the trial pointed up rather sharply the inappropriateness of having issues of infringement tried before a jury. When a case is tried before a Judge, the Judge—who is apt to have had considerable experience in copyright cases—can take the charts and analyses and briefs of the parties to his Chambers with him, spend as much time as he likes studying them and then render his decision. The jury—who presumably had no previous experience in copyright cases—could not take weeks to consider the case. It did not have briefs before it. It had to rely on its recollection of the testimony, the exhibits and the music, and on counsel's oral summation. If our case had not been as strong as it was, there might have been a serious danger of miscarriage of justice.

Judge Clark Opines

In his dissenting opinion in the Circuit Court of Appeals, Judge Clark recognized the difficulties of a jury trial in such cases. He said:—

"Now, as to the first, I am not one to condemn jury trials... since. I think it has a place among other quite finite methods of fact-finding. But I should not have thought it preeminently fitted to decide questions of musical values, certainly not so much so that an advisory jury should be brought in if no other is available. And I should myself hesitate to utter so clear an invitation to exploitation of slight musical analogies by clever musical tricks in the hope of getting juries hereafter in this circuit to divide the wealth of Tin Pan Alley. This holding seems to me an invitation to the strike suit par excellence."

I think the fact of this jury trial even under the most favorable circumstances—a strong case for defendant, a fine Judge and an intelligent jury—raises the question whether the Copyright Law should not be changed so as to reduce the incidence of jury trials in copyright infringement cases.

The present law on the point seems to be about as follows:

If all the plaintiff asks is damages—whether actual damages or statutory damages in lieu of actual damages—he is entitled to a jury trial. If he asks for an accounting of defendant's profits, the question is more complicated. In the 4th Circuit, it is clear that he may still get a jury trial in these circumstances. Pathe Exchange, Inc., v. Dalke, 49 F. 2d, 161. The 9th Circuit which includes California has taken the most extreme position. It has held that where a plaintiff asks for damages, an accounting of profits and an injunction, he may try the first cause of action for damages first before a jury, including therein the most important issues of infringement and then, if he is successful, have a judge determine the amount of profits to which he is entitled and his right to an injunction. Bruckman v. Hollzer, 152 F. 2d, 730. In the 2nd Circuit, which includes New York, I think the point is not as clear. Sheldon v. Moredall Realty Corp. 95 F. 2d, 48.

The situation in the field of patent infringement is much more satisfactory in this regard. If a plaintiff asks only actual damages he can get a jury trial. Patent Law, Section 67. In those circumstances, the Court may in its discretion, award the plaintiff treble damages. But if the plaintiff wants profits, or if he wants statutory damages rather than actual damages, he cannot have a jury

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Music Notes

Harry "Parkyakarkus" Einstein signed by ARA to do series of children's disks....Lee Savin named national sales manager of Musicraft Records....Paul Weston, musical director of Capitol Records, on his first vacash in four years....Morton Downey signed to disk exclusively for Majestic Records....Wingy Manone today (Wed.) cuts four sides for 4 Star Records....Kay Thomas, blues bawler recently signed by Black & White Records, cuts first four sides this week....Harry Warren and Ralph Blane cleffed 13 ditties for Metro's forthcoming "Summer Holiday"....Max Steiner starting his tenth year as scorer and composer for Warner Bros....Mel Torme and his Mel-Tones will cut four sides for Musicraft this week on Coast, backed by Sonny Burke's orch....Emil Coleman orchestra inked for two musical shorts for Embro Films....Jan Savitt signed by Columbia for one pic....Pat Ballard has emerged from retirement and again is songwriting. Latest is "Little Butterfly," on which he collabed with Moe Jaffe and Clay Boland....Frank Stacy out of promotion department of Capitol Records....Excelsior Records has split with Jack Gutshall's national distrib setup and is lining up indie distribs in keys across country. Ralph Isaacson has joined diskery to act as sales coordinator....Bill Hay, Amos 'n' Andy program announcer, this week will wax album of fable narrations for Comet Records....Smiley Jim Richardson named sales manager of Superior Records.

Band Biz Boff in Gotham 'Sticks'; Surburban Spots Outdraw N.Y. by Far

Bands working roadhouses in suburban areas surrounding N. Y. have made a much better b.o. showing than the combos in the major spots within the city during the past week or two. N. Y. biz has not been good for the past month or more and a fortnight ago, when the railroads went on strike, it melted away to a dribble. Last week it picked up slightly, but was far outstripped by suburban spots.

No. 1 biz getter in the "sticks" is Tex Beneke and the Glenn Miller orchestra, which has been crowding Meadowbrook consistently. Night it opened (31) it played to 2,250-odd patrons, a one-night record for the spot.

Last week, Claude Thornhill's new band went into Post Lodge, Larchmont, N. Y., and, though Thornhill has been out of circulation four years, he packed the 500-seat room and had a waiting line. How well he has done since is evident in the fact the Lodge's owners want him to come back next month and stay until October. Harry Cool opened at Glen Island Casino, New Rochelle, Saturday (1). In a heavy downpour he played to almost 1,100 patrons and 400-odd reservations weren't picked up.

Bel-Tone Claims Pressing Plant Sold Rejected Disks

Hollywood, June 4.

Bureau of Internal Revenue was informed by Bel-Tone Records that Zenith Molding company of Fullerton sold 5,000 Bel-Tone disks without paying Federal Excise tax. Bel-Tone is also preparing a civil suit against the pressing plant for peddling waxes without permission, on the ground that the material is copyrighted and was sold by unauthorized agents.

Zenith, according to Dick Elwell, Bel-Tone prexy, pressed disks but they were refused by his company for technical flaws. Elwell claims they were sold rather than destroyed; he first discovered that fact when he toured Oklahoma recently and found a dealer who had bought some of the platters. States he has affidavits and sales receipts proving the claim.

Petrillo Would Never Stand for This Gimmick

Toledo, June 4.

Special device which will do away with bands at funeral services in South America will be manufactured in Toledo by the recently-formed Toledo Electrocraft Co. It is a widespread custom throughout the Latin countries to have funeral music at grave services. New device will allow the operator of a hearse to turn a switch as the funeral cars reach the grave, and appropriate music will come forth.

Incorporators of the firm are Raymond and Loraine Nantais and William J. Armhein. Firm will also manufacture other special radio and electronic devices.

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An All-Time Favorite

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY

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MUSICWHIZ!

1. What are Levis?*
☐ Bagels with spurs
☐ Cowboy dungarees

2. How big is a cowboy's Stetson?
☐ Five gallons
☐ Ten gallons

3. What is the title song of Republic's big, new Trucolor picture... where is ev'rybody going... and what is everybody singing???**
☐ Way Down Upon the Swanee River
☒ "OUT CALIFORNIA WAY"

*Pronounced "Lee-vize"

By JACK MEAKIN and FOSTER CARLING

**Including Perry Como, Hoagy Carmichael, King's Men, The Modernaires, Ken Carson, Sons of the Pioneers, Judy Canova, Monte Hale, Riders of the Purple Sage, Westinghouse Chorus, etc., etc.

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10 Best Sheet Sellers

(Week Ending June 1)

Gypsy	Leeds
Prisoner of Love	Mayfair
All Through Day	Williamson
Laughing on the Outside	BMI
Sioux City Sue	Morris
I Don't Know Enough	C-P
Full Moon, Empty Arms	Barton
I'm Big Girl Now	World
In Love In Vain	T. B. Harms

Kenton Still Unable To Get Loose From East Dates, Stay West

Stan Kenton has so far been unable to tear himself loose from eastern dates he seeks to cancel in order to remain on the Coast closer to his family. Pennsylvania Hotel, N. Y., where he's due to open Sept. 2, flatly refuses to release him from the obligation. So do the operators of Eastwood Gardens, Detroit and Cedar Point, Sandusky, O. Booking at the Paramount Theatre, N. Y., for November is the only date Kenton doesn't want to get out of.

Ever since Kenton advised General Artists two weeks ago that he would rather stay on the Coast and work one-nighters, etc., than come east, the agency has been endeavoring to satisfy him. So far, it has had no luck.

BLUE ROOM, N.Y., FOLDS FOR REDECORATING

Blue Room, Lincoln hotel, N.Y., closed for alterations last night (Tuesday) after the exit of Buddy Morrow's orchestra. There is no definite date for the reopening; it will depend on the length of time consumed in the redecorating. Lee Castle will go in when that occurs; he's currently at the Roosevelt hotel, Washington, D.C., another Maria Kramer-owned spot.

Morrow's band goes into the Capitol theatre Thursday (6) with the Ritz Bros.

Robbins-Metro

Continued from page 59

Latin countries along the lines of Ralph Peer's Southern Music and Peer International—it was then that Loew's decided to clean house (1) with the Cuban company; (2) the Robbins Artists Bureau, and (3) hypo east-west accord.

With Loew's adding the Robbins 26% to its already owned 51% control, the remaining 23% will probably be bid for in order to attain 100% ownership. Jack Bregman, now head of Bregman-Vocco-Conn, who left Robbins as business manager, has around 5% and the rest is owned by Domenico Savino, music editor of the firms; sales exec Bernard Prager; and production manager Stephen Levitz. Savino owns a larger chunk than the others, around 11%.

Copyright Cases

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trial. Patent Law, Section 70; Bellavance v. Plastic-Craft Novelty Co., 30 F. Suppy. 37 (D.C.D. Mass. 1939); Tilghman v. Proctor, 125 U. S. 136, 31 L. Ed. 664 (1887); Coupe v. Roger, 155 U. S. 565 (1895); Brown v. Lanyon, 148 Fed. 838 (C.C.A. 8th) (1906). The result is that as a practical matter, a plaintiff does not ask for a jury trial in patent cases. He can only have the important remedies if he has the case tried before a judge without a jury.

If the Copyright Law were amended so as to make it parallel to the Patent Law in this respect, the result would be that a plaintiff could not have a jury trial unless he were willing to limit himself to actual damages. As a practical matter, it is very difficult to prove actual damages in a copyright case. If plaintiff wants statutory damages in lieu of actual damages, or if he wants an accounting of defendant's profits, the case would be decided by an experienced judge rather than a jury.

I would suggest that persons interested in the field should ask Congress for such an amendment.

Samuel J. Silverman.

NBC, CBS, ABC, Mutual Plugs

(Peatman System)

Following are the Most Played songs of the week, May 24-30, based on the copyrighted survey by Dr. John Peatman's Office of Research, using the Accurate Reporting Radio Log as basis of information in N. Y.

All Through the Day—†"Centennial Summer"	Williamson
As If I Didn't Have Enough On My Mind	Melrose
Come Rain Come Shine—*"St. Louis Woman"	Crawford
Do You Love Me?—†"Do You Love Me?"	BVC
Doin' What Comes Natur'lly—*"Annie Get Your Gun"	Berlin
Don't Be a Baby, Baby	Triangle
Full Moon and Empty Arms	Barton
Gypsy	Leeds
I Didn't Mean a Word I Said—†"Do You Love Me"	Robbins
I Don't Know Enough About You	‡C-P
I Don't Know Why	Feist
I Fall In Love With You Ev'ry Day	Stept
I'd Be Lost Without You	Advanced
In Love In Vain—†"Centennial Summer"	T. B. Harms
In the Moon Mist	Shapiro
It Couldn't Be True	Santly-Joy
Just A'sittin' and A'rockin'	Robbins
Laughing On the Outside	‡BMI
Love On a Greyhound Bus—†"No Leave, No Love"	Robbins
More Than You Know	Miller
Oh, What It Seemed to Be	Santly-Joy
Personality—†"Road To Utopia"	Burke-VH
Prisoner of Love	Mayfair
Seems Like Old Times	Feist
Shoo Fly Pie	Capitol
Sioux City Sue	Morris
They Say It's Wonderful—*"Annie Get Your Gun"	Berlin
We'll Gather Lilacs	Chappell
Where Did You Learn To Love	Morris
You Are Too Beautiful	Harms

† *Filmusical.* * *Legit Musical.* ‡ *BMI Licensed.*

EUGENE ORMANDY TO CONDUCT S. A. SERIES

Philadelphia, June 4.

Eugene Ormandy is signed to conduct a series of concerts in Latin American countries as soon as he finishes his tour with the Philadelphia Orchestra. Tour, covering 37 concerts in 30 cities, will end June 9.

Ormandy is scheduled to fly to Rio deJaneiro on June 17.

Corwin, Sepia Musikers Ink Theatre Contract

Los Angeles, June 4.

Sherrill Corwin, only vaudfilm operator here, signed contract with Negro Musicians' Local 767 over weekend and will reopen the Lincoln, colored stage-show site, on July 8. Corwin, who has the Orpheum and Million Dollar theatres here, recently acquired the Lincoln.

Pacting with union followed a month-long series of negotiations, during which the bone of contention was whether or not the contract would call for stand-by musicians when travelling orchestras are used.

As contract finally emerged, Corwin agreed to hire a 16-piece band composed of 767 members for one week's work, following playing of three consecutive traveling attractions. First show into Lincoln will be topped by Ink Spots, and on opening night, receipts will be split among four Negro charities.

Majestic Bows on Coast

Hollywood, June 4.

Majestic Records this week will do its first disking on Coast, with arrival of Ben Selvin, from plattery's N. Y. headquarters. Recorder is coming to cut Enric Madriguera's band, currently working in Columbia film, "Thrill of Brazil."

There's possibility Selvin will also wax other performers tied to label. Majestic operates a pressing plant in Burbank, but otherwise no professional office here.

Condon Jazz Co. Invited to Paris

Eddie Condon and his jazz troupe have been invited by the French government to give two concerts in Paris during the first week in October. Group will play in the Salle Pleyel and the Paris Opera House in a benefit for displaced persons.

Upon his return from overseas, Condon has been booked for a series of one-nighter concerts around the country for the two-week period, Oct. 13-29. Condon also commences his sixth season at Town Hall next fall when he will be the only jazz group to appear in the aud.

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RCA VICTOR DIVISION
CAMDEN, N. J.

ONLY FOR THE PAST SIX MONTHS!

ASCAP Sees Dirty Work at Radio-BMI Crossroads; 1949 Contract the Prize

Radio interests and the latter's music publishing affiliate Broadcast Music, Inc., have been whistling in the dark so diligently the past few months in search of a glimmer of an idea of what the American Society of Composers, Authors and Publishers will do in 1949, when the present contract between them expires, that ASCAP itself is beginning to purse its lips and do a bit of whistling.

For the past few months, radio and BMI have been harping on the ASCAP situation as it relates to BMI and radio as of the moment and in the future (meaning 1949). They have discussed the problem with radio producers, brought it up at the National Assn. of Broadcasters' recent convention and at regional meetings. It's been talked out.

Meantime, ASCAP didn't let out a peep, except when John G. Paine, the society's gen. mgr., offered at a recent NAB regional meeting to meet with a committee of radio men and negotiate a new contract immediately and not wait until 1949. His offer was not taken up. ASCAP clammed up again.

Last week Paine sent a letter to all ASCAP division, regional and district managers, outlining the BMI situation as it now stands. He apparently sees in the constant harping on the ASCAP theme by radio people a desire to keep individual station owners constantly stirred up and ready to put up their dukes against the Society. But he hopes "that ASCAP may not be the unfortunate victim of the stirring."

Otherwise, Paine's letter says little of importance beyond explaining to the Society's field men the situation as it stands. He points out that while radio and BMI would like to know what ASCAP is going to do in 1949—so also would ASCAP. It has no idea of what will happen then, since between now and the date the radio contract expires it's anybody's guess as to what radio will be like. Developments in FM, television, facsimile broadcasting, etc., may put the entire question between the two industries in an entirely different light.

Al Roth, recently discharged from the Army, has joined the cocktail department of the Moe Gale agency. Pre-war he was with the WOR Artist Bureau.

THE TALK OF THE TOWN

GEORGE TOWNE

Currently

ANSLEY HOTEL

ATLANTA, GA.

Broadcasting Four Times Weekly

WOR-Mutual, Coast-to-Coast

CURRENTLY

PELHAM HEATH INN

NEW YORK

Mgt.: MUSIC CORP. OF AMERICA

Mercer Returns East; Plans Cool Summer

Hollywood, June 4.

Johnny Mercer, prez of Capitol Records, planed back to N. Y. last week after 10 days' visit to waxery here, during which time he cut four sides and guested on several network broadcasts. Mercer rapidly is making the east his headquarters after long sojourn here, and expects to remain in N. Y. during summer, his family already being installed there.

Singer-lyricist plans to duck performances during hot months, and has notified his agent, Ken Dolan, he wants no radio commitments till fall.

Band Review

ALVINO REY ORCH (21)
With JoAnn Ryan, Bob McReynolds, Robert Coluccio, Airliners
Hotel Astor Roof, N. Y.

If one wasn't certain that the railroad ban against the movement of circuses had been lifted two weeks ago, the whereabouts of the Ringling troupe would be easy to fathom for the next month or so. We'd say it was occupying the Astor Roof bandstand.

That's the way the new Alvino Rey outfit strikes you. Take one glance at the stand and the nearest exit is too far away. The Army is blowing at you. You take a second look and find that what frightened the first glance is a mere 10 brass, five sax, five rhythm, six singers without and another six within the band itself. Plus Rey's guitars (2).

Then the band goes into action. You hold on to your head to make sure it stays on while the six trumpets, four trombones, etc., blast away in beautiful, precise fashion. Next, you hold your sides howling at the antics produced by the very clever Bob McReynolds and assistants doing a great arrangement of the novelty, "Sioux City Sue," a piece of business that will knock theatre audiences for a loop. That's bolstered by a half-dozen or more equally strong items.

Seriously, though, this new Rey outfit is a fine band. Its only apparent fault is the 10 brass, which are needed about as much as the hole they try to bore in your head when you hear them. It has about everything else one could ask for in an orchestra bidding for big financial returns. And it does everything with spark and enthusiasm. Except Rey himself; half the time his kisser and demeanor remind you of a flag at half-mast.

Another fault, and one that should be corrected, is Rey's too-infrequent use of the trick guitar he invented himself. Connected to a throat mike on either Louise King (Rey), who plays harp in the band, or one of the musicians behind the bandstand, it is perhaps the best gimmick to occupy a place in a band. But Rey doesn't use it enough in the room and only to open and close his broadcasts. The obvious interest created every time he uses the instrument should indicate to him its value in his future.

As for vocalists, there are so many it's not easy to keep track of them all. JoAnn Ryan does femme solos. She sings well and looks better. Robert Coluccio knocks off ballads smartly as a soloist and also works as part of the Air-Liners quartet, for which Rey is seeking a new name. McReynolds, Chuck Peterson, et al., chip in the novelties.

This new Rey combo is a fine buy. *Wood.*

Jan Garber Coaches Daughter for Canary

Hollywood, June 4.

Janice Garber, daughter of vet bandleader Jan Garber, is prepping for imminent bow into professional chirping. Under label of Kitty Martin, she has started singing with father's orch, current there at Avodon ballroom, on weekend and holidays away from junior college she attends here.

Nearly 18, Miss Garber is being coached by Milton Samuels, of Coast office of Bregman, Vocco & Conn. When she appears in front of Garber crew, she doubles with regular chanteuse.

WALTER S. HEEBNER ASST. TO OBERSTEIN

Walter S. Heebner, who recently rejoined RCA-Victor after discharge from the Army, has been named assistant to Eli Oberstein, head of the company's artists and repertoire division. He will be stationed in Hollywood, but will work under Oberstein's supervision.

Heebner joined RCA in 1940 in Camden. Following his discharge after two years' service he worked in N.Y. as manager of the 23rd street studio.

Aquarium May Use Two New Bands Vice Topper

Aquarium Restaurant, N. Y., may use two new bands later this summer for one period in lieu of one top name. Negotiations are now going on to install the comparatively new outfit under Buddy Rich in the spot, along with the band soon to be built by Teddy Powell.

If the pair goes into the spot, it would follow the run of Count Basie. That would open pair on Aug. 22.

On the Upbeat

Columbia Records got out a disk by Modernaires vocal group consisting of songs they did while with Glenn Miller pre-war. All tunes are ones RCA-Victor has copies of by the Miller band with the same singers—"Elmer's Tune," "Moonlight Serenade" (vocal), "Don't Sit Under the Apple Tree," and "Chattanooga Choo-Choo" all packed onto one side, and "Jukebox Saturday Night" on reverse....Bill Rawak named sales manager of Musicraft Records:...Les Elgart band due into Frank Dailey's Meadowbrook, July 23.... Palomar ballroom, San Jose, nearing completion.... George Paxton band into Capitol theatre, N. Y., July 5.... Chubby Jackson out of Woody Herman band...Gil Franklin joined Frankie Carle band as vocalist....Jerry Colonna unit plays Totem Pole, Auburndale, Mass., June 14-16 ...Vaughn Monroe racked up a $7,300 gross at Hershey Park, Hershey, Pa., Saturday (1) night.

Jan Garber, current at Avodon ballroom, L. A., into Aragon, Ocean Park, Calif., Sept. 9 to Jan. 13. Art Kassel crew will follow Garber... Charlie Spivak dated into Palladium, Hollywood, six weeks Dec. 26... Garwood Van band, current at Ciro's, Hollywood, will play Aragon, Ocean Park, Calif., June 8-27... Tex Beneke crew, Glenn Miller, following September stand at Palladium, Hollywood, will play Mission Beach, San Diego, on consecutive weekends, Oct. 11-13 and 18-20 ...Ike Carpenter flew from N. Y. to Coast to replace Hollis Sulser as 88er in Bobby Sherwood orch... Jimmy Dorsey will debut a new ballroom at Edgewater Beach, San Francisco, with four-day stand, July 3 ...Dal Danford band will open June 18 at Trianon, San Diego, and span summer....Earle Spencer has formed a new band and put it into rehearsal in Hollywood...

Band bookings at Bill Green's, Pittsburgh, include Ted Weems, two weeks, June 14; Jan Garber for a fortnight, July 24 . . . Baron Elliott, staff maestro at WCAE, Pittsburgh, will spend station layoff this summer at O'Henry Ballroom, Chicago, where he's spotted for 10 weeks . . . Four Blazes at the Tropical Bar, Pitt., for four weeks . . . Gray Gordon Orchestra into Vogue Terrace, Pitt., for two weeks June 13, following Ina Ray Hutton . . Herb Conrad, pianist at Don Metz' Casino, Pitt., for last two-and-a-half years, has moved to new Sea Horse Bar a few doors away.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Johnny "Pineapple"*	Lexington (300; 75c-$1.50)	18	1,525	39,475
Jerry Wald*	New Yorker (400; $1-$1.50)	9	1,700	17,450
George Paxton	Pennsylvania (500; $1-$1.50)	2	1,825	3,675
Xavier Cugat	Waldorf (550; $2)	2	3,250	8,650
Buddy Morrow	Lincoln (275; $1-$1.50)	3	950	3,125
Joe Reichman	Roosevelt (400; $1-$1.50)	3	2,000	6,025
Alvino Rey	Astor (850; $1-$1.50)	2	3,600	7,350

* *Asterisks indicate a supporting floor show. New Yorker has ice show; Lexington, an Hawaiian floor show.*

Chicago

Sherman Hayes (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Up to neat 3,000.

Ernie Heckscher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Down, but still a healthy 2,500.

Stephen Kisley (Marine Room, Edgewater Beach hotel; 900; $3-$3.50 min.). Fancy show keeping gate at steady 5,500.

Buddy Rich (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Down to 5,000.

Ted Straeter (Empire Room, Palmer House; 590; $3-$3.50 min.). Climbing with 5,000.

Orrin Tucker (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Still doing big biz with 5,700.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Holiday crowds equalled nifty 3,800 covers.

Russ Morgan (Biltmore; 900; $1-$1.50). Climbing back to wartime levels—3,800 tabs.

Location Jobs, Not in Hotels

(Chicago)

Billy Bishop (Blackhawk; 500; $2-$2.50 min.). Up to 2,900 but still below par.

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Walls bulging as Danny Thomas toys with new Chez Paree record with 6,000.

Jimmy Dorsey (Rainbo; $1-$1.25). Ray Anthony closed Thursday (30), Dorsey in Friday (31) to up week to fair 8,600.

Eddy Howard (Aragon; 90c-$1.15). Down to 14,000 but still a tidy take.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Martha Raye, Estelle Sloan, et al., doing steady 4,200.

(Los Angeles)

Sammy Kaye (Palladium, B. Hollywood, 5th wk.). Heavy play over the holiday; big 28,000 admishes.

Jan Garber, Bobby Sherwood (Avodon, B, Los Angeles, 3d wk.). No beefs at 13,000 tickets.

Joe Sanders (Trianon, B, South Gate, 3d wk.). Took a shellacking from the various strikes to drop to 3,850.

Stan Myers (Slapsy Maxie's, N, Los Angeles, 8th wk.). Hit about 3,500 for final stanza before shuttering until July.

Eddy Oliver, Page Cavanaugh Trio (Trocadero, N, Hollywood, 3d wk.). Some good nights, some dull nights, but average 3,000.

Garwood Van (Ciro's, N, Hollywood, 8th wk.). Nitery picked up to 3,150 covers for final frame before month of darkness.

Benny Strong (Trianon; 90c-$1.15.) Going up but still off the pitch with 12,000.

MET OPERA SETS B.O. MARK IN MEMPHIS

Memphis, June 4.

Metropolitan Opera's recent two-night stand here, first such in 45 years, set new records for b.o. take in these parts. Some 11,776 persons saw "Carmen" and "Madame Butterfly" on succeeding nights with gross $57,859.

Previous gate high hereabouts was the sensational Billy Rose take with "Crazy Quilt" back in 1932, $26,000 in a single night. Chicago Civic Opera, last big-time troupe here, did $65,000 in three performances in 1930.

Ellison Exits Exclusive Disks After Tune Tiff

Hollywood, June 4.

Ben Ellison, general-manager and one of original organizers of Exclusive Records, pulled out of company over weekend after a tiff with Leon Rene, prez of plattery. Dispute occurred when Ellison gave his recent composition, "I Left My Heart In Mississippi" to Martin Block Music Co. for publication, whereas Rene thought item should have been issued by one of the two sheet-music publishing subsids of Exclusive.

Ellison had a contract with waxery which did not expire until end of this month, but he ankled after a mutual agreement. He claims that his contract specifically stated he could place any songs he authored anywhere he wanted, not necessarily with one of Rene's firms.

Ohio Liquor Board suspended night-club license of Tecumseh Club, Toledo, for 30 days, after it was night-club license of Tecumseh Club,

TOP HIT OF YESTERDAY GREAT POPULAR STANDARD TODAY

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Erskine Hawkins on Victor Records (20-1902A)

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—With More Coming!!

KANES MUSIC PUBLISHERS—1619 BROADWAY, N. Y.

Brazil Casino Ops in Move to Interior To Offset Metropolitan Gaming Bans

Brazil's casino operators, whose activity was blacked out weeks back by a govt. ban against gambling, are attempting to get around the official frown on the gaming tables by moving their operations far from metropolitan centers. It seems that the cause of the recent stand against dice, roulette, etc., was numerous complaints by churchmen that the tables were too convenient to the common man, who was losing his shirt and couldn't afford it.

Current plans via which operators hope to lift the ban, call for gambling activity to be transferred from metropolitan centers of Rio de Janiero, Sao Paulo, etc., to locations inaccessible to all but the wealthy. In this way, it's hoped that the churchmen will be mollified and the govt. will see its way clear to okaying resumption of green-felt activity.

If the operators succeed along these lines, they will, of course, resume the buying of U. S. and European talent. Since the clubs closed, last month, a lucrative source of revenue to acts, agencies, etc., has been cut off.

However, the plan to move gambling to remote localities is expected to draw bitter opposition from the Copacabana, Rio. Copa is the only casino which doesn't have a branch elsewhere. Rival Atlantico and Urca have such branches and they could easily make the switch. Urca owner, Joaquin Rolia, has the Casino de Icarahy, reached only by boat from Rio, while Alberto Bianchi, Atlantico op, owns the Casinos de Guaruja, Sao Paulo, Serra Negra and de Lyndoa. First would be closed under the plan, other two going into operation. They, too, are remote from large centers of population.

Brazil's largest Casino, the Quitandinha, at Petropolis, although not affiliated with any of the above, would be able to operate under the plan since it's located about 25 miles from Rio.

Sophie Tucker signed for the Lookout House, Covington, Ky., for two weeks July 10.

JEAN SABLON DICKERS WITH CIRO'S, MEX CITY

Deal is on the fire for Jean Sablon to play Ciro's, Mexico City, sometime in July. Ciro's, in the Hotel Reforma, run by A. C. Blumenthal, an American expatriate, has at various times used important name talent. If deal goes through, Sablon will clear around $3,000 weekly.

French singer, currently working in a Paris musical, will return to this continent via of South America, where he'll visit his mother, now living in Brazil, and then go back south to Ciro's. He's already dated for the Mount Royal hotel, Montreal, Aug. 19.

Chas. Trenet's Nitery Hit Booms Disk Sales, Reversing Usual Idea

Charles Trenet's click at the Embassy club, N. Y., reverses the current trend in record sales. In most cases, singers or bands click on p.a.'s only after making hit records, but Trenet disk retailings have boomed considerably since his laudable notices at the club.

Trenet's oldies and originals have been hitting boom sales since his importation to this country. One retail firm, Liberty Record shop, has taken four of Trenet's recordings and albumed them despite the fact that they were originally issued as single biscuits. They sell for $3.90 and go like hot cakes.

Boom of Trenet records is cueing another importation by Columbia Records. Carlo Butti, whose disks have had a large sale among Italian speaking groups, is slated to come to the U.S. under Columbia auspices for a concert.

Jackie Gleason signed for Bradford roof, Boston, starting June 20.

Pitt Terrace Folds Floor Shows for Summer Months

Pittsburgh, June 4.

William Penn hotel's Terrace Room, town's ace late spot, dropped floor shows for the summer over the week-end. Unlike past seasons, however, room will be kept open for dancing only three nights a week, Thursday to Saturday.

Dinner dancing will continue every night, but only until 9 p.m. early part of the week. Marty Gregor's band stays on.

Gypsy Rose Exits Chi in Huff After Frolics Coin Row

Chicago, June 4.

Objections of the management to her playing a club date here, for which she received $600, resulted in Gypsy Rose Lee storming out of the Frolics last week on the final night of her six-week engagement at the spot. Nitery, coincidentally, folded the same night, after four months of red ink operation.

American Guild of Variety Artists reps here were called in when Miss Lee pointed out that other acts on the bill had played outside dates and that she was therefore entitled to accept them also, especially in view of the fact that she had taken a cut of $1,000 a week during the dimout, working for $3,000 instead of the contracted $4,000 because of difficulties the spot was operating under.

At any rate, she settled for a $600 slice from her final week's pay—the amount received for the club date—because of a clause in her pact with the Frolics forbidding such dates, and took off for an engagement at the Band Box, Portland, Ore., leaving AGVA to handle any further negotiations.

Art Tatum, blind Negro pianist, has served notice on the William Morris agency that he's leaving the office when his current contract expires, June 16.

Cavallaro's Par Date Puts MCA In Middle of New Rift; Now It's Warners

WHITEMAN, WHITING TO CAPITOL THEATRE, N.Y.

Paul Whiteman's orchestra and Margaret Whiting have been signed to play the Capitol theatre, N. Y., starting around the beginning of August. Whiteman is playing a repeat date at the house; Miss Whiting is playing her first N.Y. vaude date here.

Miss Whiting comes up via her click on Capitol recordings. She rose to prominence with her disking of "It Might As Well Be Spring" and has been on the Philip Morris Johnny Desmond radio show.

Joe Hiller, Pitt Booker, Suggested Arbitrator Of AGVA-NCO Battles

Pittsburgh, June 4.

Matt Shelvey, head of AGVA, has suggested Joe Hiller, local booker, as arbitrator of any future differences between Pittsburgh Night Club Owners Guild and performer's Union here. Recent impasse over posting of cash band, which tossed floor shows out of Pittsburgh clubs for several week, ended when agents agreed to put up the dough for spots they service.

Hiller, it's understood, is agreeable to nitery men and he has stated his willingness to serve if called on. It was Hiller, incidentally, who first proposed that agents put up the security bond after owners had flatly turned down AGVA demands. At that time, however, cafe men weren't willing either to post it themselves or have anybody do it for them. It was the principle of the thing, they said.

Allen Jenkins and Ed Brophy are being teamed for vaude appearances.

Carmen Cavallaro's orchestra, which recently finished a run at the Strand theatre, N. Y., was sold by Music Corp. of America last week to the Paramount theatre, N. Y., thereby cementing newly-developed relations between MCA and the Par booking men and seemingly opening a rift between MCA and Harry Mayer, booker of Warner Bros. houses. Cavallaro goes into the Par some time between eight and 10 months following the Strand date, or between next December and February, 1947. He'll be drawing $12,500 weekly.

For a couple of years at least, there was bad blood between MCA and Paramount, caused by a succession of disputes at the time the Capitol theatre, N. Y., opened a stage-show policy and MCA began pulling its bands away from the Par and putting them into the Cap. Even this was predicated on prior uneven relations between the two. Since that time MCA had not booked a band into the N. Y. flagship of the chain or any of its key city theatres until recently. Initial break in the attitudes of both was the placing of Bob Chester's band in the N. Y. house behind comic Danny Kaye and the later booking of Dick Stabile to accompany Dinah Shore (they open next month).

Whether the moving of Cavallaro to the Par from the Strand is based on a dispute with WB or only method of healing the Par breach is uncertain. Despite its cause, Mayer is burning. MCA's theatre department, headed by Johnny Dugan, probably isn't forgetting, either, the fact that Par's booking division is currently buying talent for a lot more time than the two weeks (N. Y. and Earle, Phila.) WB is playing.

Peter Hayes' Balto Job

Peter Lind Hayes, current at the Copacabana, N. Y., has been rebooked for the Club Charles, Baltimore, at an indefinite date, for $2,000 weekly.

MIRIAM LaVELLE

NEWEST DANCING STAR

"She's the Best in Her Line"—Charlie Dawn, Chicago Herald-American

DOUBLING

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FOR THE RECORDS

OPENED
January, 1945, played 12 weeks BAL TABARIN, San Francisco.

OPENED
April, 1945, played 16 weeks CHEZ PAREE, Chicago.

OPENED
September, 1945, played 10 weeks COPACABANA, New York.

OPENED
November, 1945, CARNIVAL, New York, and HELD OVER. (INDEFINITELY)

Management: WILLIAM MORRIS AGENCY

Nitery Owners Put Cafes On Block While Market Is Hot; Fear Biz Dip

Attempts to sell top New York niteries have reached their highest point in years. Many owners are trying to unload holdings now that values are up sky-high and the tax bite, under capital gain rules, is restricted to 25%. Current dip in nitery grosses partly accounts for willingness of many operators to unload, but many regard recession as temporary.

Inspiration for the boom market in cafes has been the recent sales of the Riviera, Ft. Lee, N. J., to Bill Miller for a reported $750,000, and takeover of the Iceland, N. Y., from Mike Larsen at $160,000.

Since then many major club owners have been sending out feelers. Two spots have so far been put on the market openly. Lou Walters is asking $250,000 for his 50% share of the N. Y. Latin Quarter, and Dario, of rival La Martinique, is willing to unload his share for a similar sum.

One reason that some clubs aren't being peddled openly is the fear that solicitation would automatically lower the asking price. Consequently owners all prefer being approached. This was the modus operandi of the near-sale of La Martinique two weeks ago. Dario was approached by Frank Caspar through Frank Law, but price difference nixed that deal. Dario originally asked $250,000 then came down to $225,000, but Caspar's top price was $175,000.

Other than Caspar, not too many nitery buyers are appearing. Some out-of-town boite owners are reported attempting to get a foothold in N. Y., but are being held back because of inflated sale prices. Chicago syndicate is reported ready to step into the N. Y. picture as soon as business recedes, so that they would be in a more favorable bargaining position.

Nitery investment is still regarded as a good proposition inasmuch as many believe that the mass cafe trade is still an infant industry. It's the contention of many that when lower talent costs prevail, profitable operation can be achieved with average checks down to around $2.50. Currently the larger mass niteries run at a nice profit with checks averaging $4 per person.

Shepp's in Fold; 35G Tax Bill Due

Hollywood, June 4.

Billy Berg, operator of local nitery bearing his name, has decided not to reopen Shepp's Playhouse, downtown black-and-tannery, which he had an eye on. Reportedly, Berg pulled out of project because the now-shrouded site owes $35,000 in back taxes to Uncle Sam.

Meanwhile, Berg has on his hands two bands, CeePee Johnson combo and Joe Liggins' Honeydrippers, both for concurrent periods. He had pacted Johnson for a stretch at his Hollywood spot, and had Liggins inked for Shepp's. Contracts with both orchs have been deposited with Negro Musicians' Local 767, and unless Harold Oxley agency, which handles Liggins, gets another date to fill the void, matter will have to be adjusted by union. Liggins' pact is guarantee of six weeks with option for six more.

To clear his once-planned operation of Shepp's, Berg is understood to have plunked down $1,800 with Local 767, which had blacklisted Shepp's for failure to pay last musicians used in spot just before former operators bowed out.

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Phil Wrigley Has Big Plans for Catalina Is.

Chicago, June 4.

Longrange plan to subdivide Catalina Island, owned by Philip K. Wrigley, head of Wrigley Chewing Gum, is being whipped together by Wrigley. He is currently on the island arranging for rebuilding the St. Catherine hotel.

Plan calls for general renovation of all Catalina business sites, plane service, and highspeed boats to handle traffic from the mainland, plus a new sewage system, etc.

Moving of Cliff Johnson, longtime CBS-WBBM announcer, to Catalina to do 11 broadcasts a week is seen as first step in Wrigley's applying for a license to broadcast from the island and an attempt to promote a large-scale real estate venture to make Catalina a second Malibu Beach.

Lynn Lucas Joins MCA

Lynn Lucas, brother of bandleader Clyde Lucas, who until recently vocaled with the band, has given up singing chores for a post in Music Corp. of America's club date department. Lucas will be in charge of music contracting on MCA-booked banquet dates.

He succeeds Billy Sherr, who left MCA several weeks ago.

Panama Nitery Biz Off, No Tourists; Casanova Folds

Panama City, June 4.

Club Casanova, playing name American acts, under direction of Cowes family, was the first folderoo in Panama's current night club depresh. Lack of tourists and usually heavy spending soldiers and sailors is being felt over entire Isthmus, and most of the bistros, are yelling panic, despite the fact their take of the past five years ran into the millions.

Club Happyland is importing Oscar Moreno's Cuban Follies, all Cuban show, featuring Chino danseuse Lily May Wong. U. S. talent comes here at its own risk, American Guild of Variety Artists refusing protection since Panama spots won't sign AGVA minimum pacts and post salary bonds.

Youth Theatre Alumni Recitals Tip Source Of Vanguard, N.Y., Talent

Secret of where the Village Vanguard, N. Y., gets its supply of fresh talent is out now that alumni of the Youth Theatres, a semi-pro group which has banged around the borscht-belt and in minor legit offerings in N. Y., completed a series of recitals at the Barbizon-Plaza theatre, N. Y., Saturday (25).

Most of the cast read like a roster of past and present performers at the Village spot. Some members notably Betty Garrett, legit discovery in "Call Me Mister," and George Tyne, who appeared in "Walk in the Sun" (20th-Fox), have advanced considerably since they made their beginnings with this group.

As intimate legit effort, the group's revue, "Tidbits of 1946," was often refreshing and well-gaited, but much of its novelty had been expended by being previously seen at the aforementioned Vanguard.

The Youth Theatre has a politically liberal and socially conscious viewpoint which is all too evident in its comedy skits and songs.

Comedy was well taken care of by Phil Leeds, current at the Vanguard, Bernie West, last at Cafe Society Downtown, and Sherle Hartt, with Buddy Jaroslow emceeing the first half of the show. Their efforts came off pretty well, especially a skit on Rep. Rankin and a satire on the flood of psychiatric films now very much in vogue.

In the song department, Marais and Miranda, South African folk singers who recently gave a recital at Town Hall, N. Y., clicked with folk ballads, and Mordecai Bauman, in studied and cultured voice gave out with a trio of songs of modern Russian composers. Eddy Manson accomped by Marjorie Welles at the piano, highlighted the musical efforts with smart harmonica solos, and Iva Kitchell burlesqued modern and classical ballet in a laugh provoking manner. Lou Cooper provided piano accompaniment. *Jose.*

Bert Tucker, Soph's Son, Takes Over D.C. Cafe

Bert Tucker, son of Sophie Tucker, has been named manager and booker of the Duet restaurant, Washington. Spot was sold last week by Herb Sachs and names of new operators weren't divulged.

Sachs had been feuding with the American Guild of Variety Artists on the issue of posting salary bond. It's likely new management will make peace with the Guild, inasmuch as owners will seek name talent for the spot.

Tucker, prior to assuming management of the Duet, was with the William Morris agency cafe department, was assistant manager of the 400 Club, N. Y., and recently was stage manager of the Latin Quarter, Miami.

All Billy Rose Affairs Are Unusual, Even Horseshoe, N. Y., Lease Troubles

Billy Rose 's faced with one of the oddest situations a nitery owner ever had to contend with. It seems he had two separate leases on the site of his Diamond Horseshoe, N. Y., a long-termer covering the club itself and a month-to-month hold on space housing dressing rooms and offices. And the new owner of the Paramount hotel, in which the club is located, has cancelled Rose's grip on the dressing room and offices.

Fortunately, part of the office equipment and personnel was housed in the club proper. So, Rose has moved some of the former to his Ziegfeld theatre, which he owns, to make more room for the performers ousted from the dressing room space reclaimed by the hotel's owner, Jules Epstein. He also is dickering for floor space in brownstone houses across the street from the Horseshoe, into which he wants to move the remainder of the offices.

Situation is a result of difficulties with Epstein. Rose's lease on the club space itself is effective for approximately another three years, at $18,000 per, which is cheap in comparison to current real estate rates. Epstein would like to get Rose out or write a new lease, hence the heckling. Apparently, the strategy is proving successful. Rose is now in the throes of negotiating a new lease on the entire club and dressing room space. It will, when completed, immediately replace the old one.

That Rose is confident of working things out is apparent in the fact that he's planning a new show, to open around the end of July.

Ruth Barr to Open Miami Office to Rep. Agcys., Club

Ruth Barr, who recently gave up the agency business in New York, is opening a talent office in Miami Beach, Fla. She will rep N. Y. agencies in talent deals with Florida niteries.

While in N. Y. Miss Barr was exclusive booker for Lou Walters' Latin Quarter.

Race Track Near A.C. Perks Niteries

Atlantic City will get a big-league nitery with the opening of a Boardwalk room seating around 400. Cafe, still unnamed, will use names and will spend up to $6,500 weekly for talent. It will open around June 22.

The room is located on top of a Howard Johnson restaurant and will be operated by Jimmy Krillow. Frank Gravatt, former owner of the Steel Pier, who still has extensive realty holdings in the resort, is in on the deal on a percentage basis because of the lease.

Booking will be by Frank Elliott, who formerly booked the Steel Pier, and New York rep will be Joe Coopersmith of the Eddie Sherman office. Deals are already cooking for Sophie Tucker, Belle Baker and Jackie Miles, but inkings haven't been concluded.

Inspiration for the room undoubtedly comes from the opening of a race track 15 miles outside of A. C. They're banking upon large numbers of spenders coming in from Philadelphia and N. Y. for the bangtails.

Other Atlantic City hotels, because of proximity of the track, are also going in for additional entertainment. Traymore and Shelburne will install dance outfits in their dining rooms.

Epstein Handling Hope On One-Nighter Swing

Hollywood, June 4.

Bob Hope signed Louis Epstein to handle his nationwide tour of one-night stands, which has covered the Pacific coast to date and starts its eastward swing tomorrow (Wed.).

In addition to Hope, the troupe includes Skinnay Ennis and his band; Jerry Colonna, Olga San Juan, Jim and Mildred Mulcahy, Jack Papper, Nilssen Sisters, Eddie Rio, Bea Allen, Laura Corbielle, Mavis Murray, Valmere Barman, Virginia Doffy and Billy Burt and five Paramount starlets.

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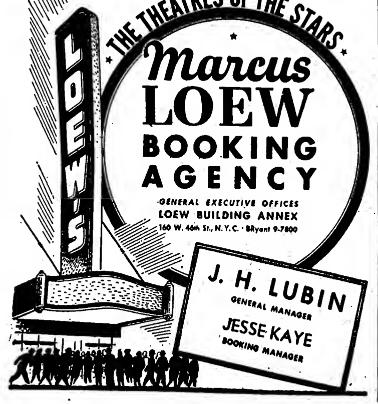

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USO '47 Schedule Indefinite; Operations Set to Diminish Latter Part of This Year

Partial curtailment for the latter part of 1946 and no absolute schedule at all for 1947 has USO-Camp Shows continuing operation on a limited basis until results of this year's fund drive can be estimated. Victory Circuit, which played to servicemen stationed in the U. S., has been discontinued effective June 1, leaving the Hospital Circuit and overseas units still in service.

Although Camp Shows is still servicing overseas bases, the number of entertainers on "foreign duty" has dropped to a little more than half of what it was during the peak of USO activities. For those GIs who aren't getting as much "live" entertainment as previously, films are taking up the slack. According to Major-General A. R. Bolling, Special Services theatre chief, troops in Europe are seeing twice as many flickers as they did a year ago, with pix now averaging 15 separate showings a month for each unit.

According to Camp Shows people, the number of entertainers currently in foreign areas is around 1,100, compared with wartime top of 1,800 overseas and 550 in this country. Units will work on a definite schedule until the end of this year, by which time routes will have been worked out in accordance with funds available. Big reason given for the comeuppance of films in USO's GI entertainment is replacement of 16m equipment by standard-gauge projectors. Over 40% of the Army units in Europe are now said to have 35m gear.

More Legits

Meanwhile, live entertainment still plays the biggest part in soldiers' entertainment and USO programs, with some 16 units touring the Pacific and 18 routed through Europe. In the latter theatre, more than a quarter million troops witnessed USO performances for the month of February. Legit attractions have proven fine draws with GI's, and are, to some extent, replacing the usual run of comic-variety programs.

Skedded for shipment to Europe, and in some instances on their way, are companies of "You Can't Take It With You," "Three-Cornered Moon," "The Bishop Misbehaves," "Whistling in the Dark," "Hellzapoppin," "Anything Goes" and "Diamond Horseshoe." Already there are "George Washington Slept Here," "Kempy," "Village Green," "Milky Way," "Pardon Me" and "Symphonettes." Second companies of "GWSH" and "Way" are skedded to move out soon. Total of 25 legit shows are due to shove off between now and October, in addition to some 50 variety revues, due by November.

On the other side of the world, units are doing their own island-hopping, under service auspices, doing one-nighters on coral lumps from Manila to Tokyo and back. Because of reconversion and return of transport facilities, the size of Pacific units has been cut from a maximum of 40 to one of 25, so that baggage and cast can be shipped in a single plane on the long hops. Rated tops, according to GI opinion in Japan, are Gilbert & Lee "Varleties," which has been touring the circuit for more than six months and is returning stateside; and the "Copocabana Revue." Latter group was shipped home before completion of its tour because of internal trouble with the cast.

The "Dear Ruth" company, minus Jan Speer and Cora Smith who refused to fly, has been playing Korea, while "Gingham Girl" has been playing the 2,800-seat Ernie Pyle theatre in Tokyo. "GG" has Charlotte Ordway in the title role, and has been on the ocean road for seven months.

More in the Pacific

Other shows, Pacifically speaking, are Tiny Bradshaw's orch, now returning; "Concert Favorites" in Korea; "Village Green," in Kyoto; Frederick Heuser, doing a sketch-artist single and returned; "Jack Cavanaugh Revue" on its way from Hawaii to Tokyo via the usual stops; "Grunts and Groans," wrestlers, now on their way back home; "Everybody Gets in the Act," touring from Manila; "Panama Hattie" in Kyoto; "Chocolate Soldier," in Okinawa; "Kind Lady," currently in transit; "Johnson's Jamboree" and "Apollo Revue," both in Kyoto; and "Drumboogie," now in Yokohama.

'ICE FOLLIES' BIG IN SEATTLE

Seattle, June 4.

Again the impresarios who promoted "Ice Follies" gathered in this burg's single attraction top dough of the year. Al Wilson and Frank Hixon had sell-out biz throughout for the "Follies" in the 18-day appearance (22 performances) at the Civic Auditorium. Gross was $240,000.

Last year it was also capacity, but the take is up this year as the show ran two days longer. City and federal taxes added up to 50 grand.

Vivian Blaine Gets 5G Per at Chi, Chi

Vivian Blaine, 20th-Fox player, will play the Chicago theatre, Chicago, for three weeks starting July 28, at $5,000 weekly. Price is regarded as a high sum for a filmster who hasn't reached the top bracket.

Dicker is also on for Miss Blaine to play the Roxy theatre, N. Y., in August.

Prior to hitting films, Miss Blaine was a band vocalist.

New Old-Timer Unit

Ed Lang, veteran vaude producer, is throwing his hat in producing ring again. He's lining up a group of old-timer vaude acts for a new unit, "Chatham Square Revue."

Unit, which will comprise cast of 11, is being routed into territories which have not had stage shows in years.

Saranac Lake

By HAPPY BENWAY

Saranac Lake, N. Y., June 4.

The holiday brought visitors galore to the actors colony with hotel rooms at a premium.

Whitey Mathews, stagehand, back at the Rogers for another rest period.

Joe Bolan, emcee-singer into the Durgan nitery, Lake Colby.

Ed Slagus and Edna Hagen back to the Rogers after a 10-day furlough to New York.

Sig Mealy, Tootie Emerson and Joe Kelleher flashing good clinic reports.

May Taft cheered up plenty by surprise visit from her hubby.

Ann Guffanti and her son, Richard, here visiting Albert Guffanti.

Jerry Oyler, who operates Riverside Inn Grill, has taken over the Alpine Tavern nitery and will install orch and floor show.

(Write to those who are ill.)

AGVA's Hub Director Shifted to Can. To Bolster Club Drive

Freddie Dale, director of the Boston branch of American Guild of Variety Artists, has been temporarily shifted to Montreal by Matt Shelvey, head of AGVA. He'll assist Anthony Nuccie, in charge of the Canadian branch of AGVA, in organizing niteries in that territory.

Nuccie has done a neat job of bringing Canadian acts into AGVA, and also a number of clubs in Montreal. But since AGVA drive is now to be widened to corral niteries in Quebec and other Dominion cities, it was figured Nuccie needed strong assistance in setting up basic agreements, minimum scales, classifying clubs, and arranging for salary bonds.

INDIANAPOLIS PUSHES MUNICIPAL AUD PLANS

Indianapolis, May 25.

Plans for a municipal auditorium here began to take definite shape at a meeting of city and county officials with civic leaders this week. Site, one block long and half block wide in downtown area, was offered for the purpose by the State Life Insurance Co., owners of the property, for $641,000, the exact cost to them when the land was purchased in 1926. It is used now as a parking lot.

Architects' plans presented at the meeting envisioned a building covering the entire property, with an auditorium seating 12,000 at one end, and a music hall seating approximately 3,000 at the other. Same stage would be available to both. Facilities also would include a smaller hall, with seating capacity of about 500. A 10-story tower in the center would provide office space, staff and rehearsal rooms.

Backers of the project propose to take advantage of a 1937 state law permitting creation of an auditorium in every county having population of 300,000 or more, to buy ground, construct and maintain a public building of the type proposed. City has been hot for a city aud for years, and project is on list of city planning commission.

Other plans here also include building of a new outdoor amphitheatre for summer opera at Garfield Park, already approved by Indianapolis Park Board.

Phil Brito goes to Glen Park Casino, Buffalo, June 10, then to Coast to make "Sweetheart of Sigma Chi" for Monogram.

Gov't Takes Over Frolics, Chi, For $30,000 Tax Lag

Chicago, June 4.

Frolics, shuttered Loop nitery, became the second Chi spot to be taken over by the Government in two months for cabaret tax deficiencies. Internal revenue agents took over the weekend after announcement by Nigel D. Campbell, tax collector, that taxes due the U. S. for the first five months of 1946 total $30,000.

Notice of auction of the club will be made when the T-men make a stock inventory, it being explained that owners Harry Mandel, Helen F. Krooth and Mabel Ohren have until the auction to pay up the delinquent taxes.

TITO GUIZAR NIXES WALDORF FOR 2D TIME

Tito Guizar, slated to play the Starlight roof of the Waldorf-Astoria hotel, N. Y., June 10, has cancelled out because of film commitments. It's the second date he has had to cancel at this spot.

Frakson and Dorothy Shay have been signed in Guizar's stead. Leighton Noble will be on the bandstand.

Seattle Saturated With Strippers and Sea Set

Seattle, May 28.

June will be Maritime Month in Seattle, but three local night spots seem to be making it "strip tease" month. Show Box reopens after refurbishing, with Gypsy Rose Lee; Rivoli will have Yvette, and the Oasis is using Faith Bacon.

HIMBER, RAYE & NALDI SET FOR N.J. RIVIERA

Dick Himber's band and Raye and Naldi have been signed for Bill Miller's Riviera, Ft. Lee, N. J., as support for headliner Ella Logan.

New layout opens June 20, succeeding the Ted Lewis orch and show. Noro Morales, who is cofeatured with Lewis at the Riviera, is expected to return, after that date, to Miller's N. Y. operation, the Embassy.

Sammy Walsh set for the Chez Ami, Buffalo, June 16.

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Earl Wilson, N. Y. Post, March 18th, '46: "Sarah Churchill congratulated the Copa's Larry Storch for impersonating her famous father."

—

The Billboard, March 16th, '46: "His mimicry is so good it's hard to believe that such names as Ronald Colman, Humphrey Bogart, Peter Lorre, Clark Gable, Ray Milland and lots of others are not on the floor. . . . He is almost a carbon copy of the originals. He held his audience spellbound. . . ."

—

Jimmy Starr, Evening Herald-Express, Hollywood, Jan. 10th, '46: "Larry Storch does impersonations of Cary Grant, Ronald Colman, Winston Churchill and many others better than most of the highly-touted performers."

Hobe, Variety: "Larry Storch . . . the showstopper. . . . Final imitation brought down the house and left no dry eyes opening night."

—

Eve. Bulletin, Phil., Apr. 20th., '45: "Fans gave Larry Storch noisy approval for his clever mimicry."

—

Hollywood Reporter: "Larry Storch's talents drew spontaneous applause long before he finished his act—the same crowd really went for his mimicking."

—

Louis Sobol, N. Y. Journal-American, Mar. 18th, '46: Another visit to the Copacabana where a youngster named Larry Storch delivers amazing voice impersonations of various gentry, ranging from Peter Lorre to Winston Churchill."

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Night Club Reviews

Versailles, N. Y.

Evelyn Knight, Norman Ruvell, Emile Petti Orch, Panchito's Rhumba Band; min. $2.50; Saturdays, $3.50.

After years of big shows and a famed line of girls, Nick Prounis and Arnold Rossfield have been veering recently to the other extreme. Current lineup consists of nothing but two warblers, Evelyn Knight and Norman Ruvell. "Nothing but," however, can hardly be applied to a show which includes Miss Knight. This is her debut in a big, formal room and, to phrase it conservatively, she's a smash.

Opening-night trade that had not caught Miss Knight during her long stay at the Blue Angel, N. Y., her only previous Manhattan nitery engagement, were open-mouthed in wonder that they had not seen her before in one of the bigger and more important spots. She deservedly was hauled back for repeat after repeat on her extensive repertoire of songs. She's a naturally intime type chirper, but the Versailles is nevertheless just right for her as far as size of the room goes.

Femme is a well-proportioned and beguiling blonde with sweet pipes and a great rhythmic sense. But, above all, she's a saleswoman. She uses a hand mike and winds her way around the ringsiders or sits on the piano. In either case, she uses her eyes and an attractive smile to top advantage for putting across her crooning style. She's not only listenable, but particularly amusing in singing such ballads as "Embracable You" and "You Leave Me Breathless" to little baldheaded ringsiders, who are shortly perspiring under the glare of the spotlights and the warmth and feeling Miss Knight bestows via the tunes.

She's currently being heard, incidentally, on the Lanny Ross radio show and has been a regular on a number of other national commercials.

In the tee-off spot is Ruvell, who comes to the Versailles as the result of a sort of GI amateur night for pros staged by the management several weeks ago. Contest is a gimmick to give professionals, back from the wars, a chance to showcase themselves. Ruvell is the initial winner, with Earl Lippy, who was a Radio City Music Hall, N. Y., regular several years ago, in for the second week. Lads get $100 for the session, in addition to the publicity and chance to be seen.

Ruvell is a tall, good-looking lad, with a pleasing manner and floor personality. He has a croony style, not very well developed and a somewhat lack of sweetness in his voice, but should come along okay where demands of the music are not too stringent.

Emile Petti, who heads the band, does a nifty job in backing up the songsters on the piano and with his musical aggregation, which also provides dance tunes. Petti likewise, is mighty handy at m.c.ing. He's spelled on the stand by Panchito's Rhumba outfit. *Herb.*

Marine Room, Chi
(EDGEWATER BEACH HOTEL)

Chicago, May 29.

Jayne DiGatano with Adam, LeBrac & Bernice, Line (10) with Song Stylists (4) & Preston Lambert; Stephen Kisley Orch (14) with Jean Campbell; $3-$3.50 min.

This second edition of the Marine Room's "Blossom Festival" features Jayne DiGatano with Adam, which should be enough said as to the success of the show.

Gliding over the spacious floor, Miss DiGatano, with some expert assistance from Adam, proves that she is one of the most natural and graceful dancers in the business today. Making every movement look simple and effortless, the team draws long applause with "Begin the Beguine" and "Great Day."

LeBrac and Bernice, unicyclists, have the customers sitting on the edge of their chairs while they go through some dare-devil stunts 20 feet off the ground. Besides racing madly over the floor on the unicycle, LeBrac performs juggling acts in the air that would be difficult for the average performer with his two feet on the floor. Bernice heckles him throughout the act and joins him on the contraption for a final number.

As usual the Dorothy Hild dancers perform well, displaying good direction with "Fantasie in Feathers," "Spring Moods," and "Flamingo," in each case appearing in attractive costumes. The Song Stylists and Preston Lambert provide good vocal backing for the three numbers.

Stephen Kisley's orch, a holdover from the previous show, backs the revue in good style and provides smooth dance music that at times is lost in the huge room. *Foos.*

Ramona, Las Vegas
(HOTEL LAST FRONTIER)

Las Vegas, May 29.

Jimmy Wakely & Sadule Pals (Arthur Smith, Art West, Jesse Ashlock, Jack Rivers, Pete Martin, Jimmy Walker); Nick Stuart Orch, Guy Landis & Phil Gard; no min.

This class spot is living up to its name and decor, with singing cowboys, Jimmy Wakely and his Saddle Pals, topping the show.

Wakely and crew have built up a rep in their field, having worked in western films as well as having built up a good following via radio, recordings and personal appearances. But in its present showing, group could stand more color and, since they carry the entire show, stronger material should be used. One or two of the individual performers (including Wakely) are capable of a lot more than they're doing.

Opener, "Sioux City Sue," is a good choice, being fast and in the scheme of things to come, and is followed by "Sweet Bunch of Daisies."

Jimmy Walker follows with vocal on "Should Have Read That Detour Sign" to neat returns.

Pete Martin is next, with a guitar soloing of "Coquette," which leads the way for the full outfit to go into "The Navajo Trail"—it's taken slow and easy, and heavy on the sagebrush schmalz; and the customers like it that way.

Featured spot has Arthur Smith, fiddler, who livens things up with "Turkey in the Straw" and "Listen to the Mocking Bird." Off to a good applause.

Wakely steps out for a chorus of "Tumbling Tumbleweeds," and show closes with a snappy hoe-down.

It's short, and while entertaining, leaves the audience wanting and expecting more. A couple of outside acts are needed to round it out, especially considering the usual caliber shows this luxury hotel puts on. However, that is not Wakely's fault, although it would help matters if he would keep his boys on longer and give them more to do.

Nick Stuart orch is on hand for the dancing. Stuart is a pleasant guy on the stand, and his crew does its job well.

Intermissions are filled by Guy Landis and Phil Gard, an accordion-bass combo.

Copacabana, N. Y.
(FOLLOWUP)

Lineal descent from a distinguished theatrical family can partially explain Peter Lind Hayes' click at Monte Proser's nitery. But Hayes has plenty ability that he's acquired on his own. In his teens he played the Paramount theatre, N. Y., and was already on his way to hitting name proportions when he went into the Army where he was one of the mainstays in the AAF show, "Winged Victory."

His bow at the Copa reveals him to be a more mature performer with a shrewd knack of humor based upon characterization. His Punchy Callahan, a picturization of an old-time pug, can be a thorough-provoking bit. It's humor hinges on the conception of the subject with little gag material thrown in. The one bit of hoke flag waving is forgivable in this piece as a means for a strong ending, but this one extraneous note isn't sufficient to detract from the overall effectiveness of this routine.

His opening travelog number gives him an excuse to display his vocal versatility in a manner reminiscent of Danny Kaye. He does a few dialect songs for heavy returns and as an afterpiece runs the course of some familiar impressions of film people. His acceptance here indicates that he can become a Copa regular as long as he cares to return here.

Desi Arnaz, however, still must be relied upon to pull in the major portion of the business, and staunch support continues from Raul and Eva Reyes, Julie Wilson, Bob Johnston, Lynn Barrett, Joey Gilbert and the Copa Sirens. *Jose.*

Biltmore Bowl, L. A.

Los Angeles, May 29.

Russ Morgan Orch (22), Ben Yost White Guards (6), St. Claire & Vilova, Tommy Trent, Lindsay, La Verne & Betty; cover $1-$1.50.

Russ Morgan has moved in on the Biltmore for what looks like an institutional stand. "Music in the Morgan Manner," plus the Morgan manner itself, is what appeals to the family carriage trade at the Bowl. Old tunes and new tunes mixed into nifty medleys with plenty of emphasis on rhythm and salable schmaltz is a natural for the Bowl patrons who like sweet dance music. Morgan's emceeing, with the right touch of ribbing, goes a long way to making him a solid commodity for hotel fans and especially so here.

Joe Faber has assembled a showmanly package of entertainment that gives enough variety and is short enough to please, without boring. Ben Yost's White Guards, vocal group, star in the show and have to beg off after many well-deserved encores. Group goes from opera to musical comedy with smash showmanship. St. Claire and Vilova, a ballroom terp team, warm up as they go, putting new life into standard turns around the floor via smart stepping and intricate lifts.

Tommy Trent, puppeteer, brings out Punch & Judy to the delight of youngsters as well as old folk. Trent gives his dolls some fresh dialog that smacks more of the nitery than the nursery, but the Crocodile triumphs in the end over the upstart Punch. Lindsay, La Verne & Betty have been around town for some time with their acrobatic dancing but the customers never seem to tire of the endless cartwheels and muscle stretching. *Huts.*

Plantation Room, N. Y.
(DIXIE HOTEL)

Larry Funk's Orch (8) with Girl Friday, Lou Seiler, Jordan & Parvis; $2 min.

Officially the Plantation room has suspended the corn-band policy in favor of the orthodox musicrew and small floorshow type of proceedings. However, the net effect is still the same. Zanyisms previously undertaken by the band are assumed by the performers hired for the purpose, and the predominantly tourist and hen-party patronage from the provinces take to this type show with intense avidity. Consequently policy change is seen as no departure in either presentation or audience reception.

Chief comedy item here is Lou Seiler, who's been around as part of the Seiler Bros. and lately as a single where he worked, among other spots, the Glass Hat of the Belmont Plaza hotel. He's topnotch with the predominantly unaccompanied femme trade, where his unsophisticated and homey humor hit with telling effect. He shows some good bits in the maize vein, such as his takeoff on the "Lost Weekend" and satire on Hildegarde.

Comedy is also a vital part of Jordan and Parvis, ballroomers, although they aren't banking on it as the main portion of their routines. They have the knack of putting zany licks into their turn, which makes for pleasant reception here.

Larry Funk's band has a danceable and smooth beat with an instrumentation of four rhythm, three sax and a trumpet. Funk, shades of Sleepy Hall, plays an electrified banjo, which he keeps in a muted state so that its function is like that of a guitar. He's a capable showbacker and also keeps the floor amply occupied. Femme chirper, billed as Our Girl Friday, is fairish on the vocals. Marvelle Myler, songs and piano, does the lulls. *Jose.*

Colosimo's, Chi

Chicago, May 29.

Ada Leonard Orch (16), Johnny Knapp, Virginia Walter, De Icers (6), Mel Cole Orch (6); $2.50-$3.50 min.

Irv Benjamin, taking over this nitery that was tops in the Windy City during the "bang-bang" days of the 20's, has spent $30,000 for redecorations and grade A talent and comes up with one of the most terrific shows to hit town in a long time. The once drab spot is now gay in new colorful dress but retains the old intimate atmosphere that made it famous during Chi's more robust days.

Heading the show is the expertly produced ice revue, "Fantasy on Real Ice" plus an old Chi favorite Ada Leonard, returning for her first cafe engagement with her own fem orch. Staged by Truly McGee, the revue features one of the shapeliest lines in town.

Handicapped by a small floor, cast nevertheless doesn't let the lack of room bother them in the least. Decked in beautiful costumes, line opens with a snappy "Mademoiselle From Armentieres" and is followed by Bruce Sheffer doing a solo to Gershwin's "American in Paris." Virginia Walter, star of the show, delighted the usually blase first-night aud with her grace in "Won't You Buy My Violet." Peggy Fahy adds a comedy touch with a clever number, "Everything Stops for Tea."

Johnny Knapp m.c.'s the show and gives it strong vocal backing, piping most of the numbers that the skaters do. Sporting a pleasing personality and a voice remindful of Morton Downey, Knapp displays the talent that prompted Irving Berlin to choose him for one of the leads in "This Is the Army."

Besides doing a bang-up job of backing the ice revue, Ada Leonard and her girls receive a good share of the aud applause with their fine musical interpretations. One of the better fem orchs heard in these parts, the girls pleased with solid arrangements of "Russian Lullaby" and "Annie Laurie" followed by Miss Leonard chirping "Three Long Years" and "St. James Infirmary."

Mel Cole and his band do a good job of providing dance music while the girls take a breather, and Colosimo's "continuous" entertainment policy is featured in the gentlemen's lounge where a trio provides appropriate tunes for the stags. *Foos.*

El Morocco, Mont'l

Montreal, June 4.

Paul Gray, Jerry & Turk, Leslie & Carroll, Milray Line (6), Hal Hartley Orch (13); $1.50 min.

Current parlay at El Morocco is jamming them in like never before. It's a mad mixup from start to finish, but the result has the audience screaming for more.

To begin with there's Paul Gray, who handles the m.c. spot. Gray is a dignified looking gent with a bald pate of which he's not the least bit self-conscious. He's a sock storyteller with a riotous laugh that breaks in at the punchline to set the payees into gales of laughter. Besides that he's got a hefty pair of pipes that he uses to good advantage in some takeoffs (Inkspots, Eddy & Macdonald, Ronald Colman).

Leslie & Caroll make a pleasant singing duo that gets solid mitting in commercial items like Gay Nineties and Cohan medleys, as well as "Sweethearts" from "Maytime."

Eccentric terpers Jerry & Turk really bring the howls in some slapstick jivery with Jerry seguing into throwing lines at the audience for some good yocks. As finale Gray and Carroll come back to join Jerry & Turk in an opera takeoff. It's all boff entertainment except for the comedy slipping a little too low at times.

This is one of best shows seen here in a long time.

Hal Hartley's band does a fine showcutting job. Line is good-looking but routines still could be perked up. Biz booming. *Laza.*

Normandie Roof, Mont'l
(FOLLOWUP)

Montreal, June 4.

There's a general letdown in current Normandie Roof (Mount Royal hotel) bill, with all the acts trying hard but it just not adding up to the entertainment the room had been getting. It's hard to figure out why MCA, which books the room, sent up four acts which in toto don't measure up. Jay Martin, tenor with a good set of pipes, does the best of the acts. He had to beg off after some smooth delivery of "Oh, What It Seems to Me" and the inevitable "Chasing Rainbows."

Remainder of show includes the Rossi Sisters, a tapster duo in the teeoff slot; Maximillian, with some solid pianistics offering three jive items and a slower piece; and Don Cummings, who's billed as comic. Cummings does a little rope tricking and then segues into the radio announcer who mixes up the product gags. Much of his stuff is too rough for this room. However, Cummings knows how to sell a punchline and with some material switching should be able to register well in many spots. Maximillian's act needs dressing up. *Laza.*

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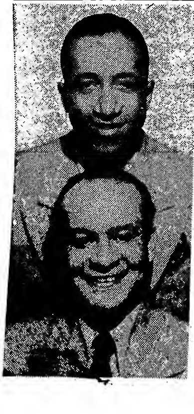

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CURRENTLY
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DANTON WALKER says: "If you were sentimental about Joe Jackson, famed vaudeville clown, you can see his same get-up on Joe Jackson, Jr., now in Radio City Music Hall revue."

Management LAWRENCE GOLDEN, INC.

Variety Bills

WEEK OF JUNE 5

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (6)
Ritz Bros
Buddy Morraw Orc
Miriam Lavelle
Gracie Barrie
The Maxellos
State (6)
Doc Marcus
The Virginians
Pat Rooney
Gene Baylos
Les Elgart Orc
WASHINGTON
Capital (6)
Bobby Whaling
Vic Perry
Larry Stevens
Sylvia Manon
Denee & Valey

Paramount

NEW YORK CITY
Paramount (5)
Glen Gray Orc
Jordan Tympany 5
Larry Storch
4 Evans
Manhattan Dcbs
Eugenie Baird
CHICAGO
Chicago (6)
Bellin & Ice Show
Jack Owen
Jansleys
Chris Crass
Regal (7)
Lionel Hampton Bd
Red & Curley
Rimmer Sis
MIAMI
Olympia (5)
Shooting Mansfields
Phyllis Willis
Harry Rase
The Keminys
Tammy Dix

RKO

BOSTON
Boston (6)
Lightning 3
Val Setz
Artie Dunn
Kay Ballard
Eileen Carlisle
DAYTON
Colonial (6)
Charlie Spivak Orc

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Berry Bros
Merry Macs
COLUMBUS
Palace (10-12)
Spike Jones Orc
Dorese Midgley
Helen Greco
Martin Bros
Dick Buckley
SAN FRANCISCO
Golden Gate (5)
Ciro Rimac Orc
Miguelita Valdes
Johnny Morgan
Valentine & Evelyn

Warner

NEW YORK CITY
Strand (7)
Tommy Tucker Orc
Steve Evans
3 Ross Sis
The Chords
UTICA
Stanley (11-13)
Erskine Hawkins O
Charlateers

Independent

NEW YORK CITY
Music Hall (6)
Betlina Dearborn
Charles Lasky
Lucille Cummings
Ed Reichert
Joe Jackson Jr
Rockettes
Glee Club
Corps de Ballet
Roxy (7)
Count Basie Orc
Ray Sax
Peters Sis
Gene Sheldan
Flatbush (8-9)
Ralph English
Kelvin & Lynn
Clifford & Marian
3 Welles
CHICAGO
Oriental (6)
Connee Boswell
Jackie Green
LeRoy Bros
The Albins
HARTFORD
State (7-9)
Tex Ritter
Pals of the Prairie
Phil Marks
Jae Allison

America's Leading
Independent Agent
EDDIE SMITH
1501 Broadway, New York

Tom O'Neal
The Marcos
Dawn Bros
Al & Jean Johnston
Jamaica (6-9)
Moke & Doke
Ziggy Lane
3 Radio Ramblers
Estelle Carol
P McWilliams Co.
(6-7)
John Fredericks
Bromley & Barrett
Gloria Davis
Hal Menken
AKRON
Palace (6-9)
Spike Jones Orc
ALTANTIC CITY
Steel Pier (6-8)
June Lorraine
3 Arnauts
3 Mandells
(one to fill)
BALTIMORE
Hippodrome (9)
3 Kings
Mark Triplets
Leo Trent
Low Hite & Stanl'y
State (6-8)
Royal Whirlwinds
Ted Martin
Fielder & Harriet
Latasha & Laur'ce
(9-12)
George Lyons
Morey & Eaton
Roland Marcelli Co
(one to fill)
CAMDEN
Towers (7-9)
P & B Martin
Minevitch Rascals
Johnny
HOLYOKE
Valley Arena (9)
Bob Chester Orc
Crackerjacks
Miller & Gens
KANSAS CITY
Tower (7)
2 Littlejohns
Jack Marrison
Glenn Larson
Frances Urban
NEW BEDFORD
Ballas Sq (6-8)
Milton Blakely
Alan Reno
Lane & Small
Kay & Carroll
Marris & Ryan
PAWTUCKET
Capitol (9)
Don & Phil King
Helene & Howard
Milton Blakely
J & F Hayden
Ray Riggs
PHILADELPHIA
Carman (6)
Terri La Franconi
Mage & Karr
Harold Boyd Co
George Freems
PROVIDENCE
Metrop'l'n (7-9)
House of Horrors
ROCKFORD
Palace (7)
Paul Walker Orc
Allan Kane
Christine Forsythe
Spiller's Seals
Frank Radcliffe
Caco, Stevo & Eddy
SPRINGFIELD
Court Sq (6-9)
3 Reeds
Don Ricardo Co
Van Kirk
Yvonne Moray
The Gibsons
Ballard & Rae
WILLOW GROVE
Park (9 only)
Royal Whirlwinds
Ted Martin
Fielder & Harriet
Latasha & Laur'ce
(one to fill)
WOONSOCKET
New Park (9)
Keith Clark
Lane & Small
Joan Brooks
Kay & Karroll
Morris & Ryan

Cabaret Bills

NEW YORK CITY

Aquarium
Les Brown Orc
Rex Stewart Orc
Blue Angel
Robert Maxwell
Ellis Larkin 3
Eddie Mayehoff
James Capps
Cafe Society (Downtown)
Josh White
Sarah Vaughn
Cliff Jackson
Pete Johnson
J C Heard Orc
Cafe Society (Uptown)
Pat Flowers
Beatrice Kraft
Vicente Gomez
Edmund Hall Orc
Carnival
Milton Berle
Hop, Skip, Jump
Elly Ardelty
Stan Fisher
Marion Colby
Ben Yost Singers
Peggy Norman
Paul Sparr Orc
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Xavier Cugat Orc
Mischa Borr Orc
Iceland
Alan King
Una Cooper
Eileen Deneen
5 Kings
4 Whirlwinds
Lou Martin Orc
Kelly's Stables
Earl Warren Orc
Vicki Zimmer
Stella Brooks
La Conga
Diosa Costello
Marianne
Del Casino
Pupi Campo Orc
La Martinique
Ben Blue
Lesey & Moore
Roger Dannes
Dixie Roberts
Walter John
Miriam Gwinn
Miriam LaVelle
Club 18
Jerry Bergen
Floria Vestoff
Candi Cortez
Roy Sedley
Flora Drake
G Andrews Orc
Copacabana
Desi Arnaz Orc
Julia Wilson
Bob Johnston
Joey Gilbert
Lynne Barrett
Ernie Holst Bd
Raul & Eva Reyes
Peter Lind Hayes
Diamond Horseshoe
Joe E Howard
Lionel Kaye
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Jacqueline Hurley
Michael Edward
Bill Acorn
Emma Francis
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Reid Orc
400 Restaurant
Benny Goodman O
G'wich Village Inn
Jan Merrill
Ann Paige
Carrie Finnell
B S Pully
H S Gump
Russ Carlyle Orc
Havana-Madrid
Nestor Chayres
Virginia McGraw
Don Casanova
Harris-Claire-Shannon
Hotel Ambassador
Louis Bolancourt O
Julce Danile Orc
Hotel Astor
Alvino Rey Orc
Hotel Belmont Plaza
Claira Reese
Jesan Isner
Francis Malono
Bob Russell
Kathryn Duffy Dcrs
Eddie Stone Orc
Hotel Biltmore
Dick Stabile Orc
Lathrop & Lee
Ralph Font Orc
Hotel Commodore
Hal McIntyre Orc
Hotel Dixie
Larry Funk Orc
Lou Seller
Jordan & Parvis
Hotel Edison
Blue Barron Orc
Essex House
Pancho Orc
Hotel Lexington
Mami Kai
Tapu Kaua
Tallma
Malle
Mokihena
J Pineapple Orc
Hotel New Yorker
Jerry Wald Orc
Hotel Pennsylvania
Gen Paxton Orc
Hotel Pierre
Myrus
Consuela & Artini
Las Panchos
Stanley Melba Orc
Hotel Plaza
Hildegarde
Mark Monte Orc
Hotel Roosevelt
Joe Reichman Orc
Hotel St. Regis
Joe Candullo Orc
Sacasas Orc
Latin Quarter
Jackie Miles
Radio Aces
Penny Edwards
3 Rays
Don Saxon
Esquires
Marty Beck Orc
Buddy Harlowe Orc
Leon & Eddie's
Eddie Davis
Sonny King
Tony Kardyra
Christine Johnson
Howells
Jo Ann Summers
Madison Cafe
Jack Kerr
Carl Harte
Patricia Bright
Sonny Kendis Orc
Monte Carlo
Dick Gasparre O
Roberto
Siboney
Old Roumanian
Leslie Bros
Marcella & Nich'l's
Olga Orlova
Adrienne Parker
Joe La Porte Orc
Riviera
Ted Lewis Orc
Nora Morales Orc
Ruban Bleu
Mervyn Nelson
Paul Villard
Gina Janss
Wally Blacker
Muriel Gaines
Cedric Wallace Trio
Russ Kretchma
Blanka
Basil Fomeen
N Alexandroff
Sarl Garbt
Mischa Uzdanoff
Irene Feadorá
Dara Birse
Karavaeff
Spivy's Roof
Spivy
Daphne Hellman
Stork Club
Morales Orc
Versailles
Evelyn Knight
Emil Petti Orc
Village Barn
Billy Kelly
Carlands
Alicia Wallace
Page Morton
Bert Stone
Patsy Lane
Jimmy Nola
Tex Fletcher
Village Vanguard
Eddy Manson
Eleanor Bowers
Don Fry
Marnia & Miranda
Hank Duncan Trio
Wivel
Bob Lee
Gertrude Hild
Jean Ainslie
Francisca
Bruce Norman
Vivian Nickalson
D'Rivero & Belm'te
Zanzibar
Rochester
King Cole 3
Tip, Tap & Toe
Maria Ellington
Maurice Rocco
Howell & Bowser
Pee Wee Marquette
Claude Hopkins Orc
Ted McRae Orc
Zimmerman's
Gene Kardos Orc
W & J Brown
Wayne Thompson
Adrienne Parker
Gela Zsigo

CHICAGO

Blackhawk
Billy Bishop Orc
Alice Munn
Jackie Fields
Nick & Vickie
Chez Paree
Danny Thomas
Maurice & Maryea
Phyllis Claire
Marion Francis
Adorables (12)
Lucio Garcia Orc
Gay Claridge Orc
Colosimo's
Ada Leonard Orc
Virginia Walters
Johnny Knapp
Mel Cole
Frolics
Gypsy Rose Lee
The Albins
Cover Girls (4)
Estrellitas (5)
Henri Lishon Orc
Hotel Bismarck
Duke Art & Junior
Sherman Hayes Or
Enrica & Novello
Bill Burke
Dell Welcome
Mari Glaria
Eddie Fens Orc
Hotel Blackstone
The Hartmans
E Heckscher Orc
H Edgewater Bch
Stephen Kieley Orc
LeBrac & Bernice
DiGatano & Adam
Preston Lambert
4 Song Styles
Hotel LaSalle
Gene Newcomb
Al Chamberlain
Georges & Jo Ann
F ZaBach Orc
Hotel Sherman
T-A-D Hoffman
Jack Lane
College Inn Models
Carl Marx
P Frank & Janyce
Buddy Rich Orc
Hotel Stevens
Arleen Lindstram
Cavsey & Ayres
Joff Lans
The Sbyrettas
Arlene Lindstorm
Boulevardears
Capsey & Ayers
Orrin Tucker Orc
Latin Quarter
Martha Raye
Three Rackets
Estelle Sloan
Martin Kent
B Yost Cavaliers
L Q Lovelles
Buddy Shaw Orc
Palmer House
Ted Straeter Orc
Gil Lamb
Bob Caffey
Nip Nelson
Stuart Morgan (2)
Merriell Abbott D
Rio Cabana
Jan Murray
The Bernards
Manor & Mignon
The Lovelles (10)
Vine Gardens
Jessie Rosella
Kon Walker
Bobby Sargent
Young & Lucky
June Hart
Doreen Winters

BIRTHS

Mr. and Mrs. Pat O'Brien, daughter, Santa Monica, Cal., June 3. Father is screen actor.

Mr. and Mrs. Kay Kyser, daughter, Hollywood, June 3. Father is orchestra leader. Mother is Georgia Carroll, vocalist-actress.

Mr. and Mrs. Albert J. Cohen, daughter, Hollywood, May 28. Father is a film producer.

Mr. and Mrs. James Chauncey, son, Hollywood, May 28. Father is a publicist at Warners.

Mr. and Mrs. James M. Griffith, daughter, Ada, Oklahoma, last week. Father is gen. mgr. of station KADA in that city.

Mr. and Mrs. Lou Ross, son, Pittsburgh, May 28. Father's one of the owners of Hollywood Show Bar; mother is Flo Blaine, former head hostess there.

Mr. and Mrs. Ralph Terranova, son, Pittsburgh, May 25. Mother's the daughter of Pat Caramela, who owns Oasis in Pitt.

Mr. and Mrs. Thomas Ahearne, son, Hollywood, May 10. Mother's Maxine Garrison, Pittsburgh Press Hollywood correspondent.

Mr. and Mrs. Leonard Beler, son, New Brunswick, N. J., May 29. Father is a member of Columbia's pressbook department.

Mr. and Mrs. Robert Knittel, daughter, New York, June 2. Mother is Luise Rainer, film star.

Mr. and Mrs. Winston Wade, son, Hollywood, May 30. Mother is the former Nedra Stafford, chief of Actors Equity office in Los Angeles.

Mr. and Mrs. Martin Ryerson, daughter, New York, May 20. Father is radio scripter on "Grand Central Station" and other air shows.

Mr. and Mrs. Jan Bart, son, New York, June 2. Father is radio and nitery singer.

Mr. and Mrs. George Preston Turner, Jr., son, New York, May 11. Father is a director for Pathe News.

Mr. and Mrs. James Flavin, son, Hollywood, June 1. Parents are film players.

Mr. and Mrs. Dick Moreans, daughter, Los Angeles, June 2. Father is film publicist.

Mr. and Mrs. Eddie Ettinger, daughter, Hollywood, June 1. Father is film p.a.

Roy Acuff

Continued from page 1

ject until Saturday when H. E. McLean, of Cookeville, Tenn., walked into Nashville headquarters of the Republican state executive committee with a properly prepared petition qualifying Acuff for GOP campaign. Republican chairman, W. I. Davis, said Acuff is in the race officially now, unless he withdraws.

Acuff is on tour and was not available for comment, but McLean declared the rustic minstrel had promised to accept the Republican nomination and make campaign if he should win it.

Corn country crooner's tremendous personal following had politics in a dither at thought of his running two years ago, just on the heels of Jimmie Davis' victory in Louisiana. Acuff's father was a General Sessions court judge in Knoxville. Singer is under contract to WSM, Nashville, and Republic Pictures in Hollywood.

Songs Pay Off La. Gov.

Hollywood, June 4.

Gov Jimmie Davis, of Louisiana, Southern Music Co.'s most prolific cleffer of hillbilly tunes, has knocked down approximately $34,000 in royalties in ~ last year.

His ... natorial salary is $12,000 per annum.

OBITUARIES

WILLIAM S. WILDER

William S. Wilder, 55, owner and operator of the Wilder chain of theatres with houses in Norfolk, Portsmouth, Newport News and Roanoke, Va., died at his home at Crystal Lake, Virginia Beach, Va. May 22.

Wilder, who was quite proud of his beginning in the theatrical biz as usher, was a native of Portsmouth. From Portsmouth he went to Norfolk as chief usher at the Colonial. He won $50 for song on bill with McIntyre and Heath and then declined bid to tour with them.

After managing houses in Richmond and Norfolk, Wilder got his big break in 1928 when he acquired the Newport theatre in Norfolk and pioneered the nabe spot biz in that area. Rapidly expanding, theatres were opened in Norfolk, Portsmouth, Newport News and Roanoke.

ALEXANDER OLSHANETZKY

Alexander Olshanetzky, 52, orchestra leader and composer of Jewish songs, dropped dead of a heart attack while attending the annual convention of the Rotary International at Atlantic City, N. J., yesterday (4).

Olshanetzky had written the scores for some 40 operettas performed in the Yiddish theatre. Born in Odessa, Russia, he was later violinist in the Imperial Opera House and during the first World War toured Europe and Asia with his own military band. After his arrival in the U. S. under management of Sol Hurok, he joined the Yiddish Art Theatre and turned to writing scores.

Subsequently, Olshanetzky conducted the orchestra at the Brooklyn Paramount and later toured the Publix and other theatre circuits.

BOBBY BROWN

Bobby Brown, 48, radio producer, died May 31 in Hollywood, following a heart attack. Former uke player and singer in vaudeville, Brown entered radio 18 years ago with his production of "The Nutty Club."

Making his headquarters in Chicago, he became executive producer for Wrigley and supervised production of all the gum company shows, and personally directed "Myrt and Marge," "Scattergood Baines" and "Gateway to Hollywood."

On several occasions he was sent to Europe by Wrigley to round up new atmosphere and material for radio shows. He moved to Hollywood three months ago to take up residence.

Surviving is his widow.

DAN DE BAUGH

Dan De Baugh, 65, manager of the western office of Ringling Bros., Barnum & Bailey shows, died in Chicago, June 3. He had been with the circus since 1902 as advance man, special agent, car manager, general excursion agent and finally western manager.

De Baugh also was vice-president of the Barring Outdoor Advertising agency.

Survived by widow, Florence, and son, Howard, who is assistant electrician at the Erlanger theatre, Chicago.

MARSHALL BURNS

Marshall "Curly" Burns, 60, veteran vaude circuit trouper, died May 31 in Akron, Ohio, following a three-day illness.

Early in his career Burns did a blackface single, touring with Rogers Productions. He settled in Ohio to produce his own musical comedies and staff the Colonial theatre during the stock season. Following the war, during which he worked in a factory, Burns and his wife did a double as Burns and Walker.

Survived by widow, mother, and brother.

JIMMIE SHANNON

James Royce, 65, songwriter, died in Pontiac, Mich., May 20, after accidentally falling in front of a freight train. Royce, known professionally as Jimmie Shannon, achieved his first success in writing the music for Chauncey Olcott's "Shamrock Dhu" in 1912 which contained the song, "Irish Lullaby." He also wrote the lyrics for "Missouri Waltz" and collaborated on a large number of tunes, including "Mother of Mine" and "At the Foot of the Cross."

Survived by daughter.

WILLIAM MARBLE

George W. Oglesby, 75, known professionally as William Marble, died June 2 in N. Y. after a short illness. He was treasurer of Nat'l Variety Artists for four years, and member for 28. For many years he toured vaude with his former wife Mary Marble under the team name of Chip and Marble.

Burial will be today (Wed.) at Kensico, N. Y.

HAROLD KENNEDY

Harold Kennedy, 58, vet vaude and minstrel performer, died June 1 in N. Y. He toured for many years with the George Primrose Minstrels, and played vaude houses throughout the country.

Survived by widow, Emma Francis, currently appearing in revue at Billy Rose's Diamond Horseshoe, N. Y.

WILLA FOERSTER

Willa Holt Wakefield Foerster, 76, old-time vauder, died in Los Angeles June 3.

A singer, Mrs. Foerster introduced "Honey, Stay in Your Own Back Yard." She was found in a small L. A. hotel by actor Charles Coburn, who provided for her hospitalization.

ARNOLD GROSS

Arnold Gross, 65, theatrical attorney, died in New York May 28.

Gross long had been interested in and associated with summer stock ventures at Brighton Beach, the production of "One Sunday Afternoon," and Empire Productions.

WILLIAM J. BRADFORD

William J. Bradford, 63, conductor of the old Keith Palace theatre orchestra in Akron, O., and a composer, retiring ten years ago, died in that city May 26.

JACK ALTFIELD

Jack Altfield, 21, RKO asst. film editor, died in Hollywood, suddenly, June 1.

Leaves widow, former Jerry LaVarre of RKO publicity dept.

TALBOT V. HENDERSON

Talbot V. Henderson, 67, character actor on stage and screen, died May 24 in Los Angeles after a long illness.

Father of Georgie Kaye, vaude and nitery comic, died in New York, May 30.

Mother of Jules Levey, Warner Bros. real estate exec at the homeoffice, died May 30 in New York. Burial was in Rochester June 2.

Aunt, 64, of Ben Cammack, manager of RKO at Dallas, died in that city, May 26. She was also the aunt

(Continued on page 70)

MARRIAGES

Barbara Kline to Mortimer J. Becker, Detroit, June 7. Groom is N. Y. radio and legit attorney.

Alice Goodno to George S. Taylor, Tijuana, May 28. Groom is a stage and screen actor.

Ethel Rose Smith to William J. Healy in New York June 1. Groom is executive assistant to Austin C. Keough, v.p. and general counsel for Paramount.

Mary Jean Copeland to Anthony Ross, Stockton, N. J., June 2. Bride is former assistant stage mgr. of "Glass Menagerie"; groom is appearing in "Glass Menagerie," Playhouse, N. Y.

Peggy Morrow Field to Louis Hayward, Hollywood, May 29. Groom is film actor.

Francine Blum to Shep Chartoc, Chicago, May 22. Groom is Chi indie radio producer.

Tahia Kerim to Lt. Col. Gilbert Levy, Los Angeles, May 31. Bride is an Egyptian film actress.

Jane Read to William L. Batt, Jr., Narberth, Pa., June 1. Bride is commentator on WCAU, Philly; He's son of SKF prexy.

Pierrette Alarie to Leopold Simoneau, Montreal, Can., June 1. Both are classical singers.

Betty Laughton Kelley to Wes Gallagher, Carmel, Calif., June 1. Bride is legit actress.

Belita to Joel McGuinness, Hollywood, May 2. Bride is figure skating star. Groom is actor.

Ida May Balaban to Sherwin Howard Scully, Chicago, June 2. Bride is daughter of John Balaban, secretary-treasurer of Balaban & Katz, Chicago.

Jersey Strawhat in Quick Foldo Before Season Officially Begun

One summer stock has folded already although the season has not yet officially begun. Morristown, N. J., strawhat operated by Jack Wasserman, a young newcomer, played a little more than a week, then ceased. Theatre management demanded the rent but the bankroll had already been depleted. Understood takings for the initial week were less than $1,000, and the first night of the contemplated second week took in less than $100.

Players' salaries were protected by guarantee money on deposit with Equity. It seems that Wasserman had entered into contracts with several name players for proposed subsequent appearances, without mentioning it to Equity, and he will be required to pay them off if still aspiring to be a manager.

Dame Whitty for Circuit

Dame May Whitty has been booked into a number of summer stock spots, to appear in "Night Must Fall," after Equity okayed her appearances. Latter concession was required because the English actress is a non-resident alien and the rules bar foreign players from stock. Rules were adopted by Equity many seasons ago, when there was agitation against aliens, principally Britishers. At the time stock was an important engagement virtually the year around, whereas now nearly all such stage activity is confined to the barn theatres.

Indications are that not as many name players will appear in strawhats as before the war, one notable exception being Gertrude Lawrence, dated to play in "Pygmalion" at the Cape Playhouse, Dennis, Mass., which will be operated by her husband, Richard Aldrich. Not a few summer stocks will again operate with apprentices who are required to pay the management from $100 to $300 for the season, sometimes including board and lodging. All strawhats under Equity registry, however, must engage six Equityites at minimum scale or better for the duration of the season.

Malden Bridge Season

Malden Bridge, N. Y., June 4.

The Malden Bridge Playhouse, formerly the Nell Gwyn theatre, will open an eight-week season of summer stock on July 12. Director of the group is Eunice Osborne (Mrs. Walter Wood).

For three years before the war, Miss Osborne was director for the Tamarack Playhouse, Lake Pleasant, N. Y. She was a director on the staff of the Goodman theatre, Chicago, for six years.

Toledo Strawhat Takeover

Toledo, June 4.

Lakemont Landing, near Toledo, has been sold to Robert E. Senn. Toledo's only strawhat theatre is located there, but has been dark except for one summer season before the war. The new owner announced plans to improve the theatre building, as well as operate the restaurant and swimming beach. However, no announcement was made as to what the building would be used for.

Bucks County Boff Bow

New Hope, June 4.

Bucks County Playhouse pulls down shutters for first time in five seasons on strawhat season Friday with Dennis King starred in "Blithe Spirit." First day of over counter ticket sale Saturday (1) took in more than $1,100, indicating bonanza season for manager Theron Bamberger at 478-seater on the Delaware.

Mpls. Hayloft Opens June 12

Minneapolis, June 4.

Old Log, strahatter theatre here, reopens June 12 for three months' season with Don Stolz as manager and director. Leading man will be Dan Stapleton. Plays will include "Claudia," "The Torchbearers," "Winterset," "Night Must Fall" and, probably, "Voice of the Turtle," with a Hollywood guest star.

Memphis' July 1 Debut

Memphis, June 4.

Memphis Open Air Theatre will tee off Monday night, July 1, for first eight-week season in its history. "Blossom Time," opening week's show, will have Edward Roecker, Ethel Taylor, Jann Moore, Elizabeth Houston, Frank Hornaday, Anthony Blair and Charles Hamilton.

Others signed by general manager

(Continued on page 70)

Nichols

Continued from page 1

Sun, with a hefty .894. He covered one less show than Nichols and Kronenberger. Morehouse made the strongest bid for honors since he has been reviewing first nights. He was running fifth at midseason, then consistently climbed. By January the Sun aisle-sitter and columnist made four incorrect predictions but in the subsequent 25 notices missed only twice.

Excellent, too, was Howard Barnes, Herald Tribune, who ran second at the halfway mark but finally placed fourth, four points back of Morehouse. He, too, is doing "double duty," being first-string film reviewer for the Trib. Percentages of the four leaders are different only by virtue of one or two wrong guesses. One of those who didn't improve his midyear standing was Robert Coleman of the Mirror.

It was indicated this spring that there may be two new reviewers on Broadway next season. A replacement for Burton Rascoe of the World Telegram is expected. He resigned when the Telly refused to run his strongly-worded pan review of Old Vic's "Henry IV", first part. A new reviewer for the Post may be selected, too, its critic, Wilella Waldorf, having died in January. Since then Vernon Rice has first-nighted and has done fairly well. When he quit Rascoe was in last place, again, having been wrong on 18 shows out of 52 covered.

The final score shows that the critics were more accurate than ever before, the number of inaccurate predictions being nearly 50% fewer than in past seasons, at least as far as the first four in the boxscore.

VARIETY too reduced the number of sour guesses to about the same extent over last year. Its percentage was .901.

Individually, VARIETY reviewers rated as follows: 1st Nat Kahn (*Kahn*), 1.000; 2d, Jack Pulaski (*Ibee*), .933; 3d, Arthur Bronson (*Bron*), .889; George Rosen (*Rose*), .400. Pulaski covered most shows, 30, with two guessed wrong; Kahn gauged 13 correctly; Bronson hit eight out of nine; Rosen missed three out of five.

Scoring was based on 61 attractions, exclusive of "Around the World," which opened Friday (31). Its status as a hit or flop is yet to be determined.

Lyric, Allentown, Sold by Banks

Allentown, Pa., June 4.

The Lyric has been sold by the Second National Bank and Allentown National Bank, which owned it for a number of years, to the L-T Corp. Manuel Davis, manager of the house for the last five years, is president of the corporation.

During the last 10 years, the Lyric has been leased by I. Hirst, burlesque producer, and burlesque was presented two days weekly. That policy will be continued and the number of legits will be increased. Booked for next season, Davis said, are "Anna Lucasta," "Carmen Jones," "Born Yesterday" and "State of the Union."

$5,500,000 for Chi

Chicago, June 4.

Without an "Oklahoma!" to boost the grosses, Chi's 1945-46 legit season, just closed, nonetheless saw a terrific take of over $5,500,000.

Unlike the previous season, when musicals topped the grossers, straight legit plays were just as important at the b. o. during the 286 weeks of playtime.

Plan Mediation Of Producers, ATAM Wrangling

Differences between Broadway producers and the Assn. of Theatrical Agents and Managers will be settled by mediation. That method was agreed upon last week when a showdown session between the factions was held. The mediator's conclusions will not necessarily be binding on either group. Should the result not be dually acceptable, it's possible that the matter will be put to arbitration. Expected changes will be inserted in the basic agreement, to become effective as of Labor Day.

Main points at issue are the showmen's insistence that the ATAM make provision for new members, while the union aims to secure material salary boosts. Showmen contend that ATAM has been unduly slow in arranging for admission of "new blood." Argued that qualifications for admission are so stringent that it's impossible for potential members now engaged in other show business departments to join. Producers want the right to name such candidates, provision to do so having been scratched when the present agreement was signatured.

Showmen say that ATAM's demand for a 50% pay increase is excessive but it's indicated that a boost will be given agents and managers because of the increased cost of living. Union asks for $250 weekly minimum for agents on tour as against the the present $165 scale. Company managers in New York would get $150 for straight shows and $175 for musicals, salary to be $250 for the latter type of attraction when touring. House managers' pay would go up to $150 from the present $115 minimum.

Lockhart Draws Lead In L.A. 'Fortune Teller'

Los Angeles, June 4.

Gene Lockhart draws a lead role in "The Fortune Teller," to be produced here by Edwin Lester for the Civic Light Opera Assn.

Operetta opens June 22 at Philharmonic auditorium, with John Tyers and Helena Bliss as romantic toppers.

'Okla.' Back to Chi

Chicago, June 4.

The Theatre Guild, which yanked "Oklahoma!" out of Chicago in the face of capacity business last year, is bringing the national company of the musical back to the Erlanger for an indefinite run starting Sept. 16.

Show broke all records here during its original 60-week stand, with $1,800,000.

'Variety' Boxscore Winners

Key: SR, Shows Reviewed; R, Right; W, Wrong; O, No opinion.

	SR.	R.	W.	O.	Pct.
'23-'24—**CRAIG** (Mail)	78	53	19	6	.677
'24-'25—**POLLOCK** (Brooklyn Eagle)	97	73	24	0	.753
'25-'26—**GABRIEL** (Sun)	109	90	18	1	.826
'26-'27—**GABRIEL** (Sun)	105	90	15	0	.857
'27-'28—**ATKINSON** (Times)	94	81	12	1	.882
'28-'29—**LITTLE** (Post)	89	72	16	1	.809
'29-'30—**BROWN** (Post)	88	79	9	0	.898
'30-'31—**BROWN** (Post)	104	85	18	1	.817
'31-'32—**GABRIEL** (American)	109	100	8	1	.917
'32-'33—**GABRIEL** (American)	103	89	13	1	.864
'33-'34—**BROWN** (Post)	98	89	8	1	.908
'34-'35—**BROWN** (Post)	90	77	12	1	.855
'35-'36—**GABRIEL** (American)	90	82	8	0	.920
'36-'37—**COLEMAN** (Mirror)	82	75	5	2	.914
'37-'38—**BROWN** (Post)	62	58	4	0	.935
'38-'39—**ANDERSON** (Journal-American)	73	82	11	0	.849
'39-'40—**LOCKRIDGE** (Sun)	73	65	8	0	.890
'40-'41—**WATTS** (Herald Tribune)	60	57	3	0	.950
'41-'42—**KRONENBERGER** (PM)	65	60	6	0	.923
'42-'43—**LOCKRIDGE** (Sun)	32	29	3	0	.906
'43-'44—**NICHOLS** (Times)	69	63	6	0	.913
'44-'45—**KRONENBERGER** (PM)	81	72	9	0	.889
'45-'46—**NICHOLS** (Times)	59	54	5	0	.915

Alright, Already!

The Vanderbilts and Astors were considered to be masters
When it came to making money every day.
Once nothing could be sweller than to be a Rockefeller
And existence for a Morgan wasn't hay.
These gentlemen I've noted are extremely sugar-coated
And the state of their finances may be fine,
But according to my books now they are practically "schnooks" now
When compared with Richard Rodgers and Oscar Hammerstein.

Alright, already, Mr. Rodgers!
Alright, already, Mr. Hammerstein!
Every time you do a show it runs for years
And what happens to the house it's in? It disappears!
We think it's swell you do so well
But we repeat—we like to eat,
On behalf of all the dramatists on Shubert Alley
I'm urging youse to take a cruise
To picturesque old Bali,
Though you merit your renown
Won't you please get out of town?
Alright, already, Mr. Rodgers!
Alright, already, Mr. H.!

You brought in "Oklahoma!" and the town was in a coma,
The St. James forevermore will be its home.
Then because you're so prolific you did "Carousel"—terrific!
Now the Majestic might as well be up in Nome.
At the Ziegfeld, too, you're dug in, surely "Show Boat" will be chuggin'
Right along till Billy Rose is old and gray,
And with "Annie" neatly tossed off the Imperial is crossed off.
Do you get the point I'm making? Go away!

Alright, already, Mr. Rodgers!
Alright, already, Mr. Hammerstein!
Please leave a few theatres to house our plays,
The 44th Street's gone and so's the Nora Bayes.
We write a show, we raise the dough,
We post the bond, but what's beyond?
The Adelphi and the Century no doubt are nifties
But fortune smiles on theatre aisles
That aren't in the Fifties.
Am I clearly understood?
Go to Hollywood—for good!
Alright, already, Mr. Rodgers!
Alright, already, Mr. H.!

—*Arnold B. Horwitt.*

LENA HORNE FOR NEW 'BEGGAR'S OPERA' LEGIT

Lena Horne is tentatively slated to return to Broadway next fall in a revised version of "Beggar's Opera," being staged by Dale Wasserman and Perry Watkins. Duke Ellington has composed the score, with book and lyrics by John Latouche.

Wasserman and Watkins are currently dickering with Michael Redgrave, British film-legit star, for the male lead. Redgrave appeared in a London version of "Beggar's" with the old Vic Co. in 1937 and since that time has starred in many Gainsborough pix.

New version of "Beggar's", originally written by John Gay in the 18th century as a satire on British society of the period, has been budgeted at $200,000 and is scheduled to go into rehearsal in August. Tentatively titled "Street Music," the show will feature 48 songs by Ellington and Latouche, probably the most ever included in one musical.

Show is one of the ventures of Production Associates, recently-formed "holding company" for all kinds of show biz productions. Wasserman, prexy, served for many years as general manager of the Katherine Dunham dance group. Primary aim of the organization is to develop a production management office which will work in an advisory capacity for producers just breaking into the business. Each department in the organization is to function independently of the others.

PA is presently working on three other legit productions, all slated to bow on Broadway during the coming season. Organization is also staging the "Barbizon Tuesdays," series of 12 concert-revues that begin next Tuesday (11) at the Hotel Barbizon Plaza, N. Y. These will be staged by Wasserman and David Alexander, latter the director of the Broadway production of "Petrified Forest."

Concerts, according to Wasserman, will take music and dance out of the longhair category by dressing them up with full production mountings, including sets, special lighting, etc. Series are expected to set the pattern for a full concert schedule next season in an as yet undesignated theatre. Carnegie Hall, long the site of concerts, doesn't serve the purpose because of the longhair reputation it's built up.

American Negro Theatre has selected Frank Gabrielson's "Days of Our Youth" for a one-week showing in its Harlem (N. Y.) theatre starting June 24, group's students comprising the cast.

H'wood Fresh-Air Operetta Scaled For 350G Budget

Los Angeles, June 4.

Hollywood Starlight Theatre Assn., backed largely by film players, has budgeted $350,000 for the production of six operettas in the Greek theatre in Griffith Park. Of this sum, $125,000 will be devoted to pre-production costs, according to Gene Mann, managing director. Program calls for a 12-week season at $3.60 top.

Season opens July 8 with "Two Hearts in Three-Quarter Time," which will be shifted to New York if it clicks here. Others on the slate are "Firefly," "New Moon," "Wizard of Oz," "East Wind" and "Rosalie."

Direction of the six shows will be handled by James Westerfield. Dancing routines will be directed by Val Raset, who did the choreography for "Cover Girl." Players signed thus far include Chick Chandler, Marion Bell and Vera Marshe.

Among the Hollywood sponsors of the outdoor operatta series are Ginger Rogers, Dennis O'Keefe, Chester Morris, Constance Moore and Dick Powell.

LEHAR OLDIE SUBJECT TO OWNERSHIP DISPUTE

"Gypsy Love," an old operetta with Franz Lehar music, has become the subject of contested ownership. Tams-Witmark leased the rights to the St. Louis Municipal Opera for performance late this month but the date was threatened by injunctive proceedings, the Shuberts going into court with a show-cause application. That part of the action was abruptly withdrawn by Shubert attorneys, although the contest over the rights still pends. Tams counsel in the suit is Irving Cohen.

Shuberts claim they own the German version, which appears to have been sold more than once by the composer. The English version has been in the Tams library for many seasons and it's the one to be done in St. Louis. That version was copyrighted by librettists Harry B. and Robert B. Smith in 1911 and renewed by 1938. "Gypsy" was a hit as originally produced here by A. H. Woods.

TPG Preps 'Approach'

Los Angeles, June 4.

First legit venture by the newly organized Theatre Production Guild will be "The Gentle Approach," authored by John O'Dea.

Harold Daniels will direct, with Robert Mitchum starring.

13 B'WAY MONEY SHOWS IN '45-46

Cutting Down Tuners

The high casualty rate among musical productions during the season just ended is likely to cut down the number of tune shows next season. More than one musical flop represented an investment of more than $300,000, "Nellie Bly" being about the most costly mistake. Other song-and-dance shows were geared so high that the chances of profit were and are negligible.

The estimated cost of five musicals that played the Adelphi, N. Y., alone exceeds $1,000,000. In addition to "Nellie," that house had "The Duchess Misbehaves," "The Girl From Nantucket," "Carib Song" and "Polonaise" (which opened at the Alvin). "Three To Make Ready" also opened at the Adelphi but moved, spot now having "Around The World," said to be as costly as any of its predecessors.

"Oklahoma!" is the standout of musicals in modern times. It breaks even on its share of $15,000 weekly gross and nets a profit of over $8,000. There is also an "Oklahoma!" on tour.

HITS

"Annie Get Your Gun"
"Are You With It?"
"Born Yesterday"
"Call Me Mister"
"Deep Are the Roots"
"Dream Girl"
"O Mistress Mine"
"State of the Union"
"The Magnificent Yankee"
"Three to Make Ready"

MODERATES

"Apple of His Eye"
"Billion Dollar Baby"
"Therese"

FLOPS

"A Boy Who Lived Twice"
"A Joy Forever"
"A Sound of Hunting"
"Antigone"
"Assassin"
"Beggars Are Coming to Town"
"Brighten the Corner"
"Carib Song"
"Devils Galore"
"Dunnigan's Daughter"
"Flamingo Road"
"Home of the Brave"
"I Like It Here"
"January Thaw"
"Jeb"
"Little Brown Jug"
"Live Life Again"
"Lute Song"
"Make Yourself at Home"
"Marinka"
"Marriage Is for Single People"
"Mr. Strauss Goes to Boston"
"Nellie Bly"
"Oh, Brother"
"On Whitman Avenue"
"Polonaise"
"St. Louis Woman"
"Skydrift"
"Strange Fruit"
"Swan Song"
"The Day Before Spring"
"The Duchess Misbehaves"
"The French Touch"
"The Girl from Nantucket"
"The Mermaids Singing"
"The Next Half Hour"
"The Rich Full Life"
"The Rugged Path"
"The Ryan Girl"
"The Secret Room"
"The Song of Bernadette"
"The Wind Is 90"
"The Would-Be Gentleman"
"This, Too, Shall Pass"
"Truckline Cafe"
"Walk Hard"
"Woman Bites Dog"
"You Touched Me"

HOLDOVERS FROM PREVIOUS SEASONS

"Anna Lucasta"
"Bloomer Girl" (closed)
"Carousel"
"Dear Ruth"
"Follow the Girls" (closed)
"Harvey"
"Hats Off to Ice" (closed)
"I Remember Mama"
"Life With Father"
"Oklahoma!"
"On the Town" (closed)
"Song of Norway"
"The Glass Menagerie"
"The Late George Apley" (closed)
"The Voice of the Turtle"
"Up in Central Park" (closed)

REVIVALS

(Hits)
"Hamlet"
"Henry IV," Part 1
"Henry IV," Part 2
"Oedipus"—"Critic"
"Pygmalion"
"Show Boat"
"The Red Mill"
"Uncle Vanya"

(Moderates)
"Desert Song"
"The Winter's Tale"

(Flops)
"As You Like It"
"He Who Gets Slapped"

TRYOUT FLOPS

"A Gift for the Bride"
"A Portrait in Black"
"A Young American"
"Between Covers"
"Bigger Than Barnum"
"By Appointment Only"
"Caviar to the General"
"Crescendo"
"Dearly Beloved"
"Emily"
"Forever Is Now"
"Georgia Boy"
"Judy O'Connor"
"Lambs Will Gamble"
"Last House on the Left"
"Love in the Snow"
"Miss Jones"
"Mr. Cooper's Left Hand"
"Murder Without Crime"
"Of All People"
"One Shoe Off"
"Questionable Ladies"
"St. Lazare's Pharmacy"
"Salute to Murder"
"Second Guesser"
"Shootin' Star"
"Spring in Brazil"
"The Joyous Season"
"Twilight Bar"
"West of the Moon"
"Windy City"
"Windy Hill"
"You Twinkle Only Once"

Murdock Paces Chicago Critics

Chicago, June 4.

Henry Murdock of the Sun led the Chicago critics in the past season with .800. Claudia Cassidy of the Tribune was in last place. The News, which divided up reviews, following departure of Lloyd Lewis, between Bob Casey, C. J. Bulliet and Sydney Harris, finally settling on Harris, holds fourth place, their combined totals being 35 shows reviewed; 27 right shots; eight wrong, and percentage of .771.

Their boxscore follows, "SR" meaning shows reviewed; "R" right; "W," wrong, and "Pct.," percentage:

	SR.	R.	W.	Pct.
Murdock (Sun)	35	28	7	.800
Pollak (Times)	31	24	7	.774
Stevens (Her.-Amer.)	35	27	8	.771
Casey-Harris-Bulliet, combined (News)	35	27	8	.771
Leonard (Journal of Commerce)	35	26	9	.743
Cassidy (Tribune)	34	25	9	.735

EQUITY TAKES DIP INTO WATER SHOW

Equity has assumed jurisdiction of the so-called Acquarcttia, which was the Acquacade during New York's World Fair on Flushing Meadows. That means that players in "Mr. Winkle's Holiday" must belong to the legit union or its chorus branch. There were jurisdictional differences during the Fair, with Equity going into the outdoor show field for the first time, its members being in "American Jubilee" and the railroad show, but the vaude union had the Acquacade.

"Winkle" is a book show. Equity's chance to assume jurisdiction. Some scenes will be upon a stage, with a portion of the numbers in the water. It's a Rip Van Winkle story, book being by Elliott Murphy, who is producing it, and Norman Zeno, music being by Herbert Kingsley. Show is dated to open June 22, with Robert Cosden and Irene Carroll playing the leads. Murphy proposes transferring the show to the Broadway sector in the fall, a special tank for swimming numbers being designed.

PAST SEASON HAD 62 TRIES

By JACK PULASKI

Theatrical year of 1945-46 was a comparatively sorry season statistically, but when it finaled last Saturday (1) it wasn't as bad as indicated by the figures. There were only 13 new shows rated in the money out of a total of 62, as compared with 22 clicks during 1944-45 (figured the best season in a decade), when there were 83 new productions. The classification of two attractions that bowed in as the '44-45 season ended were later reversed after having been rated okay.

So high in popularity were the season's revivals, some being new and costly productions, that the success of most of them brings the total of winners up to nearly that of last year. Productively, '45-46 even tops that of '44-45, because in addition to new shows there was an incredible number of tryout flops, totaling 33 which are listed, the Broadway flop crop numbering 49. Added also are 12 revivals, and there are several shows trying out, so that last season's total of 100 productions was exceeded.

During a season of almost continuous theatre shortages, some of the out-of-town casualties might have bowed onto Broadway and clicked, while a percentage of shows that dropped out quickly might have caught on had they not been forced off the list because of stop limits. But if '46-47 is as productive, the same conditions may well be faced. Some current long-stayers are sure to exit before the end of summer.

Paucity of Real Smashes

There was a paucity of real smashes during '45-46, and in that department last season was distinctly better. Among the hits that have the best chance to score long runs are "Born Yesterday," "State of The Union," "O Mistress Mine," "Annie Get Your Gun" and "Call Me Mister," the latter duo being musicals. There were some costly musicals that never came to town, such as "Spring In Brazil," but such flopperoos didn't compare to the number of tune-and-dancers that spilled a stockpile of red on Broadway. The weakness of the musicals is undoubted and there's doubt that some of those which have been running will earn back the cost of production.

In addition to "Annie" and "Mister," other musicals rated as winners are "Three To Make Ready," "Are You With It?" and "Billion Dollar Baby," the group, in toto, not comparing with last year's "Carousel," "Up In Central Park," "Bloomer Girl" and "Song of Norway," plus "Oklahoma!" well in its fourth year. "Brazil" was estimated to have dropped over $300,000, the Broadway fizzles that cost as much including "Nellie Bly," while in the $200,000 wrong-side-of-the-ledger class were "Mr. Strauss Goes To Boston," "Polonaise," "Day Before Spring," "The Duchess Misbehaves," with "Carib Song" and "Girl From Nantucket" not much behind, if at all.

Standout Revivals

Standouts among the revivals are the Old Vic repertory from London, "Pygmalion" (which was dated for a limited stay and made a run of it), "Show Boat," "Hamlet," "The Red Mill" and "Desert Song." "The Winter's Tale" could have scored, too, but was forced out in a booking jam.

Although '45-46 slipped under the levels of last season, it was well ahead of that of '42-'43, when the total of 55 new shows comprised Broadway's low production record. There definitely will not be as many musicals holding over into '46-47 as there were last summer. In addition to the five leaders of the past season, other long runners, with the indicated best chance to continue indefinitely, are "Harvey," "The Glass Menagerie," "Dream Girl," "Life With Father," "Anna Lucasta," "The Voice of The Turtle," "Oklahoma," "Carousel," "Three to Make Ready,"

(Continued on page 70)

Marden, McCosker Buy Playhouse, N.Y. Keeping Legiter From Tele Clutches

Ben Marden, former operator of the Riviera, Jersey roadhouse, and Alfred J. McCosker, long identified with radio (WOR-Mutual), took possession of the Playhouse, N. Y., last Friday (31). They purchased the property from Harry Fromkes under the corporate name of Playhouse Enterprises, Inc. The theatre will continue legit shows, any plans for television having been scrapped. William A. Brady, the original owner, has a $250,000 mortgage on the property.

Shortly after Fromkes purchased the Playhouse from Brady, about two years ago, it could have been bought from the new owner. Later, however, drew a windfall by booking "The Glass Menagerie," house share being highly profitable. In addition, he is said to have made $300,000 in re-selling the house.

During the early months of "Menagerie" there were a number of disputes between Fromkes and Louis J. Singer, who, with Eddie Dowling, produced the drama. Alex Yokel, credited with promoting the play with Singer's backing, was in the middle of the arguments. He finally sued Singer, who was alleged to have held out 5% of "Menagerie" due Yokel for his promotional efforts. Case was settled out of court, Yokel also relinquishing an additional 5% interest given him by Dowling. One of the stipulations was that Yokel receive salary up to last Saturday (1), as general manager, although he rarely went to the theatre after the settlement.

Yokel has been appointed general manager by Marden and McCosker, and there are plans to remodel the Playhouse. That cannot be done until after the run of "Menagerie." Charles Stewart is retained as house manager.

Critic Sticks Neck Out

St. Louis, June 4.

It isn't often a critic sticks out his neck but Jack Balch, drama and film critics for the Post-Dispatch (Pulitzer), is going to risk the chance twice.

Next week Balch's first stage play, "Me The Sleeper", which he is also directing, will be preemed at the St. Louis Community theatre. Next fall, his second effort, "In Chalk on the Sidewalks", is skedded for Broadway.

Standby Grips Seen Exiting

Elimination of standby stagehands, an irksome and moot point to managers whenever it crops up, was indicated when the International Alliance of Theatrical Stage Employees and the International Brotherhood of Electrical Workers ironed out their differences over cooling systems last week.

IATSE prexy Richard Walsh stated that the parent deckhands union had always frowned upon the insistence of "unnecessary" men backstage. It was further indicated that when standby men were ordered heretofore, it was done as an excess of authority by business agents of the local.

When IBEW's local 3 (New York) was given the contract to install cooling apparatus in the Century and Adelphi theatres, IA's local 1 took the position that an equal number of its members should be "employed." The Shuberts, who operate both houses, took exception to that demand, and when the locals couldn't settle the argument it went to the respective parent unions.

At the settlement meeting Walsh declared IA's stance and ordered that no standby men be used at either theatre. Harry Van Arsdale, head of IBEW, responded by saying that his union specialized on new construction and installations, that it had no illusions of operating backstage but that IBEW men don't like the idea of No. 1's men sitting around doing nothing, yet drawing pay.

It was the first clear statement of hands-off policy between the respective unions.

Work on the cooling systems was resumed, and the system at the Adelphi will probably be completed before that at the Century.

'Tobacco Road' to Tour For 13th Consec Season

"Tobacco Road" will hit the road again next fall for its 13th road tour, starting Aug. 28 in Schenectady. Toronto, Detroit (two weeks) and other towns will follow for a prospective 24-week run, along eastern seaboard and into midwest. Same territory was covered this past season for 18 weeks' tour.

Jack Kirkland and Harry H. Oshrin will again present the show, with Michael Goldreyer doing the booking. John Barton will play the lead, with Lillian Nardell, Vinnie Phillips and other vets to resume troupinq. Irving Becker will again be company manager.

Barton is now playing the lead in a Coast version of "Road," stock rights having been leased to Louis MacLoon. Company opened two weeks ago in L. A., under direction of author-producer Kirkland.

MCA Sets Ballet Unit

Music Corp. of America has packed its first classical concert company in the Ballet Theatre, which is currently preparing for a junket to England.

Terp group, following its breakaway from the S. Hurok aegis recently, heads for the British Isles June 20 for an eight-week stand at Covent Gardens.

GRISMAN-KRAM DEAL FOR A.C LEGIT POWDERS

Atlantic City, June 4.

A deal whereby Sam Grisman, who has a lease on the ballroom of the huge Boardwalk Municipal hall and proposed to present stock operettas here this summer, was to step out of the picture in favor of Arthur Kram, of New York, apparently has fallen through.

City Commission here was all set to rescind the Grisman lease last Thursday (31). Announcement was made earlier by Ezra Bell, chairman of the Auditorium Commission, that Grisman was out with his operettas, while Kram, with New York hits which would include as a leadoff Olsen and Johnson's "Laffing Room Only," was in. It was even reported at City Hall that the Olsen and Johnson show would open June 29, but then negotiations between Grisman and Kram collapsed. No reason given. Bell earlier said that Grisman had requested the cancellation of the lease because illness is causing him to give up all business undertakings.

Earlier in the year Kram fought to stage shows in the hall but lost when Bell threatened to resign from the Auditorium Commission unless Grisman was awarded the lease. Unless there is another switch of plans it is still operettas for the summer months here. They will run in competition to pier-vaudeville and Globe burlesque as the only stage show in town.

GETS BACK HER 10G

Chicago, June 4.

An award of $10,000 to Clara Irene Walters, secretary of the late Charles J. Cole, Loop theatre ticket agency owner, was made from the $30,000 cash contents of a safe deposit box belonging to Cole by Judge Latham Castle in Probate Court, Sandwich, Ill., last week.

The 10G was found in an envelope bearing Miss Walter's name in the box. She testified she had loaned him that much to purchase large blocks of tickets to "Oklahoma!" which cleared up here during the 1944-45 season.

Plays on Broadway

Around the World
(In 80 Days)

Mercury (Orson Welles) production, adapted by Welles, who also directed, from Jules Verne's novel. Songs, Cole Porter. Features Welles, Arthur Margetson, Mary Healy, Julie Warren, Larry Laurence, Victoria Cordova, Daures, Nelson Barclift; settings, Robt. Davison; costumes, Alvin Colt; circus, Barbette; conductor, Harry Levant; arrangements, Russell Bennett, Ted Royal. In two acts and 34 scenes. Opened Adelphi, N. Y., May 31, '46; $4.80 top; regular top, $6.

Dick Fix, a Copper's Knark...Orson Welles
A Lady...Genevieve Sauris
Mr. Phileas Fogg...Arthur Margetson
Avery Jevity...Stefan Schnabel
Molly Muggins...Julie Warren
Passepartout...Larry Laurence
Mr. Benjamin Cruett-Spew...Brainerd Duffield
Mr. Ralph Runcible...Guy Spaull
Sir Charles Mandiboy...Bernard Savage
Lord Upditch...Billy Howell
A Servingman...Bruce Cartwright
Another Servingman...Gregory McDougall
Meerahlah, a Dancer...Dorothy Bird
British Consul in Suez...Bernard Savage
An Arab Spy...Stefan Schnabel
A Second Arab Spy...Brainerd Duffield
A Fakir...Lucas Aco
Maurice Goodpile...Guy Spaull
Mrs. Aouda...Mary Healy
A High Priest...Arthur Cohen
Lee Toy...Jackie Cezanne
Circus Artists:
The Foot Jugglers...The Three Kanazawa
The Rolling Globe Lady...Adelaide Corsi
The Contortionist...Miss Lu
The Hand Balancer...Ishikawa
The Slide for Life...Ray Goody
Clowns:
Mother...Stefan Schnabel
Father...Nathan Baker
Child...Bernie Pisarski
Bride...Cliff Chapman
Groom...Larry Laurence
Minister...Arthur Cohen
Policeman...Jack Cassidy
Monkey Man...Eddy di Genova
Kooma Man...Allan Lowell
Dragon...Daniel DePaolo
A Bartender...Eddy di Genova

This Wellesapoppin melange of corny silent films, circus, abracadabra, a round-the-world chase, musical extravaganza and the old hokum bucket just misses Olsen & Johnson "Hellzapoppin" proportions. Yet it has enough good fun to appeal. Whether it will last long enough to amortize the production or offset a staggering army of rostrum workers, in front and behind the scenery, is doubtful, especially considering a crew of more than 50 who almost got into their two-way opening night. The two acts require 34 scenes, not all different, of course, but the aprons open frequently, panels right, left and downstage rise and fall constantly, and when Welles, as "Dick Fix, a copper's knark," isn't skulking after the honorable Arthur Margetson he is making with the magic, shooting fowl from traps above the auditorium, and generally cavorting.

Whatever Welles does is good theatre. If an illegitimate sort of legit theatre, it is none the less diverting. A prime fault is when it does go too legit; meaning, that when the Cole Porter ballads assert themselves in the few straight scenes, Welles' absence is felt. It's when he is the insidious menace in Suez, India, on the China Sea, when he is feeding hop to the trusty American manservant in a street of evil repute in Hong-Kong, when he's in a Mexican dive, plots dirty work at the crossroads of an American railroad junction and back to Liverpool, and finally under the wire at the London Whist Club, that Welles is the complete trouper.

In the Oka Saka circus scene in Yokohama he lets all his Big Top and Nat Leipzig libidos assert themselves as Oriental wirewalkers, balancers, magicos and the like make for a ripsnorting first act finale (neatly staged by Barbette).

The cast does its stuff well, notably Margetson as the proper Mr. Phileas Fogg; Mary Healy as the graceful Indian princess; Julie Warren, the beauteous Irish nursemaid in love with Larry Laurence, the Yankee manservant to Mr. Fogg. Also featured is Victoria Cordova who handles "If You Smile at Me," one of the three top tunes, in the Mex cafe scene. Other Porter song standouts are "Should I Tell You I Love You?" and "Pipe Dreaming," alternately done by the Misses Healy and Warren, and Laurence.

Nelson Barclift has done a fairly imaginative job with the terp staging although there are scenes which present greater opportunities. However, the kaleidoscopic pace and the multi-shifting scenes (well done by Robert Davison) forfend too much accent on any one aspect.

The action ranges from the yesteryear silent-flicker technique with deliberately corny titles and old-school melo-histrionics, to a globe-girdling shift of scene and setting. Welles' ingenuity in pacing the proceedings—and he must take the rap 100% as the adaptor, impresario, stager and one of the key performers—suffers from a diffusion of his talents. By and large, however, it plays well and pays off. Mike Todd and Paul Feigay-Oliver Smith both had previously optioned this adaptation from Jules Vernes' novel. The clash came when Welles wanted to run the works, and he does it here with his Mercury Theatre players. *Abel.*

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SAMUEL FRENCH

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Second Best Bed

Ruth Chatterton and John Huntington production of comedy in three acts by N. Richard Nash. Features Miss Chatterton, Barry Thomson, Ralph Forbes, Richard Dyer-Bennet. Staged by Miss Chatterton and Nash. Set and costumes by Motley. At Barrymore, N. Y., June 3, '46; $3.60 top.

Ballad Seller...Richard Dyer-Bennet
Nell Garris...Elizabeth Eustis
Fenny Brushell...Peter Boyne
Yorick...Ralph Cullinan
Anne Hathaway...Ruth Chatterton
Lewis Poggs...Ralph Forbes
Squire Simon Lummle...Howard Fischer
The Beadle...Max Stamm
Will Shakespeare...Barry Thomson
Master Yarrow...John Meker
Farmer Legge...Jefferson Coates
Michael...Ralph Sumpter
Harelip Ben...John Ray

Will Shakespeare wouldn't like what playwright N. Richard Nash does to him in the latter's comedy about the marital mixups of the Bard and Anne Hathaway. Neither will Broadway.

For the first theatrical offering of the new '46-'47 season starting June 1 is a lame, halting affair which pretends to be several things and is actually none. The play is largely stock farce of trite situations, with a pedestrian performance. The dialog is, in the main, uninspired.

Nash would have it that negligent husband Shakespeare returns from London after a three-year absence, which he has busily spent in staging his plays. Still enamoured of his wife Anne, who is about to divorce him and remarry a local wight, he upsets the town's routine, runs riot in the household, and uproots the affair between wife and wight.

All this is accomplished in a variety of moods, sometimes rowdy, sometimes romantic, and several times spilling over into caricature. The lines are noteworthily unfunny, occasionally of double meaning, and sometimes, when paraphrasing a line from a Shakespeare play or utilizing one outright, downright embarrassing. The whole affair is humorless and cheap.

Performances don't help matters. Ruth Chatterton (who co-produced as well as co-directed) playing Anne too archly; Ralph Forbes hamming the local lover, and Barry Thomson caricaturing the Bard. Elizabeth Eustis lends some flavor to the role of a young strumpet. Richard Dyer-Bennet, as a ballad seller, is a redeeming feature with a charming rendition of several Elizabethan ballads, including one he wrote ("Would You Win the World's Acclaim").

Motley's costumes and the combination indoor-outdoor set of Anne Hathaway's cottage are also commendable. *Bron.*

Jersey Strawhat

Continued from page 61

Joseph Cortese for later shows include Rosemarie Brancato, Lee Dixon, John Gurney, Frank Hornaday, Martha Larrimore, George Rasely, Mary Lou Boyd, Edith Fellows, Frances Greer, Billy Sully, John Cherry, Melton Moore and Detmar Poppen. Shows to follow "Blossom Time" are "Bohemian Girl," "Count of Luxembourg," "When Johnny Comes Marching Home," "Rosalie," "Student Prince," "Countess Maritza" and "Rose Marie."

Hampton Playhouse Debut

Bridgehampton, L. I., June 4.

Hampton Playhouse, Bridgehampton, L. I., will reopen after a five-year shutdown, under management of Richard Osborne and Gail Hillson. Ten-week season will start June 25 with "Yes, My Darling Daughter." An Equity A class stock group will be directed by Lawrence Dobkin.

Osborne, recently out of the Army, formerly operated the Greenwood Playhouse, Peak's Island, Me.

Mae Can't Keep Date

Los Angeles, June 4.

Canadian railroad strike prevented the Mae West legit starrer, "Ring Twice Tonight," from playing in Vancouver, B. C., but the show is on the job all this week in Portland, Ore.

Following Portland, the company will move to Chicago for an indefinite run, starting in three weeks.

Welles-a-Poppin

Playgoer who read the notices on "Around the World" demanded to know if Orson Welles was in the show or not, pointing out that he wasn't mentioned at all in the Mirror review by Robert Coleman. However, he conceded that Welles' name appeared many times in Robert Garland's review in the Journal-American. Hearst chain, of which the Mirror and J. A. are key members, have long since tabued Welles, because of the latter's "Citizen Kane" pic, allegedly about Hearst.

J-A credited the young showman as author, producer and actor in "World," one paragraph being headed "All's Welles." Gag around town before the show opened described the musical as "Welles-a-Poppin," coined by humorist H. I. Phillips in the N. Y. Sun.

St. Loo Muny Opera Sets Impressive Summer List

St. Louis, June 4.

New femme faces scheduled for top roles in the forthcoming 12-week season of the Municipal Theatre Assn., sponsor of alfresco entertainment in the Forest Park playhouse, includes Wilma Spence, Marion Bell, Birata Ramoaka, Eleanore Lutton, Gloria Hamilton, Leonore Rae and Penny Edwards.

Other newcomers will be Sid Marion, John Cortay, John Silver, Jean Greenwell, Pittman Corry, Earl Covert and Eric Brotherson. Faves of past seasons who also will return include Lee Dixon, Ross Wyse, Jr., Helen Raymond, Patricia Bowman, Ollie Franks, Leonard Elliott, William Lynn, Jack Blair, Billie Worth, Natalie Hall and Edmund Dorsey.

The season tees off June 6 for a 10-night stand of Sigmund Romberg's "Desert Song." The other pieces will be limited to seven nights.

13 B'way Shows

Continued from page 69

"Show Boat" and "The Red Mill."

3 More Near-Hits

At least three more plays should have belonged among season's successes but ended in the red for varying reasons. "Lute Song" was probably the most ambitious try. It was more a spectacle than a drama, and undoubtedly the outstanding production novelty, but it cost too much to get on the boards and the operating nut was too high. "Rugged Path" might have played into the spring but for the disaffection of its star, Spencer Tracy. With the engagement curtailed, it failed to earn back its investment by a considerable margin. "Home Of The Brave" won plenty of plaudits and might have lasted out the season but for the stop limit. It finaled with a gross of around $15,000, and would have been moved but the theatre shortage prevented that. "Antigone" was among the plays that "had to be done" and brought new laurels to Katharine Cornell. When attendance to the tragedy started to taper, "Candida" was revived in repertory to bolster patronage.

Not all the record number of attractions taken off during tryout are believed to be total casualties. "Windy Hill" turned a profit, touring most of the season, yet there are no definite plans for showing it on Broadway. Among the plays that may be among the '46-47 crop are "Miss Jones," "A Portrait In Black" and "St. Lazare's Pharmacy." "Crescendo" was among the tryout flops but turned up recently in revived form as "Swan Song," being currently on the Broadway list.

Chi's 8 of 15 Quit

Of the 36 legit shows that bowed in Chicago during the season just closed, 15 opened here pre-Broadway—something of a record for the past 15 years of Chi legit history.

Terrific total of eight of these shows—more than half—folded before getting to the main stem. They were "St. Lazare's Pharmacy," "Spring in Brazil," "Passing Show," "Joyous Season," "Second Guesser," "Young American," "Windy Hill," and "Between Covers."

'Miss' Opens Guild Playhouse

Stamford, June 4.

Guild Playhouse is reopening here after a wartime layoff, with an Equity stock group.

First offering will be "Junior Miss," featuring Francis DeSales, June 24.

Plays Abroad

Folle De Revue
(Crazy Revue)

Paris, May 21.

Mitty Goldin production of two acts (18 scenes) revue by Fernand Rouvray, Pierre Varenne and Pierre Destailles. Sketches by Mouezy-Eon. Music by Maurice Yvain, Mitty Goldin and Rene Mercier. Directed by Pasquali. Sets and costumes by Yves-Bonnat and Raymond Fost. Dances by Any Rogers. Stars Lucien Baroux, with Sido-Remy, Ray Postiaux, Alice Tissot, Claude Daltys, Sabine Prades, Christiane Jacquier, Dangelys, Claire Maffei, Kelly Dolan, Soledad, Andree Camus, Laure Vona, Lydie Valle, Francoise Fonson, Pascali, Arnaudy, Jacques Morel, Teddy Hills, Gerard Brunel, Guy Charrier, Jean Briant, Fred Mela, Jean Albert, Marc Herrand, J. L. Joubert, Hubert Launay, Max Dalban, Jo Frachon, Hubert Lancelot; Any Rogers ballet, Compagnons de la Chanson and the Hotleys. At A. B. C. theatre.

With comparatively small production outlay and with only one marquee name, Mitty Goldin has produced a revue that is likely to keep his A.B.C. vaude stand in clover this summer if permitted to carry on. That is if after the forthcoming elections, the politicians, who find themselves safely intrenched, do not insist on scissoring scenes where fun is made at their expense. Considering that half the scenes are political satire, this looks the main risk. There is no nudity, with only the Persian scene where the girls are more undraped than average. One sketch has familiar burlesque lines. Dansation by the Any Rogers ballet is cut down to a political scene where they impersonate German frauleins. Vaude acts include the Compagnons de la Chanson, male choir of nine and a click in their usual number. They also fill in on other sketches. Also Jacques Morel, who besides being in many scenes, appears as a talent impersonator, and the Hotleys, acrobatic jumping act. The Marcelle Turpin costumes are nice. They were made in Max Weldy's (currently in Hollywood) Paris workshop.

Lucien Baroux, who stars, is popular on stage and screen here. He appears four times, three in political scenes, and once in the one where the double-talk makes a strip tease look tame. This shows Claude Daltys as a girl who has applied to an official agency to help her have a eugenic baby. It rings in the photog, who is mistaken for the government operative. It's a familiar skit to U. S. burley patrons. Baroux is good in the sentimental scene. He is also in a political skit showing how foreign tourists are given preferential treatment over natives in French hotels.

The best political sketch shows Claude Daltys, as the sleeping beauty, awakened by three princes, Max Dalban, Jacques Morel and Arnaudy, impersonating Communist Thorez, Socialist Blum and M.R.P. Schumann, with Pasquali impersonating Herriot as an interloper. It brings the house down. Most of the political sketches are funny, only a couple getting sentimental. One of these shows an aged couple, done by Arnaudy and Alice Tissot, in front of a war-destroyed village.

No attempt has been made to attract tourists. America is only mentioned twice. One sketch has Claude Daltys as a French GI bride, refusing to stay on his farm when she discovers that her husband, Jacques Morel, is taking orders from his mother. Another shows the Any Rogers ballet as Nurnberg dolls with American and French dolls trying to train them in their native dance.

Apart from the American mother role, Alice Tissot appears in the French tourist sequence as Baroux's wife and in Persian scene, a skit on the closing of brothels and one on the local OPA. Last shows Pasquali as a tired sultan.

Show has a fast tempo. Direction by Pasquali and Mitty Goldin, who claims no credit for it, makes the most of the small stage. *Maxi.*

Gang Show

London, May 11.

Tom Arnold presentation of original RAF "Gang Show" in two acts, devised, written and produced by Ralph Reader, who also wrote lyrics and music. Features Ralph Reader, Jack Henley, George Cameron, Bill Dickie, Terry Cole, Harry Tracy, Barry Saunders, Douglas Robinson, Harry Dawson, Cyril Platt, Arthur Rudd, Dick Emery, Joe Gibbons, Reg Dixon, Norman Fellowes, Stan Willis-Croft, John Groves, Len Astor, Len and Bill Lowe. At Stoll, London, May 10, '46.

Show has an excellent record, having entertained troops for the last three years in Burma, Italy, Malta, North Africa, Greece and Holland. From reports it has proved better entertainment than most ENSA shows sent out by Basil Dean.

It has been touring the provinces for the last 12 weeks to capacity biz. Withal, it is not a West End show. Seems that Ralph Reader, who years ago used to stage the dances in Clayton and Waller musicals, has undertaken too much in a one-man attempt to supply lyrics, music and stage show. He should have given others a chance to collaborate with him, with much better results.

But show is not without redeeming features, and also reveals a few talented young men who should prove, with a little more experience, worthy of joining the ranks of talent-hungry vaude.

Razzing the BBC is always a laugh-getter. This one, a takeoff of BBC's ace feature, "In Town Tonight," just misses, and could have been made much funnier. Big tableau depicting some of Charles Dickens' characters made famous in his books, proves one of the highlights of the evening. Len and Bill Lowe, ex-RAF boys, and former vaude standard, show up well in songs, dances and comedy gab.

Closing first half is string of melodies of old Tivoli days, including "Put on Your Tata," "Little Girlie," "I'll Be Your Sweetheart," "In the Shade of the Old Apple Tree," "I Do Like to be Beside the Seaside," and others of that vintage.

Reg Dixon, in well-written comedy, proves clicko with audience. Boy has personality and fine delivery which, with a little more practice, should prove an asset to any vaude bill.

Show should serve as fill-in for house till something better becomes available. *Rege.*

La Sainte Famille
('Holy Family')

Paris, May 13.

Mary Morgan and Mrs. R. Belin production of three-act comedy by Andre Roussin. Stars Marguerite Pierry and Robert Murzeau; features Marcelle Dambremont, Leon Walther and Suzet Mais. Directed by Jean Meyer. Set by Wakhevitch. At St. Georges.

Mother-in-law...Marguerite Pierry
Michel...Robert Murzeau
Isabelle...Marcelle Dambremont
The Doctor...Pierre Regy
The Father...Leon Walther
Uncle Auguste...Robert Seller
Simone...Suzet Mais
Max at 10...Jack Grandjon
Max at 20...Jean Pad
Bernard at 10...Claude Gaelle
Bernard at 20...Louis Velle
Ghislie...Noelle Fougeres
Uncle Mimi...Henri Mahet
Aunt Toto...Germaine Grainval
Aunt Titi...Florence Briere
A Reporter...Robert Durran

This comedy, conservatively produced, gets quite a few laughs partly due to risque lines. The funny business introduced by Jean Meyer's clever direction also helps. The current call for escapist material gives it a chance for a fair run. Andre Roussin, who wrote "Am-Stram-Gram" and "Grande Fille Toute Simple," has obviously expanded what rates as a curtain raiser into three acts. Hollywood is not likely to use a story tending to show that many sons are not really those of the men who legally call themselves their father.

Most of the play takes place during a dream of Robert Murzeau, who is shown as a nervous young man expecting the birth of his first child any minute. He's made more nervous by news that his mother-in-law won't arrive in time for the happy event. Marcelle Dambremont, an alluring nurse, is with him. He is so tired that he goes to sleep before the doctor arrives.

He dreams that the son he expects is the fruit of his wife's indiscretion, and that his mother-in-law explains shamelessly that this is the reason she accepted his proposal so quickly. He dreams that he makes love to the nurse and has a son by her and an another son by his wife. The dream goes on and on with expected mixups. Murzeau wakes up to learn the doctor has delivered two twins.

Murzeau, as the dreamer, is excellent. Almost all of the laughs are provided by Marguerite Pierry as the mother-in-law, Robert Seller, as the crazy uncle, and Leon Walther, as the unbending father. Louis Velle is realistic as a 20-year-old youth who is unable to decide for himself. Marcelle Dambremont is the nurse, and Suzet Mais plays the wife. The rest are only bits. *Maxi.*

Obituaries

Continued from page 67

of Mrs. Ned Depinet, wife of RKO prexy.

Mrs. Edith N. Beer, 68, mother of Robert M. Beer, gen. mgr. of WATG, Ashland, O., died May 27. Her late husband was gen. mgr. of the Ashland Times-Gazette.

Robert V. McFarland, 58, transportation exec for Columbia Pictures, died March 28 at Veterans Hospital, Sawtelle, Cal.

Mother, 85, of the late Sidney Howard, playwright, died in New York May 28. Stepdaughter and two stepsons survive.

Mrs. Molly Beirstein, 77, mother of Flo Browne, film agent, died May 28 in Hollywood.

Father of Ted Perrine, Sandy Lake, Pa., theatre owner, died at his home there last week.

Mrs. Jessie Louisa Dunn, 78, mother of James Dunn, film star, died May 30 in Beverly Hills, Cal.

Inside Stuff—Legit

Burns Mantle in the N. Y. News Sunday (2) named his choice plays of the 1946-47 season and took his former critical colleagues to task for refusing to name a best play, as he did two seasons ago. He wished to "tell the Drama Critics Circle and the Pulitzer Prize Committee to proceed with caution until they come to the edge of the cliff and then take a long, running jump into the river." He heads his list with "State of The Union," the Pulitzer winner. Memo to the critics:

"I am not one to insist that every member of the Circle should vote for the play that he does not consider a perfect or even a 'best' play, just because that is what he promised to do when he joined the Circle. But I do think he is putting a silly and stubborn vanity ahead of a most helpful duty to the theatre, its writers and its boxoffice supporters when he does refuse to vote. Especially when, by holding out (four did) he defeats what, I was told, was the chief aim of the Circle when it was organized: 'To select each season the best play written by an American playwright and produced in New York.'

"Howard Lindsay and Russel Crouse's "State" missed citation from the reviewers through a fluke but had they chosen it, even with reservations, they would have stimulated interest in the current theatre and in the efforts of younger playwrights to achieve a like reward. It would also have bolstered public confidence in the authority and competence of drama critics, and renewed the faith of a newspaper-reading public whom they are unwittingly, doing their best to alienate."

Mantle's best 10 in addition to "State": "Home of The Brave," "Deep Are The Roots," "The Magnificent Yankee," "The Rugged Path," "Antigone," "O Mistress Mine," "Dream Girl," "Born Yesterday," "Lute Song." Four shows on the list were not financial successes.

New York will have the largest professional repertory group in existence if proposals of the Equity Library Theatre get the nod from the City Council legislators. ELT is asking municipal backing for a project that would turn high school auditoriums into part-time legit houses where the group would produce plays in conjunction with school curricula. ELT blueprints include about 50 plays next season for this project and a nominal budget outlay by the city is needed to cover minimum union payments for stagehands. The players would continue to perform gratis.

During the 1945-1946 season, by June 7, ELT will have produced 48 plays in New York's public libraries. Shows ranged from revivals of w.k. titles to pieces never before seen on the American stage, and more than a dozen players who appeared in them were contracted for regular Broadway productions and film work.

Hunt Stromberg, Jr., plotting Broadway revival of next season of "The Front Page," may find some encouragement in Pittsburgh from current Playhouse production of the Ben Hecht-Charles MacArthur newspaper comedy. It's the biggest thing at the boxoffice in the history of Smoky City community theatre. Originally slated for a four-week run, engagement was first extended another week and after that still another. In addition, play was covered by the Pitt first-string critics, all of whom agreed—and said so in print—that "Page" was a funnier show now than it was originally a dozen years ago.

When the United Booking Office wrote house managers in the hinterland to cooperate with advance agents in securing hotel accommodations for touring companies next season, the responses were nearly all favorable, but several were tempered by a complaint. Those came from showmen in smaller stands who said that agents were prone to spend but a few hours there, then escape to larger communities.

Upon hearing that, producers said they couldn't blame the advance men, for they would probably do the same thing themselves.

Anton Dolin, in lead role of the George Abbott production, "The Dancer," opening at the Biltmore, N. Y., tonight (5), can't stay in the play more than a few weeks, due to his work with Sol Hurok's new Russian Ballet Co., now being assembled for autumn premiere. Dolin is in charge of reviving a classic repertoire ("Swan Lake," "Sylphides," "Giselle," etc.) which will need time for rehearsal and staging. New dance company will also have to be auditioned, needing his attention. Ballet company opens at N. Y. Met earlier than usual, on Sept. 15.

In January Cdr. Sandor Kremer bought two tickets for "Harvey," by mail, but remitted $1.60 too much, and a check for that amount was sent the Naval officer aboard the USS Los Angeles. Last week it was returned to Brock Pemberton, the sender, with a request that he use the money to buy himself "a drink or two." Check was remitted to the manager from the New Yorker magazine, Cdr. Kremer sending it in care of the magazine; he didn't know Pemberton's address.

The manager doesn't drink.

The death of Joseph M. Patterson, publisher of the N. Y. Daily News, recalls that he was allegedly the lead character in a play written by Mabel McElway, first film critic for the tab. Drama was done in collaboration with Irving Kaye Davis but wasn't produced. Understood it was hardly complimentary to Patterson. Miss McElway is married to Richard Clarke, managing editor of the News.

Current Road Shows

(Period Covering June 3-15)

"Anna Lucasta"—Civic, Chi (3-15).

"Antigone" - "Candida" — Harris, Chi. (3-8).

"Blackouts of 1946" — El Capitan, Hollywood (3-15).

"Bloomer Girl" — Shubert, Bost. (3-15).

"Come on Up" ("Ring Twice Tonight") — Mayfair, Portland (3-8); Temple, Tacoma (9); Met., Seattle (10-15).

"Cyrano de Bergerac" — Forrest, Phila. (3-15).

"Goose for the Gander" —Colonial, Bost. (3-15).

"Harvey"—Met., Seattle (3-8).

"Laffing Room Only" — Nat'l, Wash. (3-15).

"Laura"—Cass, Det. (3-8); Harris, Chi. (10-15).

"Meet the Wife"—Shubert-Lafayette, Det. (3-15).

"Merry Wives of Windsor," Erlanger, Chi. (3-8); Music Hall, Kansas City (10-15).

"Obsession"—Lobero, Santa Barbara (13-14).

"Oklahoma!" — Biltmore, L. A. (3-15).

"State of the Union"—Blackstone, Chi. (3-15).

"Up in Central Park" — Shubert, Chi. (3-15).

"Voice of the Turtle" — Geary, Frisco (3-15).

"Voice of the Turtle" (2d Co.)—Plymouth, Bost. (3-15).

"Windy City"—Gt. Northern, Chi. (3-8).

SUMMER STOCK

"Angel Street"—Litchfield theatre, Litchfield, Conn. (10-15).

"Blithe Spirit" — Bucks County Playhouse, New Hope, Pa. (7-15).

"Hay Fever" — Summer Garden, Unity Farm, Kansas City, Mo. (3-8).

"New Moon"—Royal Alexandra, Toronto (4-8).

"Rosalie"—Paper Mill Playhouse, Millburn, N. J. (3-8).

"Sailor Beware" — Cambridge, Mass. (3-8).

"The Male Animal" — Playhouse, Worcester, Mass. (4-8).

'Maid' 10G, Pitt

Pittsburgh, June 4.

"Maid in Ozarks" continued to knock down a nice piece of change for itself in second week at Casino, local burlesk house, getting around $10,000 on the h.o., and sticking around for another stanza. Had been booked in originally for only a fortnight. Show goes from here to Baltimore next Monday (10) and then moves to Atlantic City for what management hopes will be a summer run at Hotel Chelsea theatre.

Strongest biz done by "Maid" on the Sunday midnight show, replacing the midweek matinee, with Saturday a close runnerup. Doing a lot of two-for-one biz, which is helping.

'Park' 44G Chi; 'Windsor' 13½G; 'Union' $27,000

Chicago, June 4.

Cool weekend weather and Memorial matinees saved Chi's legit houses from going below last week's take. "Up in Central Park" slipped to $44,000 but is still king, while "State of the Union" climbed to lusty $27,000. "Anna Lucasta" spurted to a firm $13,000 after two weeks at $11,000. An extra holiday matinee helped.

"Merry Wives of Windsor" is scheduled to fold Saturday (8) after a disappointing $13,500. "Windy City" increased its take to $18,000.

Estimates for Last Week

"Anna Lucasta," Civic (36 week) ($900; $3.60). A jump to $13,000.

"Antigone" - "Candida," Harris (1,000; $4.20). Six performances of "Antigone" and two of "Candida" brought terrific $23,000.

"Merry Wives of Windsor," Erlanger (2nd week) (1,400; $3.60). Disappointing $13,500, second week. Skedded to close Saturday (8).

"State of the Union," Blackstone (6th week) (1,360; $4.20). Climbing to a lusty $27,000.

"Up in Central Park," Shubert (7th week) (2,163; $4.80). Slipped but still strong with $44,000.

"Windy City," Great Northern (3rd week) 1,425; $4.80). Went up to $18,000.

'Dancer' $3,000 In Philly Solo

Philadelphia, June 4.

With no opposition, and aided also by favorable followups in local dailies, "The Dancer," George Abbott's melodramatic production, picked up slightly, getting $3,000 at the Walnut.

With Locust, Shubert and Walnut definitely washed up now for the 1945-46 season, all further activity centers about Forrest, which got Jose Ferrer's revival of "Cyrano de Bergerac" last night (3) for a two weeks' engagement. Fortnight's engagement promises to be a good one even though season is late for a costume classic like this here.

Forrest then goes dark for a period, re-opening July 1, with "Follow the Girls," with Gertrude Niesen in her original stellar role. Musical is figured by management to span hot weather months. Forrest has a partial cooling system, not a complete one. Shubert, Locust and Walnut have none at all.

'Roberta' Record 44½G, 'Oklahoma!' 38G, in L.A.

Los Angeles, June 4.

Combination of holiday and strike's end brought the legit grosses into top spot this past week. Mightiest coin went to the Philharmonic's "Roberta," which bowed to good notices and $44,500 for the initial frame . . . record high so far for the season. "Oklahoma!" tilled another $38,000 out of the customers during its fourth week at the Biltmore and will remain at that SRO figure for the remaining eight weeks of the run.

Ken Murray's "Blackouts of 1946" gave an extra performance over Memorial Day and brought the boffo take to $18,000 for the 206th stretch at El Capitan. "Tobacco Road," which got under way during the strike, climbed up nicely for $10,000 score on the second week at the Mayan.

'Laura' Bright 25½G, D.C.

Washington, June 4.

"Laura" clicked here at the National, with a sturdy $25,500 rung up to its credit. Disappointing matinees kept week from being virtual sell out.

Prospects for Olsen and Johnson's "Laffing Room Only," opening here last night (3) for fortnight, are rosy. Boston company of "Voice of the Turtle" follows June 17, for "limited engagement."

'King' Ace 33G, Frisco

San Francisco, June 4.

"Vagabond King," in first week at the Curran, grossed capacity $33,000.

"Voice of the Turtle," the John van Druten comedy now in its 11th week at the Geary, enters the final 14 days of its run. Last week's gross dropped to $16,000.

'GOOSE' OK 8G, TORONTO

Toronto, June 4.

Harold J. Kennedy's "A Goose for the Gander," starring Gloria Swanson, grossed a satisfactory $8,000 at the Royal Alexandra here with the 1,525-seater scaled at a light $2.50 top.

Holiday Exodus, Strike Bop B'way; B.O.'s Slip, But 'Annie' SRO 45G, Vic Sock 49½G; 'Lute,' 'Yankee' Leaving

Broadway was off early last week as result of the strike situation. Later there was improvement but a long holiday started Thursday (Memorial Day) affecting attendance. Most midweek afternoon performances switched to the holiday; there were 17 matinees and while business was not exceptional, takings were better than usual. End of the season sees a flock of cast changes in shows entering the summer period.

"Annie Get Your Gun" is definitely the musical leader with "Call Me Sister" a contender in ticket demand at the agencies. "Around The World" is the finale musical; opening late last week, it's chances were regarded as variable. Two new plays open this week, with scant arrivals thereafter.

Estimates For Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Anna Lucasta," Mansfield (92d week) (D-1,041; $3.60). Estimated around $12,000 which was low gross mark, but colored cast drama can operate okay at lower levels.

"Annie Get Your Gun," Imperial (3d week) (M-1,427; $6.60). Even standing room tickets sold out in advance for newest click; takings quoted at $45,200.

"Are You With It?" Shubert (30th week) (1,382; $4.80). Since moving down from Century, business not up to expectations; off last week to around $20,000. Jane Kean and Betty Allen replaced Joan Roberts and Jane Dulo.

"Around the World," Adelphi (1st week) (M-1,434; $6). Opened Friday (31) as scheduled; drew mostly critical press but got $13,000 in first three times.

"Billion Dollar Baby," Alvin (24th week) (M-1,331; $6). After very good start, attendance has been tapering and last week's estimated gross was $23,000. Harold Gary replaced Dave Burns.

"Born Yesterday," Lyceum (18th week) (C-993; $4.80). Only play to give an extra matinee last week; that sent gross of smash over $21,500.

"Call Me Mister," National (7th week) (R-1,142; $6). Scale for weekday nights upped; sock revue up to $29,500 which will be topped from now on.

"Carousel," Majestic (59th week) (M-1,667; $6). Last season smash is still making goodly profit and should span summer easily; figured around $39,000. Betta Striegler replaced Bambi Linn.

"Dear Ruth," Miller 77th week) (C-940; $4.20). Lois Wheeler, Leona Powers and William Talman replaced Augusta Dabney, Helen MacKellar and Michael Road; business slipped to $8,500.

"Deep Are the Roots," Fulton (35th week) (D-968; $3.60). Frances Waller, Theodore Newton and Robert Emhardt replaced Barbara Bel Geddes, Llyod Gough and Harold Vermilyea; $8,500.

"Dream Girl," Coronet (25th week) (CD-1,037; $4.80). Has been easing downward but still expected to span summer; around $14,000 last week.

"Harvey," 48th Street (83d week) (C-925; $4.20). One of the leading holdover prospects for next season; again well over $19,000. Bert Wheeler will sub for Frank Fay who goes on vacation in August. Eloise Sheldon replaced Janet Tyler.

"I Remember Mama," Music Box (96th week) (CD-979; $4.20). Diane Chadwick replaced Joan Tetzel. Last weeks announced; rated around $12,000.

"Life With Father," Bijou (339th week) (C-614; $3.60). Alice Loane and Donald Randolph now playing the leads; down around $7,000 but run leader will stick.

"Lute Song," Plymouth (D-1,063; $6). For final and 19th week, Dolly Haas has replaced Mary Martin. Attracted considerable attention and should do well on tour; around $13,-500.

"O Mistress Mine," Empire (18th week) (CD-1,082; $4.80). Advertising tickets for September and October show laying off during July and August; around $24,000.

"Oklahoma!" St. James (166th week) (M-1,509; $4.80). Last year it was figured that this sock musical would outlast others and same still goes; great $29,500.

"On Whitman Avenue," Cort (4th week) (D-1,064; $3.60). Mixed cast tolerance play faring mildly and hopeful of spanning the summer; picked up to $7,500.

"Song of Norway," Broadway (93d week) (O-1,900; $4.80). Front rows that were $6 cut to $4.80; off lately but picked up last week to $24,500.

"State of the Union," Hudson (29th week) (CD-1,057; $4.80). Should play through next season despite road companies. Sells out all times, with gross topping $24,500. Straight play leader with exception o fOld Vic.

"St. Louis Woman," Berk (9th week) (M-1,214; $6). Has been slipping, with last week's gross approximately $23,000, but will attempt summer holdover.

"Second Best Bed," Barrymore (C-1,064; $3.60). Presented by Ruth Chatterton and John Huntington with J. J. Leventhal backing; written by N. Richard Nash and Barry Thomson; opened Monday (3); weak press.

"Swan Song," Booth (3d week) (CD-712; $4.20). Management hopeful of building to profitable operation but hardly $5,000 last week.

"The Dancer," Biltmore (D-920; $4.20). Presented by George Abbott; written by Milton Lewis and Julian Funt. Mildly received in Phila. Opens tonight (5).

"The Glass Menagerie," Playhouse (61st week) (CD-865; $4.20). Margaret Wycherly replaced Laurette Taylor for month; has been slipping; around $13,000 last week.

"The Magnificent Yankee," Royale (CD-1,025; $4.80). Final and 20th week; drew excellent grosses up into spring, then tapered; $10,000.

"The Voice of the Turtle," Morosco (113th week) (C-939; $3.60). Beatrice Pearson and Alan Baxter replaced Martha Scott and John Beal; around $12,000.

"This, Too, Shall Pass," Belasco (5th week) (C-1,077; $4.20). Another tolerance play doubtful of summer stay; landed but operating in the red; $3,500.

"Three to Make Ready," Broadhurst (13th week) (R-1,160; $4.80). Grosses not comparable to those at Adelphi in early weeks, but said to be profitable; $21,500.

OLD VIC

"Henry IV," Parts I and II; "Uncle Vanya," "Oedipus," and "The Critic," Century (4th week) (1,670; $6). Import has another week to go; business great with takings nearly $49,500; bigger than expected.

REVIVALS

"Show Boat," Ziegfeld (21st week) (M-1,628; $6). Not so good at midweek matinee and one or two nights were offish; business still big however; quoted over $44,500.

"The Red Mill," (46th week) (M-1,319; $4.80). Making fine run of it and may play throughout summer; eased to $29,000 last week.

"Hamlet," City Center (2,692; $2.40). Opened two week return engagement Monday (3).

'Bloomer' 35G, 'Turtle' 15G, Hub

Boston, June 4.

"Bloomer Girl" continues to be a smash hit at the Shubert, impervious to such events as labor troubles and heat waves. However, it's definitely closing June 15, which marks end of the season for Boston's five Shubert-operated houses, the Shubert, Wilbur, Plymouth, Opera House and Copley.

"Voice of the Turtle" picked up a bit at the Plymouth and is destined to continue successfully until June 15 for a 25-week run here. There's been nothing like this since "Rose Marie" ran 29 weeks in 1925. "Cyrano de Bergerac," at the Colonial, in its second stanza, did better than expected. Gloria Swanson came into the Colonial with "A Goose for the Gander" Monday (3) with fair advance sales.

Estimates for Last Week

"Bloomer Girl," Shubert (1,590; $4.85). Practically sro with probable $35,000.

"Cyrano de Bergerac," Colonial (1,500; $4.20). About $12,000 against approximately $10,000 for week before.

"Voice of the Turtle," Plymouth (1,200; $3). Good $15,000 against $14,-000 for weather and strike—beset week before.

'LAFFING,' OFFISH 23G, CLOSES BALTO SEASON

Baltimore, June 4.

"Laffing Room Only," advertised with Olsen and Johnson, but minus latter, who was reported ill, wound up the legit season at Ford's here last week on an off note. Garnered a hard-to-get $23,000 for the effort. Season was most profitable in years for town's lone legit stand in spite of poorish list of attractions dependent mostly on standbys of recent years and so-so pre-Broadway break-ins.

"Maid in the Ozarks" has been spotted into the indie-booked Maryland, currently showing pix, on a four-wall deal set to start next Monday (10). Strong campaign in advance.

Thanks

Thanks, Bing, for letting me cut those Decca records with you. They tell me "Who's Sorry Now" is selling like ceiling price nylons....

Thanks, Darryl Zanuck and Henry Hathaway, for the spot you gave me in your four-startler, "The Dark Corner."....

Thanks, Dave and Jack Kapp, for those Deccarative royalty checks for my new disc, "The Man I Love;" and thanks, Milton Gabler, for that first recording contract you gave me with Commodore....

Thanks, Sherrill Korwin, for having me booked into your theatre, the Orpheum, in L. A., twice within five weeks (they tell me I was the first to come back so soon)....

Thanks, Maurice Duke, for my first picture break, in Monogram's "Junior Prom."....

Thanks, Walter Winchell, Earl Wilson, Dorothy Kilgallen, Danton Walker, Ed Sullivan, Jimmy Starr and all the rest of the newspaper people who have been so generous with the kind words....

Thanks, Kate Smith and Ted Collins, for inviting me to appear on your radio show last month....

Thanks, Tommy Rockwell and everybody else at GAC for working so hard in my behalf....

Thanks, Carlos Gastel, for bringing me back to Hollywood. My Trocaderopening at the King Cole Room is set for June 10th....

Thanks, Barney Josephson (this goes 'way back, y'know), for having given me my first break, two years at Cafe Society Uptown and Downtown... Those pre-Josephson coffee-and-cake days, brrrrrr....

And Thanks, Cole Porter, for having written "Begin the Beguine," the song that raised me from the Want Ad Section to a back page in Variety....

Eddie Heywood

Personal Manager, JACK GALE
8555 Sunset Blvd., HOLLWOOD, CALIF.

Publicity, CURT WEINBERG
101 W. 42nd St. NEW YORK CITY

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FILM BIZ BEATS DIVORCEMENT

Radio, Pix, Newspapers, Television Primed for Atom Bomb Coverage

Washington, June 11.

Coverage by all media of the Bikini atom tests in July will be one of the most extensive in history for such a short-time event. Army and Navy's Joint Task Force One ("Operation Crossroads") has announced that 165 correspondents and photogs from daily and weekly newspapers, magazines and radio networks will be posted on the USS Appalachian, general press headquarters, and at Kwajalein. Included are newsreel cameramen and another motion picture cameraman representing the pool of television broadcasters who will record the event.

Appalachian will carry 65 newspaper correspondents, as well as 12 still cameramen, several newsreel men, the tele newsreel photog, 11 radio broadcasters, 15 wire service reporters, and 27 magazine writers. Land coverage at Kwajalein will be handled by three newspaper correspondents, nine magazine writers, three wire service reporters, four radio correspondents and five newsreel

(Continued on page 40)

PM Needs 100,000 More Readers; Had Considered, Then Nixed Selling Ads

PM, N. Y. daily tabloid, is approaching its sixth anniversary next Tuesday (18) with red ink spread all over its ledger. After soaking away a substantial reserve fund during the preceding year's operations, the paper has been operating at a considerable loss for the last fiscal year because of the "raised cost of living." To make up this deficit, PM is planning an open, concerted plea to its readers to campaign for 100,000 additional circulation.

Plea will take the form of a 12-page prospectus, which the paper will use as an insert in next Tuesday's editions. It will also be mailed to a select list. Prospectus will state that PM's editors had seriously considered breaking away from its unique basic principle by finally agreeing to accept advertising, but were forced to forego the idea because of the paper's own plant capacity. "This was so limited," according to the prospectus, "that PM

(Continued on page 30)

B.O.S HIT IN V-DAY LONDON CELEBRATION

London, June 11.

Inclement weather failed to disrupt V-Day celebration here for 11,000,000 Londoners and visitors. Crowds swarmed the streets, and show biz consequently was off, since Piccadilly traffic was diverted. Those celebrating were not buying entertainment, but going for the free show.

However, Sunday and bank-holiday biz soared with long lines for film houses and other theatres.

Webb's 1st Pic Terping

Hollywood, June 11.

Clifton Webb and Gene Tierney are practically set for Georgie Jessel's production of "The Band Wagon" upon Webb's return from Noel Coward's play, "Present Laughter," next spring. Webb will dance for the first time on the screen in this pic.

Howard Dietz and Arthur Schwartz, who authored the stage original, will write several new songs for the film with the two oldies, "Dancing in the Dark" and "I Love Louisa," to be featured also.

Longhair Music's Biggest Boom Due

The longhair music business is in for another boom year next season, perhaps the greatest year in its history. Right now, every big artist is sold out for next season. The audience for serious music, according to Arthur Judson, prez of Columbia Concerts, world's largest concert bureau, has grown faster than the supply. The saturation point in concert bookings, Judson says, has in no way been reached.

Columbia Concerts itself has already set 151 recitals for next season in N. Y. alone, which is 10 concerts more than it handled for the entire 1945-46 N. Y. season, and a 20% increase over bookings this time last year.

Judson admits to a certain infla-

(Continued on page 34)

GOVT. WINS ON SALES PRACTICE

Major film companies and the Government divided honors yesterday when a 73-page opinion was handed down in the anti-trust suit. Decision barred theatre divorcement but drastically changed current selling prices. The three-judge federal court in New York, in effect, ordered a system of auction bidding for individual pictures and simultaneously ruled price-fixing, block booking, pooling arrangements, formula deals, master agreements and franchises to be, in the main, invalid.

Clearance and run, as such, were held not to be violative of the Sherman Act unless unreasonable in character. In determining the question of reasonableness, the court laid down seven factors on which to base judgment. The lengthy opinion also held joint ownership of theatres by the majors with each other or with indies, to

(Continued on page 4)

Canada, Which Banned Eddie Cantor on Radio, Invites Him in Person

Hollywood, June 11.

Only radio comic invited to Vancouver's Diamond Jubilee pageant, July 1 to 13, is Eddie Cantor. Irony of it is that several months ago Cantor's radio show was banned in Canada for reasons never fully explained.

Surprised at the invitation to play 12 nights in the pageant, Cantor was told by the promotional head of the project that he was the favorite comedian with Canadians and that

(Continued on page 55)

Musicians Nix Pix for Television For One of Video's Worst Blows

St. Petersburg, Fla., June 11.

Having already barred live musicians from appearing on television shows, James C Petrillo and his American Federation of Musicians, have just dealt video a new blow, probably the toughest one to date.

Petrillo has served notice on the film studios, it was learned at the AFM convention here, that they are forbidden to use product from their sound-tracks for television. The pix industry, having no other alternative, had to accede. In effect, it puts television in a position where it

(Continued on page 40)

Other detailed AFM convention stories in Music and Radio sections.

Metro's Youmans Biog

Metro, which has a Jerome Kern filmusical biography in work and the (Richard) Rodgers and (Lorenz) Hart story upcoming, will glorify another songsmith. He's Vincent Youmans, who died early this year.

Metro's deal is said to cover $250,000 for the rights, outside of the song clearances, which the studio must negotiate.

B'way Biz Outlook On the Upgrade

The present jammed occupancy of New York's hotels is a highly favorable indication of Broadway's show biz chances this summer. In recent weeks managers were puzzled as to business possibilities, grosses moving up and down, except for the newer legit standouts.

Major midtown hotels are refusing to accept reservations for the balance of the month. Some limit acceptances to weekends only, and the demand for help is known to have jumped recently. Influx of buyers and the start of vacations explain the hotel situation. Highest demand for hotel rooms is dated for next midweek, the Louis-Conn fight on Wednesday (19) being the factor.

Most large hotels, especially those on the east side, are booked solidly until late August, and ticket agencies say that out-of-town mail orders are piling up daily.

Fire-Hazardous Hotel Niteries Hit by Chi, Dubuque Disasters

Possibility exists that many entertainment rooms, cocktail lounges and niteries located in hotels throughout the country will shutter as hotels are closed as a consequence of the two disastrous fires in the LaSalle Hotel, Chicago, and the Canfield Hotel, Dubuque. First casualty is the Walton Hotel, Philadelphia, which was condemned by city authorities, and suspended operations Saturday (8). [As detailed below, Chi authorities shuttered one Loop legiter, the Great Northern, and 5 niteries as result of the La Salle catastrophe]. Details on the Walton Roof on page 52.

Others are expected as city authorities all over the country are once-overing all inns in their jurisdictions.

City authorities realize that fire-fighting equipment is substandard because of inability to get replacements during the war. Also the acute room shortage is taxing hotel staffs and facilities to the point

(Continued on page 52)

NIGHT CLUBS PONDER FALL-OFF IN BUSINESS

Question of whether the current 40% average drop in nitery business is only a temporary recession or an indication that conditions are resuming pre-war normalcy, is being mulled by bonifaces throughout the country. Business during the past two months has dwindled to the point where grosses are up to 40% below the wartime highs.

Getting partial blame for this condition is the dislocation of industry because of strikes and material shortages. Those following that school of thought believe that

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Petrillo Seen Making Bid as Maestro Of Overall Labor; AFM Backing Strong

By GEORGE ROSEN

St. Petersburg, Fla., June 11.

The manner in which James C. Petrillo was swept back into the presidency of the American Federation of Musicians by unanimous vote and thunderous ovation of the AFM delegates assembled in convention here was only one of a number of significant events pointing up that the next 12 months may well be the most turbulent in the battle of Petrillo vs. the entertainment industry.

What the convention served to illustrate, for one thing, is that Petrillo is more firmly entrenched within the expanding ranks of the AFM with its nearly 200,000 membership, than ever before. But even beyond that, there emerged a Petrillo whose power may even transcend that of AFM prexy and who may eventually step forth as the key figure in the nation's overall labor picture.

To the networks, the radio industry in general, the recording and film companies, plus others within the entertainment industry with whom Petrillo & Co. do business, the implication was clear that the boss of the musicians' union isn't likely to yield an inch, come what may. But further, his drastic proposal (drastic in terms of AFL protocol), which won the unanimous backing of the convention, that the AFL, CIO and the Railroad Brotherhoods merge their memberships and organizations to fight the Lea Bill, the Case Act and other anti-union legislation, is viewed in some quarters as a bid for supremacy and as the dominant, key figure in the entire labor picture.

To newsmen covering the convention (and, in view of the current Petrillo vs. the radio industry labor crisis, it was given unprecedented coverage) the conduct of the conclave as spearheaded by Petrillo belied the far-flung allegations that the AFM prexy wields a czaristic baton over the boys. For the first time the reportorial contingent seemed to find some meaning, understanding and democratic procedure behind what Petrillo was striving for.

But so far as Petrillo himself was concerned, he made no bones that he was reconciled to the fact that the press of America "was out to get him." If the convention had a theme at all, it was "let's go to work to combat the propaganda directed against the AFM and Petrillo as a czar." A flock of resolutions were introduced by various delegations recommending that AFM pour vast sums into a public relations-educational campaign to take the stigma off Petrillo & Co. But the union prez personally would have none of it and channelled the resolutions into

(Continued on page 30)

$25,000,000 Industrial Centre For Miami; Expo, Radio, Aquacade, Etc.

Final plans for the largest year-round industrial exposition and trade centre in the world, to be erected in Miami, Florida, were completed last week in New York by hotel magnate William Liebow. With more than a dozen buildings to be erected on a 112-acre site, the permanent trade fair will include a Radio City, complete with television studios, a 6,000-seat aquacade, a 2,000-seat auditorium, and a picture theatre, all at a cost of $25,000,000 or more.

Purpose of the Pan-American Industrial Exposition, as the fair will be called, will be to provide a common meeting ground for commerce between the Americas, where inter-American trade can be carried on with a minimum of red tape and travel. Secondary result will probably be a permanent large draw to Miami and Miami Beach, affording niteries a year-round market.

Liebow, who owns Braznell-International and Robert Clay Hotels in Miami, as well as recently finished Hotel Internacional in Panama, conceived the idea with his associate, Dr. D. F. Reeder, early in the war. Architecture will be done by L. Murray Dixon. Current plans call for the theme building to be completed by September, 1947.

Theme building, x-shaped, will be four stories, topped by a 20-story tower, and will be a merchandise mart in which manufacturers from North and South America will have equal opportunity to display products to buyers from both continents. Structure will cost 2½ million, total investment in the project by Reeder and Liebow to satisfy Miami municipal government of good faith,

(Continued on page 55)

Theatre Wing Starts Vets Training Course In Show Biz Fields

American Theatre Wing is starting its Veterans Training Program in N. Y., July 8, when it opens an eight-week summer course for professional vets in legit, radio, music and dance. Wing has leased building at 432 West 44th street where it will give instruction in all fields except radio. Latter field will be handled by classes at various N. Y. radio station studios.

Theatre courses will cover a wide range, with specialists in each field

(Continued on page 6)

Irish Cabinet to Sup With Jeanette MacDonald

Dublin, June 6.

Members of de Valera's cabinet are to attend a dinner in honor of Jeanette MacDonald here July 11 when the singer arrives in Ireland for the last of her six concerts in the British Isles. She will sing at the Theatre Royal, Dublin, July 13 and return direct to New York by air, following day.

Miss MacDonald's fee, which Harold Fielding says he cannot divulge under his agreement with the singer, is claimed to be highest ever paid to a concert artist visiting Ireland. Fielding is to visit U.S. again shortly to negotiate for p. a.'s by other stars.

Ruth Gordon's 'Miss Jones' For the Freddie Marches

Ruth Gordon's play, "Miss Jones," which closed earlier this season after being tried out by Max Gordon, is being rewritten for Fredric March and his wife, Florence Eldridge. Draft has already been approved by the Marches who were planning to go to London for Thornton Wilder's play, "Skin of Our Teeth."

Latter project was to have been produced by Laurence Olivier, but will be postponed a season.

Cleve. Goes Hollywood

Cleveland, June 11.

Even the drugstore chains here are getting showmanship-minded to the degree of hiring Jimmy Durante and Gary Moore to make p. a.'s at the opening of a new super-drugstore last week.

Schnozzola and Moore flew here to put on an afternoon clambake in the store for autograph-hunters, who caused traffic jams.

Sports Shorts

Ticket sale for the Louis-Conn fight dated for next Wednesday night (19) at the Yankee Stadium perked up considerably during the past week with the ticket sale over the $2,000,000 mark. Out-of-towners will witness the contest in droves. One Pittsburgh party of three 12-car trains has been arranged for with the Pennsy R. R. alone. A deal for 150 Pullman rooms to bring fans from a midwest burg was cancelled because of the promoter's demands, but the reservations will be used anyhow. In addition there are many charter planes contracted for to bring fight addicts from the hinterland. Over the weekend there were varying opinions as to the win chances of the principals. Former champions Gene Tunney and Jim Braddock were quoted in favor of Conn. However, it's difficult to judge either man from training camp activities and Louis is on the short end of the betting odds.

Fight ticket situation was blasted open by cops, who tapped the telephone wires of Jacobs' agency, four clerks being arrested and held under bail. Police said they heard prices for $100 quoted as high as $175 by the brokers but they did not obtain possession of any tickets and it is questioned if a conviction can be had without such evidence. Mike Jacobs who is promoting the fight said he has no interest in the agency. Another arrest was made, when an agency clerk accepted $100 gratuity for supplying 10 tickets at $100 each. Plain clothes men then returned the tickets, also the marked C-note, which is claimed to have been thrust into the clerk's breast pocket by the "buyers." Where they got the $1,000 plus $9, which was the legal resale fee was not explained. Evidence in the hands of the police in that case is the marked $100 bill. Price of the fight tickets includes the Federal and state tax, so the net on the $100 tickets is approximately $77.

N. Y. License Commissioner Ben Fielding announced an investigation of ticket brokers for alleged overcharging to determine "whether there is a conspiracy to violate the state law." Clerks in four agencies charged with gypping on Louis-Conn fight tickets summoned. Agencies involved are Jacobs, Newman's, Miller's and Trosky's. Department licenses 80 agencies but there are 57 who subscribe to the legit theatre ticket code, indicating that the others do not handle theatre tickets but specialize on sporting events.

Death of Jack Johnson recalls the connection of several Broadway showmen in the promotion of two of his spectacular fights. When the colored champ lost to Jess Willard in Havana in 1915, L. Lawrence Weber and H. H. Frazee were partners of Jack Curley who fronted. Sam McVey, Negro heavyweight who was in Johnson's corner, was among those who averred that "Li'l Arthur" or "The Big Smoke" as he was called, lay down in the 26th round. Johnson had a white wife at the time and she is said to have left ringside the round before the "knockout," after being signaled to vamp. His fight with James J. Jeffries in 1910 at Reno, when the latter emerged from retirement during the "white hope" clamor only to be knocked out in the 15th round, was promoted by Tex Rickard and Jack Gleason. All are deceased. Gleason was a figure around the Friars club, his associate being Freddy Block.

Sid Grauman coming from Hollywood after a lapse of several years, to see the Louis-Conn fight. Jack Oakie, Mel Allen and Dave Siegal in from Coast, seeing the ball games.

208th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1946"

El Capitan Theatre, Hollywood, Cal.

"Keep 'em laughing Ken—you're doing a great job.

BOB HOPE.

Sample of '46 Blacketeering

An idea of blacketeering and dipsy-doodle bribery is exemplified by a man who bought two cases of rum, which he didn't need, in order to get a case of Scotch which he did need, to present it to a textile manufacturer, in order to buy 1,000 yards of material. This material would then be presented by the Scotch purchaser to a certain used car dealer who was also a manufacturer of infants wear on the side, hence needed the textiles.

The ultimate purpose was to influence the used car dealer, who also has a new car auto agency, to sell the Scotch donor a new car.

Discrimination Ends Vs. American Actors On Double Taxation

Washington, June 11.

Discrimination against actors under the anti-double taxation treaty with Britain was ended last Thursday (6). Secretary of State James F. Byrnes and J. Balfour, British Minister attached to the embassy here, signed a supplementary protocol putting entertainers in the same class with all other Americans who work in England for six months or less.

This means that actors who go there will pay income tax to the U. S. and at the American rate, which is cheaper than the British gouge. The original treaty, ratified by the Senate June 1, left actors in a position where they would have to pay income taxes at the British rate if they worked in England.

Does Jack Benny Want To Improve Own Fiddling?

Chicago, June 11.

Jack Benny has just heard he may finally succeed in bringing over a Czech violinist, Alex Vizvari, whom he in met in Prague on his last summer's overseas USO junket. Benny was impressed with the fat fiddler, not so much for his virtuosity as his natural sense of comedy.

A burly Czech ("unfortunately reminding you of Goering in appearance"), Vizvari has a natural sense of comedy, despite inability to speak a word of English, which Benny thinks would make him a novelty in concert. "In fact I'll play tour with him a little myself," adds Benny, who frankly admits he's stage-struck.

While in New York the past few weeks, and now vacationing here with his father, Benny got a bang playing benefits, making charity drive appearances, etc. He adds, "I've been talking about doing a season in New York with my program and maybe this next year I'll fool even myself and do it," because he misses Broadway a lot.

Cheaper to Go Out?

Television set owners who hope to get the jump on Mike Jacobs by watching the Louis-Conn fight on their video receivers may discover the fight will cost them at least the price of a ringside seat—$100—anyway.

Most set owners plan to invite as many lookers as they can accommodate. With the cost of drinks, etc., the hospitality may run high.

The Berle-ing Point

By Milton Berle

For the first time I'm a Daddy
Celebrating Father's Day
And what do you think I'm getting?
. . . . The bills from Mother's Day.

Got a real bang out of Jimmy Durante's 30th Anniversary party at the converted Golden Slipper last Wednesday night. Everyone who counted was there....PLUS A FEW WHO COULDN'T....The place was full of "Who's Who," until Toots Shor walked in—then somebody yelled "What's that?"....It was so crowded, the hecklers were working from the Men's Room....Understand that while Jimmy was in New York, his nose was making a personal appearance in Philadelphia....Jimmy's old partners were right on hand: Eddie Jackson and Lou Clayton (the Byron Nelson of show business). Clayton told me there was no truth to the rumor that Jimmy had been signed by M-G-M because Leo the Lion had developed laryngitis....But the whole affair was a great tribute to a real trouper. The only thing was that the party broke up too early—the "Two Sisters" had to go back to Boston.

The Great Wit Way

Know a comedian who is such a ham he's doubling between a theatre and a sandwich at the Theatrical Pharmacy.

Eddie Bracken says that when his baby grows up, he doesn't want him to be president....just wants him to play Clarence Day in "Life With Father."

W. C. Fields spent a fruitless day at Grauman's Chinese theatre yesterday. He found out you can't preserve a hiccough in cement.

What's needed at the UN meeting is Faith, Hope and Clarity.

Got a lovely present from Leo Lindy for Father's Day....a pocket watch with anchovies in place of hands and a chain made of braided noodles.

Rodgers & Hammerstein are all broken up....they overslept one morning and only turned out five Broadway hits.

Harold Gary says that in view of the fact that you can see the Metropole show from the sidewalk, that's the only corner where an agent can catch an act and a street car at the same time.

There's No Truth to the Rumor

That in his next advertisement Billy Rose will mention the Diamond Horseshoe....that the favorite picture on the borscht circuit is "The Bride Wore Beets"....that Senator Claghorn has seen "The Virginian" 86 times....that the columnist Mortimer is now spelling his name "Li"....that each new play starts an engagement at the Belasco theatre by advertising "positively last week"....that "Coax Me A Little Bit" was written by John L. Lewis.

Hangnail Descriptions

Margaret O'Brien: Dyna-mite....Orson Welles: "I" The People....Central Park: Bad Man's Territory....Marjorie Main: Dill Face....Mayflower doughnut: Techni-cruller.

Observation Dept.

Hollywood is the only place in the world where a guy can starve to death—among his friends.

Lunched at the "21" last week. Food is so expensive there they should give you 12 months to pay——you get 6 months if you don't.

Henny Youngman knows a niteclub that's so fashionable they serve two-tone mickeys.

Ted Lewis has been in show business for 30 years and has said "Is Everybody Happy" 10 million times....as yet, nobody has answered him.

Overheard on my raido:

Announcer: You've got a fine set of pipes.

Singer: No so loud. This is supposed to be a cigaret program.

Berled Eggs

On Broadway there's 16 inches difference between a pat on the back and a kick in the pants.

SCENE: Waiting room at the William Morris Agency.

ACTOR: If I sit here any longer, I'll be old enough to be booked into the Diamond Horseshoe.

Autobiography of a bad actor: "Hssss-tory."

Caught Peter Lind Hayes at the Copa....was so impressed I complimented him by saying, "Peter, you're wonderful." Peter quipped, "What do you mean wonderful?....THERE'S NOBODY AROUND."

There's a new Hollywood lunchroom that just held a snack preview.

Got the surprise of my life. I read of an actress who made the front pages by taking an *underdose* of sleeping tablets.

A comedian confided it was his ambition to live in California and die in New York suggested he play the Roxy.

Eavesdropped at the Copa: He reminds me of an Adler-elevated shoe . . . . . 99% heel.

Len Stern reports that NBC is looking for a summer replacement for a summer replacement.

My brother (the one who books squirrels into parks) hasn't been feeling well lately. He absent-mindedly walked into an employment agency and still hasn't gotten over the shock.

AFTERPIECE: All characters mentioned in this column are purely fictitious and have nothing to do.

Authors' 'Honor' Held at Stake In Latin-Am. 'Rights' Provision

Latin punctilio which makes it prejudicial to an author's honor to permit any deviation from his published works may force radio broadcasters and film producers to discontinue purchasing Latin-American story material or music rights. Adoption of such "authors' moral rights" laws which recognizes creator's inalienable paternity in his creation is currently being pushed by Mexico and Argentina at the Inter-American Conference of Experts on Copyrights now meeting in Washington. Success on the part of the law's proponents would freeze the use of S. A. stories and music in the U. S., copyright lawyers say.

Proposed revamping of international regulations governing the licensing of musical recordings and the use of foreign compositions in jukeboxes which would basically change current practices are also under consideration. Draft of the system of copyright laws, in which the changes are embodied, was formulated a few months ago and are now being formally presented for the first time to member nations of the Pan-American Union. If approved by the U. S., their incorpo-

(Continued on page 55)

N.Y.C. PUBLIC SCHOOL'S COURSE FOR SHOW BIZ

Increasing evidence of stronger recognition of the entertainment field as a vocation, especially by educators, is being felt as the N. Y. City Board of Education takes under consideration a proposal for establishment of a four-year high school course for the performing arts. Tentatively planned for location in what is now building housing P. S. 67, near the heart of Broadway's show biz district, school will be the first of its kind in this country, and marks the longest forward step toward general vocational education of youngsters for show business.

Detailed plans for the school's curriculum are being worked out by a selected committee of leading names in entertainment, under chairmanship of Mrs. Samuel Lewisohn, member of the Public Education Assn. Included on the committee roster are Helen Hayes, Martha Graham, Brock Pemberton, Walter Damrosch, Margaret Webster and

(Continued on page 34)

FILMS' $100,000,000 NET PROFIT

Argentine-Soviet Mutual Recognition Will Cut Further Into U.S. Pix in S.A.

Argentine recognition of the Soviet government last week, smoothing relations between the two countries to promote trade, is expected to slice another segment of playing time from U. S. films throughout Latin America. Russian pictures are only trickling into the south-of-the-border countries now, but with the new Argentine agreement and the gradually increasing production schedules of Soviet studios, American companies are certain to experience tougher times ahead.

In Argentina itself, a quota law already requires that pictures made in that country get 40% of the playing time. That means that the other 60% must be shared by Hollywood product with Mexican and other foreign-made features. That's hurt plenty, of course, but biz has been so good in Argentina that total rentals have held up to pre-war standards or better. However, Brazil has replaced Argentina as the source of the largest revenue from Latin America.

Argentina's new hands-across-the-sea policy with Russia is expected to make the country a gateway for inroads of Soviet product into all the South American nations. That, plus the fact that French pictures were always popular in Latin America and may soon be expected in large numbers, while Mexican product is already getting a very favorable proportion of playing time, is seen as foreboding less palmy days for Hollywood's output.

In Argentina itself, in addition to the mandatory 40% playing time for national product, latter often gets a break too in that owners of the two biggest circuits, Lauteret & Cavallo and Lococo, have a financial interest in many of the productions. Playing both ends against the middle, they not infrequently find it more profitable to hold over one of their own pictures than put in a new American film that might do better at the b.o.

Carl Byoir to Play Down Hughes' S. A. Pix Flair, Build Him Up as Big Biz

Switch in the basis of "The Outlaw" publicity campaign from Jane Russell's s.a. to Howard Hughes' qualities as a motion picture and industrial magnate is reported back of the shift in flackeries made by the producer this week. Hughes jumped from the flashy Russell Birdwell office, which has handled "The Outlaw" continuously since its conception seven years ago, to the conservative Carl Byoir & Associates.

Byoir outfit is a neophyte at film puffery. It specializes in handling top industrial execs, big business, foreign governments, etc., many of whom are willing to pay considerably more to keep their names out of print than get them in. That it will be willing to associate itself with such stunts as Birdwell has used is considered doubtful.

With "The Outlaw" firmly estab-

(Continued on page 18)

Bernstein, Hitchcock, Bergman's Indie Setup

Sidney L. Bernstein, British theatre magnate, arrived in N. Y. Monday (10) night by air and plans to fly to the Coast tomorrow (Thursday) for huddle with Alfred Hitchcock and Ingrid Bergman on the trio's indie production deal. Present plans call for the production of one film annually in the U. S. and one in England. (Cory Grant, originally reported tied in on the deal, has withdrawn).

Bernstein, upon arrival here, denied reports that he and his brother, Cecil, had discussed selling their Granada chain of deluxe houses in England to Sir Alexander Korda. Reports had the duo ready to give Korda and his confreres a big slice of their holdings, amounting to almost $8,000,000, on consideration that they stay on actively.

Hedy's New Indie Firm

Hollywood, June 11.

Hedy Lamarr formed a new indie production outfit, Marlborough Films, in collaboration with Arnold Pressburger anad Douglas Sirk.

First picture under the new setup will be "Last Year's Snow," with Miss Lamarr starring. Don Tracy wrote the novel on which the screenplay will be built.

Goldwyn-Korda In Closer Tie

Sir Alexander Korda, who will produce a film in the United States later this year, is understood to have a deal set to use space in Samuel Goldwyn studios. This is seen as tightening the reported tieup of Korda with Goldwyn in latter's plan to set up his own distributing company. Possibility of the two producers getting together is also figured as one of the reasons Korda has gone so slowly on making a releasing arrangement for his product in the U. S.

Korda is due in Hollywood from London at the end of July. He plans turning out top-budgeter there pending rounding out of improvements on his British studio space. Meantime, he has proceeded with plans to add theatres to his holdings, last week floating a $4,000,000 stock issue for his British Lion Film Corp., Ltd., distribution affiliate. Loan was reported oversubscribed eight times by the public within a few minutes of its announcement.

It is believed that Mrs. Goldwyn, who returned to this country from England last Saturday (8), may have had discussions with the British producer while there. She was in London for about two weeks and heads from New York for Hollywood today (Wednesday).

Goldwyn's renewal of his releasing deal with RKO on a one-picture basis has no bearing on his intent to set up his own distribution system, other than that the scheme is being delayed a matter of months. Goldwyn hopes to establish his setup at the same time he is releasing his next one or two pix via RKO.

METRO'S CAREY WILSON SCOUTS NEW 'KILDARE'

With Metro aiming to start the "Dr. Kildare" series again, Carey Wilson, who produces the pictures, is searching for a candidate for the role of the young medico. It was created by Lew Ayres and later played by Van Johnson. Last picture in the series, "Between Two Women," in which Johnson was "Kildare," was released more than a year ago. There's now too high a priority on Johnson's services on the Metro lot to cast him in the part.

Wilson has a script for the next pic all ready for the day he finds the player he wants. Yarn is by Jack Andrews and Harry Ruskin. Willis Goldbeck, who used to write the series, has directed the last few and will probably repeat on the next. This is the first script by Andrews, who was formerly at 20th-Fox, since he was discharged from the Marine Corps.

At request of exhibs, Wilson said, Metro will continue the practice it adopted with the last few pictures of leaving the series identification out of the title. Exhibs complained that the "Dr. Kildare" name in the label made patrons uncertain as to whether or not they had seen the particular picture before, when they noticed it advertised, and this discouraged business.

Same is true of the "Hardy" series, which will likewise be resumed. Wilson was also producer of these pix, but chore has been turned over to Bob Sisk.

UNPRECEDENTED IN BIZ'S HISTORY

An unprecedented net profit, probably in excess of $100,000,000 for the fiscal year of 1946, is in the cards for the major film companies. The staggering total, far and ahead of the $65,000,000 net for the heretofore peak year of '45, was presaged last week when Warner Bros., last of the majors with the exception of United Artists to report for at least the first quarter of the current fiscal year, announced soaring profits of $9,125,000 for the six months ending March 2. Its gain, well in line with that of most other majors, was approximately double the $4,605,000 for the comparative period of the preceding year.

Extra filip to majors' net profits, carried upwards by an onrush of customers to theatre tills, is the reduction in Federal taxes in effect for the current year. Dropping of excess surplus profits taxes and the slicing of the surplus profits bite has meant a greater share of the gross is converted to net. Since the excess surplus tax was aimed at heavy profits, its elimination has ballooned the net take of good biz particularly.

First 12 weeks of '46 were phenomenally profitable. Execs point out that there has been some b.o. slackening following the close of a peak March business over and above the usual warm weather decline. Consequently, estimates which would indicate an even far greater total for the year have been scaled downwards. In the absence of a sharp reversal in grosses, $100,000,000 figure is considered a probable.

In previous years, it is pointed out, net profits reported in the first fraction of the year have been a consistent basis for an accurate forecast

(Continued on page 18)

BOB TAPLINGER IN QUICK WANGER WALK

Bob Taplinger, after 10 weeks as veepee of Walter Wanger Productions, exited last week. Taplinger had advanced a plan to Wanger on landing the job and failed to execute his plan.

Until he can get another connection, Taplinger will retain his offices in the Wanger quarters. He's currently laid up with a cold at his home.

Rep. Buys 'Mexico'

Hollywood, June 11.

Republic purchased "Heart of Old Mexico" and assigned it to Roy Rogers.

Picture is slated for a late summer start with Edward J. White producing.

Ed Raftery, Trying to Bow-Out, Again Looks to Remain UA Prez

Edward C. Raftery was assured of reelection as president of United Artists as result of action by reps of the stockholders at their annual meeting at the home office in New York yesterday (Tuesday). They took no direct vote on the question of Raftery's continuance in the post, but, it has been learned, agreement was reached on reelecting all present officers.

Actual balloting, a mere formality, will take place at noon tomorrow (Thursday) in New York, when the new board of directors elected at the stockholders meeting yesterday gets together for the purpose of organization. Only one change was made in the directorate. Sidney Chaplin, brother of UA partner Charles Chaplin, was replaced by Herbert P. Jacoby, of Schwartz & Frohlich, law firm which reps Chaplin. Change was a mere matter of convenience, Sidney Chaplin being on the Coast and usually not available for meetings in New York.

Repping the owners at yesterday's conclave was Charles Schwartz for Chaplin; Milton Kramer for David O. Selznick; and Isaac A. Pennypacker, vet Philadelphia attorney, for Mary Pickford. Directors they reelected were: for Chaplin—E. Claude Mills and Rex Dennant; for Selznick—Neil Agnew, Leonard R. Case and Kramer; for Miss Pickford—Raftery, Pennypacker and Franklin Cole.

Raftery who took over the UA presidency in 1941, has been requesting for several years that he be permitted to resign and return to his law practice. He's a member of the firm of O'Brien, Driscoll & Raftery, which represents UA and his income from the UA presidency goes to the law firm. He was particularly anxious this year to get out and up to last week it appeared virtually certain that the owners would let him go. However, they were unable to agree on a successor and prevailed on him to continue in the job at least temporarily.

Joan Leslie Encores Win

Hollywood, June 11.

Joan Leslie won another legal victory over Warners in Superior Court, where Judge Alfred E. Paonessa refused a temporary injunction restraining the actress from working elsewhere until the studio's appeal has been decided.

Decision leaves her free to work wherever she pleases pending a higher court verdict on the voiding of her $1,500 weekly player contract.

Col. May Shift To Block Selling

Unexplained order from Columbia's general sales manager A. Montague to the entire field force to stop sales on all 1946-47 product is harbinger of a move to fundamentally revise method of selling the company's pictures. Although Columbia's execs are keeping absolutely mum on the significance of the stoppage order, issued last Thursday (6) from Chicago after a powwow of company bigwigs, indications are that a shift will take place from the present policy of selling the whole year's program at once in favor of a block system similar to that forced on the "big five" by the Government's consent decree in 1940.

In addition, Columbia will probably amend its percentage requests and rentals upwards on the 1946-47 product and does not want to be tied up with any pacts made previously with exhibitors. Shift to the block system sales method, which Columbia was not legally required to make in 1940 as a member of the film industry's "little three," will follow upon almost six years of highly profitable operation under this system by the majors. With Columbia's yearly release schedule showing a steady decline in line with the general industry trend towards longer playing time, the block system will offer bigger opportunities to cash in with higher percentages on the major productions.

A second meeting is being held on June 17 in Chicago to clarify the new setup. Attendance will include h.o. execs, sales chiefs, district managers and all branch managers from Columbia office throughout the country.

RITTER ENDS PERSONALS

Tex Ritter, cowboy star now not under contract to any studio, winds up a personal appearances tour at the Majestic, Providence, Friday (14).

After spending one day in New York, he will proceed to his ranch at Van Nuys, Calif., accompanied by Mrs. Ritter.

National Boxoffice Survey

Biz Droops With Torrid Weather—"Sisters," "Tomorrow," "Postman," "Territory," "Kitty" Top List

Theatres in many of the country's key cities are taking it on the chin this week, early summer hot weather forcing patrons to outdoor spots for recreation. Many deluxe theatre managers admitted regular patrons were not spending their time or money in their houses. Holdovers in many spots also hurt. Some weaker product really felt the first summer b.o. decline.

Among the nation's leading 10 big grossers, principal changes saw "Two Sisters from Boston" (M-G) scaring into the lead mainly on the sensational $108,000 done on its N. Y. preem and the fact that it is playing in five Los Angeles theatres this stanza. "One More Tomorrow" (WB) moved up into second slot while "Postman Rings Twice" (M-G) slipped to third. "Badman's Territory" held onto fourth ranking spot for second consecutive week. Other leaders in order of business and cities played are "Kitty" (Par), "To Each His Own" (Par), only in N. Y.; "Do You Love Me" (20th), "Bride Wore Boots" (Par), "The Outlaw" (UA) and "Gilda" (Col).

Others doing fairly well considering conditions include "O. S. S." (Par), "Heartbeat" (RKO), "Her Kind of Man" (WB) and "This Day Forward" (RKO). "Renegades" (Col), showing up in seven theatres, is spotty, with only Buffalo, where getting $13,500 rated okay.

New entries do not shape too well on basis of this week's showing. "Our Hearts Were Growing Up" (Par) is thin. "Without Reservations" (RKO) will do $29,000 in N. Y., not as big as hoped. "Run-around" (U) also is moderate on its N. Y. opening.

"In Old Sacramento" (Rep) looks steady on its Cleveland playdate. "Diary of a Chambermaid" (UA) shapes nice $14,000 in the same city and is okay in Seattle. While doing only $20,000 in N. Y., "Night in Paradise" (U) is big $25,000 for its second Chicago week. "Henry V" (UA) continues strong in 10th Boston week. "Dark Corner" (20th) is not bright this session in Omaha, Cincinnati and Pittsburgh.

(Complete Film Boxoffice Reports, Pages 10-11)

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Provisions To Be Incorporated In the Final Anti-Trust Decree

A decree is granted in accordance with the views expressed in the foregoing opinion to be settled on 10 days notice. It should provide for the dismissal of all claims asserted by the plaintiff against any of the defendants which act only as producers of motion pictures, and for the dismissal of claims against any other defendants based on their acts as producers, whether as individuals or in conjunction with others.

Can't Fix Prices

The granting of licenses by any of the defendant-distributors which fix minimum prices for admission to theatres should be enjoined in which such minimum admission prices are fixed by the parties in writing, or through a committee, or through arbitration, or upon the happening of any event, or in any other wise.

Can't Fix Clearance

The defendants should be enjoined from concerted agreeing to maintain a system of clearance as among themselves or with other exhibitors, and no clearance should be granted against theatres in substantial competition with the theatre receiving a license for exhibition in excess of what is reasonably necessary to protect the licensee in the run granted. Existing clearance in excess of what is reasonably necessary to protect the licensees in the runs awarded to them shall be invalid pro tanto. In determining what is a reasonably clearance the following factors should be taken into consideration:

(1) The admission prices of the theatres involved, as set by the exhibitor;

(2) The character and location of the theatres involved, including size, type of entertainment, appointments, transit facilities, etc.;

(3) The policy of operation of the theatres involved, such as the showing of double features, gift nights, giveaways, premiums, cut-rate tickets, lotteries, etc;

(4) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor-defendant from such theatres;

(5) The extent to which the theatres involved compete with each other for patronage;

(6) The fact that a theatre involved is affiliated with a defendant-distributor or with an independent circuit of theatres should be disregarded; and

(7) There should be no clearance between theatres not in substantial competition.

No Franchises

The further performance by any of the defendants of existing formula deals, master agreements to the extent that we have previously found them invalid, or franchises should be enjoined, and the defendants should also be enjoined from entering into or carrying out any similar agreements in the future.

Defendants owning a legal or equitable interest in theatres of 95% or more either directly or through subsidiaries may exhibit pictures of their own or of their wholly owned subsidiaries in such theatres upon such terms as to admission prices and clearances and on such runs as they see fit.

95% Owned Theatres

No defendant or its subsidiaries shall exhibit films other than on its own behalf or through wholly owned subsidiaries, or subsidiaries in which it has an interest of at least 95%, without offering the license at a minimum price for any run desired by the operators of each theatre within the competitive area. The license desired shall in such case be granted to the highest responsible bidder having a theatre of a size and equipment adequate to show the picture upon the terms offered. The license shall be granted solely upon the merits and without discrimination in favor of affiliates, old customers, and any person whatever. Each license shall be offered and taken theatre by theatre and picture by picture.

No Block Selling

No contracts for exhibition shall be entered into, or if already outstanding shall be performed, in which the license to exhibit one feature is conditioned upon an agreement of the license to take a license of one or more other features, but licenses to exhibit more than one feature may be included in a single instrument provided the licensee shall have had the opportunity to bid for each feature separately and shall have made the best bid for each picture so included. To the extent that any of the pictures have not been tradeshown prior to the granting of a license for more than a single picture, the licensee shall be given by the licensor the right to reject a percentage of such pictures not tradeshown prior to the granting of the license to be fixed by the decree. But that right to reject any picture must be exercised within 10 days after there has been an opportunity afforded to the licensee to inspect it.

No Pooling

The defendants shall be enjoined from entering into or continuing to perform existing pooling agreements whereby given theatres of two or more exhibitors, normally in competition, are operated as a unit or whereby the business policies of such exhibitors are collectively determined by a joint committee, or by one of the exhibitors, or whereby profits of the "pooled" theatres are divided among the owners according to pre-agreed percentages. They shall also be enjoined from making or continuing to perform agreements that the parties may not acquire other theatres in the competitive area without first offering them for inclusion in the pool. The making or continuing of leases of theatres under which defendants lease any of their theatres to another defendant or to an independent operating a theatre in the competitive area in return for a share of the profits shall be enjoined.

Each defendant shall cease and desist from ownership of an interest in any theatre, whether in fee or in stock or otherwise, in conjunction with another defendant-exhibitor. Each defendant shall cease and desist from ownership, jointly with an independent, of an interest in any theatre, greater than 5% unless such defendant's interest is 95% or more; and where the interest of such defendant is more than 5% and less than 95%, such joint interests shall be dissolved either by a sale to, or by a purchase from, such co-owner or co-owners. Rearrangement of such joint interests with an independent, if by purchase, shall, however, be subject to the direction of this court so that their effectuation may promote competition in the exhibition of motion pictures. Where a defendant owns a 95% or greater percent interest in any theatre, such theatres may be considered as its own so far as this opinion and the decree to be entered hereon are concerned.

Can Add Theatres With Courts' OK

Each of the defendants shall be enjoined from expanding its theatre holdings except for the purpose of acquiring a co-owner's interest in jointly owned theatres, and this only in cases where the court shall permit such acquisition, instead of requiring an outright sale of the undivided interest of the defendant in question. The foregoing provision as to divestiture of partial interests in theatres shall apply both to interests held in fee and beneficially and to those represented by shares of stock. But it shall not prevent a defendant from acquiring theatres or interests therein in order to protect its investments, or in order to enter a competitive field; if in the latter case, this court or other competent authority shall approve the acquisition after due application is made therefore.

No Buying Pools

Each defendant shall be enjoined from operating, booking, or film-buying through any agent who is also acting in such matters for any other exhibitor, independent or affiliated.

The decree shall also provide for arbitration of disputes as to bids, clearances, runs, and other subjects appropriate for arbitration in respect to all parties who may consent to the creation of such tribunals for adjustment of such disputes. It shall also provide for an appeal board generally similar to the one created by the consent decree as to any parties consenting thereto. It shall make such disposition of the provisions of the existing consent decree signed Nov. 30, 1940, as may be necessary in view of the foregoing opinion.

In order to secure compliance with the decree to be entered, duly authorized representatives of the Department of Justice shall on the written request of the Attorney General or the Assistant Attorney General in charge of anti-trust matters, and on reasonable notice to the defendant or defendants affects, be permitted reasonable access to all books and papers of the defendants and reasonable opportunity to interview their officers or employees, as provided in Section XVIII of the Consent Decree.

Proceedings under the decree to be entered shall be stayed pending appeal or for the purpose of enabling the parties to adjust their business without an unfair burden or as practice may require upon such terms as the decree shall provide.

Jurisdiction of this cause should be retained for the purpose of enabling any of the parties to the decree to apply to the court at any time for such orders or directions as may be necessary or appropriate for the construction or carrying out of the same, for the enforcement of compliance therewith, and for the punishment of violations thereof, or of other further relief.

Findings should be proposed by the parties for the assistance of the court, but such proposed findings will form no part of the record.

Dated June 11, 1946

AUGUSTUS N. HAND,	*U. S. Circuit Judge*
HENRY W. GODDARD	*" " "*
JOHN BRIGHT	*" " "*

Anti-Trust

Continued from page 1

be contrary to the anti-trust laws and directed divestiture where that interest exceeded 5% and was less than 95%.

Commenting on the crucial question of divestiture, the court said: "We think that the opportunity of independents to compete under the bidding system for pictures and runs renders such a harsh remedy as complete divestiture unnecessary, at least until the efficiency of that system has been tried and found wanting."

The "root of the difficulties," the court followed through, was not in ownership of theatres by producer-distributors but in the selling practices which earlier in the opinion the court had nixed. As an added point, the court said that there would no longer be anything to prevent a new theatre from being built even in a territory where affiliates are strongly entrenched.

It was also pointed out that the majors owned only a little more than one-sixth of all the theatres in the U. S. which could not constitute a monopoly of the film business that should subject it to the "drastic remedy of complete divestiture in order to effect a proper degree of free competition." However, the court said, joint theatre ownership of more than 5% was a restriction on competition and therefore invalid.

Auction Selling

After delving into minimum price fixing and clearance systems, the court concluded that the entire setup could only be rectified by auction block selling of pix. "The only way that competition may be introduced into the present system of fixed prices, clearances, and runs is to require a defendant, when licensing its pictures to other exhibitors to make each picture available at a minimum fixed or percentage rental (if clearance is desired) to grant a reasonable clearance and run," the opinion declared.

"When so offered," the court continued, "the licensor shall grant the license for the desired run to the highest bidder if such bidder is responsible and has a theatre of a size, location and equipment to present the picture to advantage." Major companies were free, however, to distribute their films to their own houses in any fashion they saw fit.

Price-Fixing Out

Price-fixing was thrown out because the judges felt that a uniform system had been set up in the industry. Study of a table of theatres and cities showed, according to the opinion, a similarity in minimum prices fixed for the same theatre in the licenses of all the defendants. The Little Three joined in this system, it was said, because their licenses also maintained minimum prices. Erection of a price structure and "conspiracy" in doing so was of itself an anti-trust offense, the court said.

Court was careful to say that the holding on price-fixing did not prevent distribs from continuing their present methods of determining film rentals. Devices for measuring rentals and the fixing of a flat sum, a percentage or both, were perfectly legal, the opinion averred.

Clearance Okay

Clearance of itself is not violative of the monoply laws despite the Government's contention, the judges held. "It seems to us that a grant of clearance, when not accompanied by a fixing of minimum prices or not unduly extended as to area or duration, affords a fair protection to the interest of the licensee without unreasonable interference with the interests of the public," the court said.

The majors however had "acquiesced" in a uniform system and in a number of instances have maintained it unreasonably, it continued. Location, type of house, prices charged, competitive situation and a number of other factors should be used to determine reasonableness of clearance, the court stated. As matters now stand, the opinion declared, the majors have been acting in concert to establish a uniform clearance system and this is violative of the Sherman Act. Decision of individual controversies on the subject must be determined by local suits in the area concerned or "even more appropriately, to litigation before an arbitration board."

Blockbooking

Turning to blockbooking, the three judges banned the entire practice whether the sale involved two pix or 40: "Any form of blockbooking is illegal by which an exhibitor, in order to obtain a license for one or more films, must accept a license for one or more other films," the opinion flatly declared. The court, however, said that a distrib was not limited to the sale of one film at a time so long as the deal on one was not dependent on the terms of the others.

Blind selling was not as objectionable as blockbooking as far as monopoly was concerned, the decision said. Consequently, it would be enough if the decree included a provision which would insure an exhibitor the right to reject a percentage of the films which he bought blindly.

Formula deals, master agreements and franchises have tended to restrain trade, according to the court. The bidding system would obviate or at least mitigate these restraints, it said. Franchises of more than one year, moveovers, overage and underage provisions in contracts as well as many types of master agreements and formula deals were found to be illegal.

Arbitration System

Arbitration system in the industry, initiated by the consent decree and now in force, cannot be continued without the consent of the majors, the court held. Ruling was made despite feeling of court that it was desirable that the system be continued to aid in carrying out the decree which the court would shortly put into effect. Acceptance of an arbitration system "for determining disputes on the bidding system" would facilitate adjustment of most differences "with a large saving of time and money as compared with separate court actions," the court said.

Opinion was a joint one by Judges Augustus Hand, John Bright and Henry W. Goddard. Hearings before the court were concluded January last. Suit itself has been pending in the courts for the past six years.

In Short—A Mexican Standoff?

As matters stood late last (Tuesday) night in the anti-trust case, it was difficult to determine whether the Government or the film companies considered they'd won their fight. Both sides, it was felt, might decide to appeal the decision.

Speaking for the Motion Picture Assn. of America, attorney Sidney Schrieber last night said that Columbia, Universal and United Artists had not yet heard the decision, and attorneys of the Big 5 (Metro, Paramount, 20th-Fox, Warners and RKO) had not yet had a chance to study the situation. Schreiber pointed out that any appeal will have to be filed within 60 days after the final decree is handed down, which might take another several months.

U. S. Attorney Robert L. Wright, on the other hand, has stressed many times in the past that the Government considered the problem of divorcement the crux of the entire situation and "would settle for nothing less." Three-judge panel intimated yesterday that it had not completely thrown out the idea of divorcement, declaring in its decision that complete divestiture was considered unnecessary, "at least until the efficiency of that system (of competitive bidding) has been tried and found wanting."

Schreiber also intimated that the majors were not completely satisfied with the system of competitive bidding set up in the decision. Modification of the bidding system will have to be made through practice, not agreement, he said, adding that the use of sealed bids by exhibs might help ease matters.

Referring to the court's bar of divorcement, Schreiber declared it was still likely that any intentions or applications for construction of new houses by the Big 5 will have to be cleared by the court, at least until the final decree is handed down.

GREATER N.Y. FUND HAS 75% OF FILM BIZ QUOTA

Film Industry to date has contributed $58,950 to the Greater New York Fund, approximating 75% of its $78,600 quota. Spyros Skouras, committee chairman, announced that the sum practically assures that the industry will exceed its quota.

Fund, similar to the Community Fund in most cities, provides financial support for 415 N. Y. hospitals, health and welfare agencies. This year the fund is seeking from business men in N. Y. $5,900,000, which is 25% more than was contributed in 1945.

Lawson Now Also M'ging Director of Gen'l-Odeon

Toronto, June 11.

J. Earl Lawson, prexy of General Theatres Corp. and Odeon Theatres of Canada, has been named to the additional post of managing director. Annual board meet which tapped Lawson also reelected all directors for another year.

Board also approved several promotions for Odeon. George Peters, Odeon secy., takes on the added job of exec assistant to Lawson. Frank Fisher was named as western division manager of theatre operations. All other Odeon officers were reappointed.

N. Y. to London

John Mason Brown.
Hedda Hopper.
Lizabeth Scott.

L. A. to N. Y.

Brian Aherne.
Fred Ahlert.
C. Bakaleinikoff.
Saul H. Bornstein.
Nick Campbell.
Roy Chanslor.
Harry Cohn.
J. J. Cohn.
Emil Coleman.
Jerry Colonna.
Perry Como.
Emery Deutsch.
Helen Deutsch.
Jack Elliott.
Walter Florell.
Walter Gould.
Karen Hale.
Rex Harrison.
Hurd Hatfield.
Klaus Landsberg.
Frances Langford.
Peter Lawford.
Norman Millen.
George Montgomery.
Eugene O'Brien.
Lilli Palmer.
Ralph Pearl.
Al Porgie.
Charles Ross.
John Schulman.
Gradwell Sears.
Vic Shapiro.
Dinah Shore.
Dave Siegel.
Frank Sinatra.
Jonie Tapps.
T. C. Thackrey.
Van Tonkins.
Lewis Allen Weiss.
Walter Winchell.

N. Y. to L. A.

Sidney L. Bernstein.
Lee Bland.
Michael Browne.
Pat Casey.
Norman Corwin.
Xavier Cugat.
Judith Evans.
Georgia Gibbs.
Mrs. Samuel Goldwyn.
Joe Hazen.
C. P. (Pete) Jaeger.
Dore Schary.
Robert Wolff.

INDIE STAGE SHORTAGE EASES

MPTOA Takes Neutral Stand on ATA, Votes to Seek Checking Reforms

Columbus, Miss., June 11.

Suggestive of a neutral stand so far as the American Theatres Ass'n is concerned was the resolution passed this afternoon (Tuesday) by the Motion Picture Theatre Owners of America board, that "it will co-operate with any organization in the industry for the purpose of discussing and acting upon problems and questions relating to the welfare of the business." Board voted to go along on one-collection in theatres yearly, however.

Finding dissatisfaction with the present checking system particularly use of local checkers, MPTOA board decided to appoint a committee of three to meet with sales heads in an effort to formulate a mutually satisfactory checking system.

For the first time the MPTOA will appoint a paid general secretary to handle executive duties relating to the organization.

Any planned move to scuttle the Motion Picture Theatre Owners of America and merge it with the American Theatre Assn. apparently was nipped in bud as MPTOA directors yesterday (10) met with president Ed Kuykendall and laid plans for a stronger organization. Meeting was held here because of inability of Kuykendall to travel on account of his health. All discussions yesterday were referred to executive committee for action today, but any chance of affiliation with ATA appears remote.

Bob Wilby, of Wilby-Kincey circuit, Atlanta, was the sole champion at ATA, but his remarks were made as an observer and not as an MPTOA representative. Because of ATA's policy of steering clear of trade practices, consensus was that any

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Metro Stalling Eng. Prod. Until Return Of Amalgamated Studios

Metro is currently holding up plans for production in England, pending release of its Amalgamated Studios in London by the British government, according to J. Robert Rubin, Metro veepee. Acute shortage of equipment in England is also stymieing any immediate plans for production, Rubin said.

Ben Goetz, managing director of Metro's British production setup, recently returned to London following a series of confabs with company execs both at the h.o. and on the Coast. Definite plans will wait until Goetz has had an opportunity to survey the situation in light of the huddles in this country and make his report to the h.o., according to Rubin.

Possibility exists that Metro might decide to build a new studio in England to hypo its production there. Any such plans, of course, must await the availability of building materials, as well as studio equipment. Goetz is expected also to survey possible building sites and report on the feasibility of building at this time.

Sam Eckman, Jr., Metro exec in England, meanwhile, arrived in N. Y. yesterday (Tuesday) from his Coast vacation. He's slated to return to England in two weeks, following a series of confabs with h.o. execs.

Bogart's One-Day Sitdown

Hollywood, June 11.

One-day one-man sitdown strike at Columbia was won by Humphrey Bogart, who refused to start work in "Dead Reckoning" until he knew what gal was going to be his co-star. Problem was solved when Columbia announced that Lizbeth Scott had been borrowed from Hal Wallis.

CUKOR HIT BY FLU

Hollywood, June 11.

George Cukor collapsed on the Metro set of the Greer Garson starrer, "Sacred and Profane," and Victor Seville stepped in as a pinch hitter.

Cukor, ailing with flu, will resume when he recovers.

Romberg's 'Sunny River' Pic and Foster Musical

Hollywood, June 11.

Sigmund Romberg will write an entire new score for "Sunny River," Technicolor musical to be produced by Jack H. Skirball and Bruce Manning for Universal. Oscar Hammerstein, 2d, who collaborated with Romberg on the original legit (flop) musical many years ago, will arrive on the Coast from Australia in about two weeks to work with Romberg on the film's musical numbers.

Romberg is also planning a new stage musical with Herbert and Dorothy Fields for next November. Subject will be a modern romantic story and aimed at U's operatic soprano, Susanna Foster, for the lead.

E-L Earmarks $1,000,000 For Studio Revamp

Hollywood, June 11.

A million dollars have been allocated to revamp the old PRC studio, now under control of Eagle-Lion, with a program of new construction designed to turn out a minimum of six features before the end of 1946 under general supervision of Bryan Foy.

A $100,000 facelifting operation was started last week while the studio was bereft of production troupes, but that turned out to be only a start in the general rehabilitation program. The new idea includes the purchase of new equipment and the modernization of the old plant to meet the demands of postwar production on an international scale. Reconversion program will be carried out, as soon as materials are available, under supervision of James T. Vaughn, studio production manager.

FILM TERMS 'TOO STIFF,' BERNHARDT BIOG OFF

Hollywood, June 11.

Lysiane Bernhardt has gone back to Paris without closing a deal for film rights to the life story of her grandmother, Sarah Bernhardt. American film companies thought the terms were too stiff.

Meanwhile, Leo Morrison, agent, is still negotiating with major lots for the filming of the French star's biography.

Fitzgerald Back to Ireland

Dublin, June 4.

Back in Ireland for the first time in almost 10 years Barry Fitzgerald, who left Dublin's Abbey Theatre for Hollywood, said "they have me played out in Hollywood; I'm going to have a good long rest."

His vacation in Dublin likely will last three months. He returns to Hollywood for 'Rip Van Winkle' and to co-star with Bing Crosby in "Welcome Stranger."

Abbey player says he will not break his holiday to appear in his old theatre—now closed for one-month break.

Rita's Rio Vacash

Hollywood, June 11.

Rita Hayworth, fulfilling a long desire, is set to take a two-month vacation in Rio de Janeiro. She'll leave from New York shortly before Labor Day.

Star is currently working opposite Larry Parks in Columbia's "Down to Earth," Technicolor musical being produced by Don Hartman.

RENTALS OPEN AT H'WOOD STUDIOS

Hollywood, June 11.

Indie producer stage space situation is easing up, despite fact that four former rental studios virtually are no longer open to lessees. Other lots have thrown open their facilities to the indies, with the result that within the past two weeks nine commitments have been inked for space, with others expected to follow momentarily.

Edward Small is latest to make arrangements, setting deal with Hal Roach for stages beginning in August. Small for number of years has occupied space at RKO-Pathe, but due to increase in RKO's usage of studio, plus David O. Selznick's heavier occupation here, United Artists producer had to look elsewhere. He partially solved this problem by making deal with International for "Bella Donna," and another with Columbia for "The Return of Monte Cristo."

Last week, too, saw Pine-Thomas move their base of operation from Eagle-Lion studios, where they had functioned since entering production field, to new Nassour studios. They will continue shooting on E-L lot for two more pictures, but following windup of second in August all product thereafter will be filmed at Nassour.

Growing Firm

Nassour is likely to become one of top rental studios of the future. Five stages are currently in construction, and Edward Nassour, owner and operator of studio, is merely waiting until work has progressed a little farther before accepting at least half a dozen indie deals.

Andrew Stone last week, also, switched from General Service studios to Roach lot, which will be his new home after more than four years at GS. He is due to put his new Eddie Bracken starrer, tenta-

(Continued on page 6)

Another 100G From M-G To Keep 'Hucksters' From Legit Prod. 1st

Extra $100,000 which Metro last week handed Frederic Wakeman for screen rights to his best-seller, "The Hucksters," brings total price on the novel about the radio advertising business to $300,000—a modern-day record for film rights to a book.

Gimmick which gave Wakeman the extra 100G was a stipulation in the orginal contract with Metro that he had the right, within 18 months, to stage a legit version of his book. Metro—possibly in a reflection of its recently-announced aversion to legit in general—bought out Wakeman's play privileges.

Original pact, reported to be a seven-year leasing arrangement, is not that. It calls of payment of the $200,000 purchase in seven equal yearly installments. At the end of seven years, under the terms, M-G may acquire permanent rights by payment of $2,500.

Cooper's, Hedy's Flu Halt Respective Pix

Hollywood, June 11.

"Cloak and Dagger" and "Dishonored Lady" have temporarily shuttered due to illnesses of respective stars Gary Cooper and Hedy LaMarr.

The United States production at Warners won't resume for a week because Cooper is out with intestinal flu. Hunt Stromberg's film was blacked-out last Friday (7) when the actress came down with same plaint as Cooper's.

Peck, Massey Sought By Rank for Boers Story

Hollywood, June 11.

Gregory Peck and Raymond Massey are getting a pitch from J. Arthur Rank for top roles in "The Turning Wheel," story concerning the Boers of South Africa, which Rank has purchased for $75,000.

Plan is to make film in South Africa, in Technicolor, starting 1947.

Mayer Reaffirms M-G's Policy of Not 'Selling Shares' for Talent or Scripts

Louis B. Mayer has reaffirmed to M-G execs the policy he set for the company that it will not "sell shares" in Metro via deals by which writers, producers, directors and players participate in profits of individual pictures. Mayer's aversion to "profit-sharing" was one of the major reasons, it has been learned, for the studio topper's decision a few weeks ago to abolish the play department.

Growing practice of film companies' offering a percentage of a picture's net to attract top properties and talent is felt by Mayer to be entirely unnecessary for a company of Metro's standing. He figures that with the company's list of marquee names and enough story properties in its files to keep it going for years without buying another, M-G doesn't have to "give away" the company" to continue turning out top product.

Edict on profit-sharing will apply to best-selling books as well as to plays. Mayer has let it be known that he has no objection to legiters, per se, but is displeased about the present practice of other companies offering participation deals, which he figures would push Metro into the same habit if it wanted to compete.

No % Strings

On the other hand, Mayer has indicated to producers and story execs in New York that he's willing to spend any amount within reason for either a play or a book—but it must be a straight deal with no percentage strings attached. If a particular Broadway hit is felt by studio heads to be a strong bet for a picture and is wanted by a producer or star, Mayer has let it be known he has no objection whatsoever to

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Macgowan Ankles Par To Don Cap and Gown

Hollywood, June 11.

Kenneth Macgowan, currently winding up his producer contract at Paramount, is abandoning film production to become professor of theatre arts at the Los Angeles branch of the University of California. Appointment, announced by prexy Robert Gordon Sproul, goes into effect Sept. 1.

Macgowan will head a faculty group in the formation of an enlarged curriculum of courses in motion pictures, both entertainment and educational; radio, television and legit.

Johnston to Put Stress on Code At Coast Meet

Washington, June 11.

Studios are going to get it hot and heavy on observing the letter and spirit of the motion picture code when Eric Johnston addresses the big industry dinner in Hollywood June 19.

Johnston will lay down the law when he speaks at the affair before about 250 toppers, including presidents of all the major companies, studio executives, indie producers, etc. Johnston feels that the code is strong enough as it stands now, and needs only proper enforcement to bring about the desired results.

The MPA prexy, who flew to the Coast Saturday with Joyce O'Hara, his aide, will spend most of his time there trying to work out a formula for the contract negotiations with the studio unions. He expects to be back in Washington some time in July and will probably go to Europe in September.

Film industry chiefs, representing the studios and the home offices, will hold a series of meetings here, starting June 17, to discuss postwar problems of the motion picture business, including future trends in production and distribution and labor and economic conditions. Eric Johnston, president of the Motion Picture Assn., will preside over three days of discussions, climaxed by a dinner to be hosted by Louis B. Mayer June 19 at the Beverly Hills hotel.

Execs coming in from the east include Barney Balaban, Paramount prexy, accompanied by George Weltner, Charles Reagan, David Rose, Claude Lee and Russel Holman; Nicholas M. Schenck, prexy of Loew's and Metro; Spyros Skouras, head of 20th-Fox, and Nate Blumberg, chief of Universal. The last mentioned will stay in Hollywood for the summer. Company presidents currently in town and ready to attend the meetings are Harry Warner, Warner Bros.; N. Peter Rathvon, RKO, and Harry Cohn, Columbia.

Independent producers preparing to enter the discussions are Hal Wallis, Cecil B. deMille, Hunt Stromberg, William Cagney, Samuel Goldwyn and Walt Disney.

Scribs Win Selznick Agency Suit Decish

Los Angeles, June 11.

Suit filed by the Myron Selznick agency against two writers, Dwight Mitchell Wiley and William Bowers, was won by the scripters in a decision handed down by Judge Roy V. Rhodes in Superior Court.

Court ruled that during the days of the attempted reorganization of the agency it was in no position to serve the clients and that the writers were well within their legal and moral rights in leaving the agency and signing with Harold Rose, who handled them as a Selznick sub-agent.

Mary Quite Contrary To Goldwyn Bulletin On Studio Ownership

Hollywood, June 11.

Late bulletins on the battle for control of the old celluloid rancho on Santa Monica blvd., across the street from the gas house, are as follows:

Sam Goldwyn says he owns 50% of the land.

Mary Pickford says she owns 50 1/10%.

Goldwyn recently made a statement that he had acquired an even half ownership of the terrain through a deal with Lady Sylvia Stanley, widow of Douglas Fairbanks, Sr., which gave him "full control of 50% of the property." Miss Pickford came back with a communique as follows:

"I am certain that Mr. Goldwyn did not intentionally mean to be inaccurate, because as a matter of record I own 50 1/10% of the property."

The lot, once known as the United Artists Studio, was owned jointly by Miss Pickford and the elder Fairbanks. When the actor died, he left his estate in 40 parts, of which 20 went to his wife, the present Lady Stanley. Twelve parts went to Douglas, Jr., and eight parts to relatives, including a brother and a half-brother, Norris Wilcox.

Goldwyn, several years ago, acquired the 12 shares owned by Douglas, Jr., and those owned by the brother and other relatives, but Miss Pickford had meanwhile bought the Wilcox share, to add to her original half-ownership. That is what Miss Pickford says, and everybody around Hollywood knows that she's no slouch when it comes to business.

Claims Winnie Sheehan Owes 20th-Fox $13,200

Hollywood, June 11.

Twentieth-Fox filed suit against the Bank of America Monday (10) seeking $13,200 from the estate of Winfield P. Sheehan.

Bank, which is being sued as executor of estate, is asked for money on 10 promissory notes assertedly executed by Sheehan between 1944 and 1945.

Faithful In My Fashion

Metro release of Lionel Houser production. Stars Donna Reed, Tom Drake; features E. E. Horton, Spring Byington, Sig Ruman, Harry Davenport, William Phillips, Margaret Hamilton, Hobart Cavanaugh, Warner Anderson. Directed by Sidney Salkow. Original screenplay, Lionel Houser; camera, Charles Salerno, Jr.; editor, Irving Warburton; score, Nathaniel Shilkret. Tradeshown N. Y., May 27, '46. Running time, **81 MINS.**

Jean Kendrick..........Donna Reed
Jeff Compton..........Tom Drake
Hiram Dilworthy...Edward Everett Horton
Miss Swanson..........Spring Byington
Prof. Boris Rhinluoffsky..........Sig Ruman
Great Grandpa..........Harry Davenport
1st Barfly..........Wm. "Bill" Phillips
Miss Applegate..........Margaret Hamilton
Mr. Wilson..........Hobart Cavanaugh
Walter Medcraft..........Warner Anderson
Mrs. Murphy..........Connie Gilchrist
Nikolai..........Fred Essler
Mr. Stute..........Wilson Wood
2nd Barfly..........Jack Overman

Hokey story handled deadpan style with a thick spread of molasses stamps this film as a fair sentimental item for the femmes. Given stronger thespic material and Metro's quality production framework, "Faithful in My Fashion" could have baled out of the dualer division by being given lighter direction, playing it for laughs instead of sighs. Basic stymie is the unimaginative scripting which piles one cliche upon another and makes it very tough for the cast to be persuasive.

Plot concerns a soldier, home on a two-week furlough, who returns to his pre-war job hoping to find this small corner of the world unchanged. His romance, who used to be a stock clerk, has been upped, however, to an executive post and furthermore is affianced to another man. A quartet of co-worker do-gooders persuade the girl to masquerade for duration of the furlough, as her bit to make the homecoming a happy one. Like clockwork the expected happens; just as the girl again falls for the soldier he discovers the truth. They fall out in anger. The do-gooders heal the breach. They fall back in love at finis.

As a buildup for Tom Drake, film showcases his boyish charms to good advantage. Despite flat-footed lines he was given to read, Drake comes off as a warm and likeable juvenile. Donna Reed makes an appealing heart interest. Edward Everett Horton backs up in usual competent form although the comedy bits are pale stuff. Spring Byington and Sig Ruman round out the supporting cast.

Three Wise Fools

Los Angeles, June 11.

Metro release of William H. Wright production. Features Margaret O'Brien, Lionel Barrymore, Lewis Stone, Edward Arnold, Thomas Mitchell. Directed by Edward Buzzell. Screenplay, John McDermott and James O'Hanlon; story by McDermott, based on the Austin Strong play; camera, Harold Rosson; musical score, Bronislau Kaper; editor, Gene Ruggiero. Tradeshown in Los Angeles, June 5, '46. Running time, **89 MINS.**

Sheila O'Monohan..........Margaret O'Brien
Dr. Richard Gaunght.....Lionel Barrymore
Judge Thomas Trumbell..........Lewis Stone
Theodore Findley..........Edward Arnold
Terence Aloysius O'Tavern..Thos. Mitchell
Judge Watson..........Ray Collins
Sister Mary Brigid..........Jane Darwell
Paul Badger..........Charles Dingle
The Ancient..........Harry Davenport
Horace Appleby..........Henry O'Neill
Rena Fairchild..........Cyd Charisse
The O'Monohan..........Warner Anderson
Dugan..........Billy Curtis

Film fantasy leans heavily on youthful shoulders of Margaret O'Brien to carry it off. Shapes up as okay for general trade, particularly family audiences, due to moppet's bright play-acting. Able casting, direction and production are other bulwarks helping to sustain interest in the fairy tale.

Miss O'Brien, giving a faithful illusion of a young colleen intent on bringing love and happiness into the lives of three rich old men, walks off with the footage despite the presence of such capables as Lionel Barrymore, Lewis Stone, Edward Arnold, Thomas Mitchell and others. Pixie yarn has been ably directed by Edward Buzzell for fantasy flavor.

It concerns tale told a group of leprechauns by an ancient one to convince them there really are such creatures as humans. An Irish curse placed on three young men makes them realize all of life's ambitions but finds them old and without friends. The grandaughter of the curse-maker enters their lives, lifts the curse and sets about teaching them how to be human. The three are hard nuts to crack but Irish charm eventually wins them over. In so doing the girl finally sees the "little people" in which she earnestly believes and they, in turn see her, convinced at last that humans do exist.

There's more than a coincidence in the casting of Barrymore, Stone and Arnold in respective roles of doctor, judge and banker. Trio are known almost as well as Dr. Gillespie, Judge Hardy and Metro capitalist as by their real handles. Thomas Mitchell points up his assignment as Miss O'Brien's manservant, who is full of Irish whisky and brogue most of the time. Harry Davenport is the ancient story teller. Ray Collins, Jane Darwell, Charles Dingle, Cyd Charisse and others are capable in acting out the John McDermott-James O'Hanlon script, based on the Austin Strong play.

Production guidance by William H. Wright shapes the film neatly for intended results. *Brog.*

Till the End of Time

RKO release of Dore Schary production. Stars Dorothy McGuire, Guy Madison, Robert Mitchum, Bill Williams; features Tom Tully, William Gargan, Jean Porter, Johnny Sands, Loren Tindall, Ruth Nelson, Selena Royle, Harry Von Zell. Directed by Edward Dmytryk. Screenplay, Allen Rivkin based on novel by Niven Busch; camera, Harry Wild; editor, Harry Gerstad; asst. director, Ruby Rosenberg; score, Leigh Harline. Previewed N. Y., June 10, '46. Running time, **105 MINS.**

Pat Ruscomb..........Dorothy McGuire
Cliff Harper..........Guy Madison
William Tabeshaw..........Robert Mitchum
Perry Kincheloe..........Bill Williams
C. W. Harper..........Tom Tully
Sgt. Gunny Watrous..........William Gargan
Helen Ingersoll..........Jean Porter
Tommy..........Johnny Sands
Pinky..........Loren Tindall
Amy Harper..........Ruth Nelson
Mrs. Kincheloe..........Selena Royle
Scuffy..........Harry Von Zell
Boy from Idaho..........Richard Benedict

A well-oiled shears and some generous snipping might have turned this earnest but overlong and hesitantly paced film into a more absorbing study of a group of vets' uphill climb to civilian normalcy. As it is, despite a slow start and lengthy sequences, it's packaged brightly with Dorothy McGuire and Guy Madison for marquee lure.

Theme has timeliness and concentrated appeal to the army of vets now footloose in a competitive world. Attempt is made to mirror the problems of former servicemen, disabled and intact, in picking up the threads dropped at Pearl Harbor. But the pic trips itself up along the route with a series of repetitious incidents and comes to life only in a windup which screens a dazzling barroom fight, tops in direction.

Story focuses on a trio of ex-Marines and a girl who lost her husband during the war. While each character's problem is individual, the sum total is a fair cross-section of current postwar woes. Madison, who has emerged with skin intact, thinks he is too old for schooldays again and drifts restlessly from job to job. As the central figure, he doesn't dig deep enough into his part to explain convincingly the source of his discontent. Superficial performance deprives his characterization of the psychiatric overtones, which the script apparently marked out.

Miss McGuire, armed with her usual charm and elfin appeal, does a bangup job as the war widow. She does manage to get across the sense of loss which blocks her return to normal emotional responses. Her off-again-on-again amorous entanglements with Madison are a little hard to take at times but here the script errs and not the actress. When Madison sees the light and decides to stick it out rather than seek an impossible Shangri-La, their cure is mutual.

Robert Mitchum does well with the lesser role of a buddy suffering from a head injury. Actor lends the right touch of hard-cored gruffness as he fights off hospital treatment. He, too, finds himself after getting konked during the barroom brawl in which the ex-Marines join hands in fighting a phoney vet organization. Bill Williams, last of the problem subjects, plays the part of a legless vet whose loss of limbs has spelled a loss of faith in himself. Williams' self-reliance plus acceptance of artificial limbs is neatly restored in the same brawl. Rest of cast groove their performances smoothly to meet the film's demands.

Musical background is good with the theme song, "Till the End of Time," an adaptation of Chopin's Polonaise, nicely aimed for the romantic interludes. Camera work suffers from heavy-handed direction. It is in direction and script that the film loses out.

Lover Come Back

Universal release of Howard Benedict production. Stars George Brent, Lucille Ball, Vera Zorina; features Charles Winninger, Carl Esmond, Raymond Walburn. Directed by William A. Seiter. Original screenplay, Michael Fessier and Ernest Pagano; camera, Joseph Valentine; editor, Ray Snyder; score, Hans J. Salter. Tradeshown N. Y., June 10, '46. Running time, **90 MINS.**

Bill Williams..........George Brent
Kay..........Lucille Ball
Madeline Laslo..........Vera Zorina
Pa..........Charles Winninger
Paul..........Carl Esmond
J. P. Winthrop..........Raymond Walburn
Tubbs..........Wallace Ford
Hotel Clerk..........Franklin Pangborn
Martha..........Louise Beavers
Ma..........Elisabeth Risdon
Jimmy Hennessey..........William Wright
Waiter..........George Chandler
Janie..........Joan Fulton

Universal went far afield for talent for this one, ringing in Lucille Ball, George Brent and Vera Zorina, all starring under the U trademark for the first time. Move was a wise one, because without such stars the picture would have emerged as something that's been done many times before. With them, it comes out as a frothy little comedy that may remind the customers of previous films but that will get by on its own merits. Should chalk up good grosses in most situations.

Scripters Michael Fessier and Ernest Pagano must have had some of the old Cary Grant-Irene Dunne starrers in mind and have built their situations on the same type of sophisticated comedy. Starring roles, however, fit the talents of Brent and Miss Ball like a glove, and the scripters brought the scene up to date by building the triangle around a returned war correspondent, his femme photog and his wife.

Characters in the story come from the upper fringes of society, the breed around whom most of these pictures are built. Miss Ball is the ace designer for a women's clothing outfit, married to Brent who's been away for two years as a correspondent. Trouble starts as soon as Brent returns when his wife discovers he hadn't been as lonely overseas as he'd led her to believe. Miss Ball sets out to reverse the wolfing process to make Brent jealous but things don't work out and she finally heads for a Las Vegas divorce. Brent follows and, after a series of zany situations, they reconcile. Picture ends with Brent winking lewdly to the audience as he closes a door behind him and Miss Ball.

Miss Ball turns in one of her best comedy performances to date, mulcting every line and antic to the limit. Brent also shines as the correspondent-husband in a role that's a far cry from his recent string of grim pix. Miss Zorina is miscast as the third angle of the triangle, lacking the deft comedy touches necessary to the role. Her best forte is still ballet. Charles Winninger is good as Brent's rakish father and Carl Esmond and Raymond Walburn do well as two of Miss Ball's cortege of admirers.

Production mountings lined up by Howard Benedict follow the general frilly mood of the film. Settings, costumes, etc., are lush and ostentatious. Hans J. Salter rates a nice bow for his amusing score. Camera work of Joseph Valentine is okay. *Stal.*

Miniature Reviews

"Faithful in My Fashion" (M-G). Sentimental romance has femme appeal.

"Three Wise Fools" (M-G). Margaret O'Brien in fantasy tailored for family trade.

"Till the End of Time" (RKO). Earnest but overlong treatise on the vets' postwar problems.

"Lover Come Back" (U). Amusing comedy with strong marquee pull in George Brent, Lucille Ball.

"One Exciting Week" (Rep). (Songs) Cornbelt comedy with radio's Al Pearce for duals.

"Crime of the Century" (Rep). Weak melodrama with unknown cast.

"Colorado Serenade" (Songs-Color) (PRC). Standard oatuner starring Eddie Dean.

One Exciting Week

(SONGS)

Hollywood, June 8.

Republic release of Donald H. Brown production. Stars Al Pearce; features Pinky Lee, Jerome Cowan, Shemp Howard, Arlene Harris, Mary Treen. Directed by William Beaudine. Screenplay, Jack Townley and John K. Butler; based on original story by Dennis Murray; camera, John Alton; editor, William P. Thompson; songs, Don Raye and Hughie Prince, John Pettis, Billy Meyers and Elmer Schoebel, Jack Lawrence; orchestral arrangements, Dale Butts; music director, Morton Scott. Previewed at RCA studios, Hollywood, June 7, '46. Running time, **69 MINS.**

Dan Flannery..........Al Pearce
Itchy..........Pinky Lee
Al Carter..........Jerome Cowan
Marvin..........Shemp Howard
Lottie Pickett..........Arlene Harris
Mabel Taylor..........Mary Treen
Helen Pickett..........Lorraine Krueger
Jimmy Curtis..........Maury Dexter
Otis Piper..........Will Wright
Charlie Pickett..........Arthur Loft
Mayor Teeple..........Chester Clute

Fair light comedy that would have rated better with punchier direction. Al Pearce from radio heads up the corn. For extra measure, production includes four tunes and a dance number. Array of comics is stout and material good but better pacing is needed for zip. For supporting positions in majority of situations.

It's an amnesia yarn with twist that has the hero impersonating himself. Pearce, Merchant Marine hero, gets tangled with a trio of slick crooks just prior to leaving for a hometown celebration in his honor. In a fight with the crooks, he's conked on the head and develops amnesia. Slickers, finding the hometown is to award the hero $10,000, convince him he is a public enemy and they're his gang. So, as a bigshot criminal, Pearce assumes the seaman's identity to collect the small fortune. Songs and dance are brought in during the homecoming celebration, lending okay musical moments to the comedy. There are plenty of plot mixups before another sock on the head brings Pearce out of his daze.

Major comedy chores go to Pinky Lee and Shemp Howard. Latter is worth a number of chuckles as a punch-drunk ex-jockey. Jerome Cowan completes the crook trio. Arlene Harris, Mary Treen, Lorraine Krueger and other do acceptably. The Teen-Agers orch furnishes peppy rhythms. "Bounce Me Brother With a Solid Four," Don Raye-Hughie Prince tune, is vocaled by uncredited Chinese femme to show up best in the score.

William Beaudine directed the Jack Towney-John K. Butler screenplay. Okay production mounting and supervision were furnished by Donald H. Brown. Lensing and other credits are standard. *Brog.*

Crime of the Century

Republic release of Walter H. Goetz production. Features Stephanie Bachelor, Michael Browne, Martin Kosleck, Paul Stanton. Directed by Philip Ford. Screenplay, O'Leta Rhinehart, William Hagens, Gertrude Walker; original, Rhinehart, Hagens; camera, Reggie Lanning; editor, William P. Thompson. At Strand, Brooklyn, dual, June 7, '46. Running time, **56 MINS.**

Audrey Brandon..........Stephanie Bachelor
Hank Rogers..........Michael Browne
Paul..........Martin Kosleck
Margaret Waldham..........Betty Shaw
Andrew Madison..........Paul Stanton
Agatha Waldham..........Mary Currier
Jim Rogers..........Roy Walker
Dr. Jackson..........Tom London

"Crime of the Century" has an attractive title but otherwise shapes up as a below-par melodrama. Production values are unusually solid for a low-budgeter but by themselves can't surmount the weak plot structure. Over-close scissor-work, moreover, has nicked whatever story content there was to begin with, causing the film to unreel at such a breakneck speed that essential details were either omitted or left dangling. Collection of marquee unknowns add little to the overall quality and slot this film as bottom-end program fare.

Yarn is concerned with the machinations of an industrial tycoon who attempts to suppress the news of his associate's death for a few days in order to fix a board of directors' election. When a newshound sniffs out the corpse, he's put out of the way by a kidnapping. The reporter's brother gets on the trail and en route falls in love with a femme fatale who's working for the tycoon. Crime is unsnarled by the dead man's daughter who leads the brother to the corpus delicti. Picture contains one macabre sequence in which the dead man is shown lying in a bathtub encased up to his neck in ice cubes.

Michael Browne, as the reporter's brother, tries to dress up the part with a tough-guy style but the mannerisms are too broadly conveyed to be convincing. Stephanie Bachelor, playing the dangerous lady, gets over a sultry air in credible fashion, while Paul Stanton, as the magnate, and Martin Kosleck, as his aide, do their chores with customary polish

Colorado Serenade

(SONGS—COLOR)

PRC release of Robert Emmett Tansey production, directed by Tansey. Stars Eddie Dean; features David Sharpe, Roscoe Ates. Original screenplay, Frances Kavanaugh; songs, Eddie Dean, H. L. Canova, Sam Armstrong, Carle Hoefle; camera (Cinecolor), Robert Shackelford; editor, Hugh Winn. Tradeshown N. Y., June 7, '46. Running time, **68 MINS.**

Eddie..........Eddie Dean
Nevada..........David Sharpe
Soupy..........Roscoe Ates
Sherry..........Mary Kenyon
Judge Hilton..........Forrest Taylor
Duke..........Dennis Moore
Lola..........Abigail Adams
Dad Dillon..........Warner Richmond
Mr. Trimble..........Lee Bennett
Col. Blake..........Robert McKenzie
Ringo..........Bob Duncan

Newest of the Eddie Dean starrers, "Colorado Serenade," is strictly standard-cut out of the same pattern as his previous pix. In fact, this oatuner bears such a close resemblance to its predecessor, "Song of Wyoming," it looks like a reissue. Everything's the same, from the lukewarm Cinecolor tints slightly running into each other, to the familiar echoing saddle tunes and formula story of bad man vs. law-abidin' folks. Dastard, moreover, duplicates his trick of turning out to be the long lost son of the town's leading citizen.

Only novelty in the film is the debut of a tough-looking young hombre, David Sharpe, who plays the role of an undercover Government agent. Sharpe displays an acrobatic agility that injects his fisticuffs and guntotin' with the spirit of the westerner's golden era when Tom Mix and Hoot Gibson rode the plains. Eddie Dean looks a little pallid beside him although still a pleasing personality. Voice is excellent in his yodel-crooning of "Home on the Range," "Western Lullaby," "Riding Down to Rawhide" and "Riding to the Top of the Mountain."

Abigail Adams, as the town moll, is another performer showing promise. Femme, a striking looker, is well-poised before the lens. Roscoe Ates supplies his stuttering comics for a few laughs and rest of the cast play their stock parts adequately.

New Foreign Film

(Unlikely for Anglo-U. S. Market)

"Monsieur Gregoire S'evade" (Mr. Gregoire Runs Away) (French). Dispa release of Bervin Films production; directed by Daniel Norman; stars Bernard Blier; features Jules Berry, Aime Clariond, Alexandre Rignault, Yvette Lebon, Gaby Andreu; story and dialog by Daniel Norman; camera, Toporkoff. Reviewed in Paris. Running time, **88 MINS.**

Tempo, direction, photography, and sound are above the average of recent French pix. Bernard Blier, in his first starring role, is the legit actor currently in "Aupres de ma Blonde" here. His characterization of the insurance clerk unwittingly compelled to become a tool of jewel thieves provides many gags. Comedy stems mostly from funny dialog which would lose much in translation. For French patronage, it looks big; for U. S., lukewarm except in arty spots. *Maxi.*

Studio Space

Continued from page 3

tively-tagged "Here We Go Again" and "Strange Bed-Fellows," before the cameras on June 24, and has commitment for further films.

Federal Films, the William LeBaron-Boris Morros outfit, 10 days ago moved onto Roach lot, to prepare for "Carmen from Kenosha," to be filmed on lot, and "Carnegie Hall," slated for filming in New York. "Carmen" rolls in November, but until then company will have at its disposal sufficient office space. "Hall" goes next month in east, mostly at Carnegie Hall itself, with balance of filming at new Pathe studio on Park Avenue at 106th Street. Another with new deal for Roach space is California Commercial Films, prexied by Stanley Bergerman and with Everett Riskin chairman of the board, which will make its varied production lot.

Morey-Sutherland studio is providing space for hard-pressed indies, too. Comet, which couldn't find space elsewhere, made deal for first two pictures, "Little Iodine" and "Miss Television," and has tentative commitment for month of August. Sol Wurtzel closed for space in July, September and November, and Gordon Mitchell, with his new All-Scope Pictures, Inc., industrial firm, makes permanent quarters there, having moved in a week ago. Charles Chaplin found his own lot wasn't sufficiently roomy for his current "Comedy of Murders," so will film portion of picture here.

Rep Opens Up

While actual shooting space isn't involved in deal, Republic has granted James A. FitzPatrick the facilities of its new Music Stage for recording of his new "Famous Music Masters" musical series, which Werner Janssen and his Los Angeles symphony orchestra will record.

Chaplin's picture is reason for his studio being closed temporarily to indies. This condition will prevail for at least three months, and possibly longer if comedian exceeds his 12-week shooting schedule. Samuel Goldwyn studio is still open to indie rentals, in manner of speaking, but operator is holding off on deals, only one which he has made since announcing he would rent no more space being Seymour Nebenzal, for "The Chase." It is known that Goldwyn intends to still rent space, but he has not yet announced what policy he will follow along this line.

Two studios which definitely have closed doors to outside deals are Enterprise and Eagle-Lion, formerly known as California and PRC, respectively, both former havens for the indie. At least half a dozen indies were affected by Enterprise deal, and PRC, as well as other company producers will have to go elsewhere due to Bryan Foy company taking over. Sig Neufeld still has deal to use lot facilities, but this agreement ends in August.

Meanwhile, not a week goes by in Hollywood where least one new production company is announced.

Theatre Wing

Continued from page 2

acting as chairmen to give courses and to bring in guest instructors weekly. Legit subjects will include acting, directing, management and production problems, publicity, voice and diction, makeup, play analysis, playwriting, stage and costume design, and a theatre symposium.

Donald Oenslager and Charles Elson will chairman and teach design; Kermit Bloomgarden and James Reilly will head up theatrical production; Sol Jacobson, publicity problems; Jean Rosenthal, production problems; John Gessner, play analysis; Robert Anderson, playwrighting; Edgar Stehli and Eddie Sens, makeup. Margaret Webster will start off the theatre symposium, with Brock Pemberton discussing production, Agnes DeMille and Jerome Robbins the dance, etc. Above list is a partial one, with other names to be heard from.

Six subjects will be offered in radio, with Earl McGill handling production; Elwood Hoffman, writing; Ted Cott, station operation and management; Luis Van Rooten, dialects, and various instructors on acting.

Summer term will be followed by more expanded courses in fall and winter, with terms repeated every eight weeks. Winston O'Keefe is exec director of the Wing's vets project, with Mary Hunter, director, in charge of course planning, Byron McKenney acting as vets' adviser. Registration begins July 1.

SALES PINCH HITS DISTRIBS

'Bella Donna' May Precede 'Mirror' As UWP's First Release Xmas Week

United World Pictures is now definitely set to put its initial release in theatres Christmas week. First pic was originally skedded to be "The Dark Mirror," with Olivia DeHavilland and Lew Ayres, which is already in the cans. However, there's now a strong possibility that first will be "Bella Donna," with Merle Oberon, George Brent, Charles Korvin and Paul Lukas.

"Bella Donna" title is likely to be switched before release. Pic is now being shot, having been acquired by International, UWP producing affiliate, from Edward Small. Enthusiasm of UWP execs for the story and cast is responsible for the possible decision to shift initial release from "Mirror," which is likewise an International production.

Plan is to make the second release a British picture and then alternate with one U. S. and one British. Latter is product of J. Arthur Rank studios, which share with Universal a half-interest in UWP.

William J. Heineman, UWP sales chief, is planning to put his eastern and western division managers on the payroll Sept. 1, his district managers on Oct. 1 and his salesmen on Nov. 15. With the tight construction situation making it impossible to erect the combination Universal-UWP exchange buildings that are eventually planned, Heineman is intending to set up in whatever space U can make available in its branches, such as converted poster or shipping room areas. Only in St. Louis, Boston and Indianapolis has U been able to obtain permission to do the complete remodeling job that is desired.

Lucky Strike's Big Ad Splurge Puts Brake On Chesterfield's Pic

Lucky Strike cigs' launching of a major $4,500,000 newspaper advertising campaign on June 17, has raised the stop-look-listen flag at the ad agencies for the other tobacco companies. Latter are viewing with considerable interest the possible results of Lucky Strike's summer ad splurge, and one company, Chesterfields, has tabled plans for producing another film on the style of its pre-war feature, "Tobacco Land," until the new competitive aspects are clarified.

Lucky Strike's campaign, handled by Foote, Cone & Belding, will extend for 10 weeks and will hit every English daily newspaper in the country with twice-weekly spreads. Campaign, which will feature the "Lucky Strike Means Fine Tobacco" slogan, is to begin in the eastern dailies during the week of June 17 and will travel cross-country into the midwest and Coast dailies in the following weeks. Simultaneous coast-to-coast launching was prevented by the acute newsprint shortage in the west.

Homeoffices Seen In Stiff Moves Vs. SPG

Stiff opposition of film homeoffices is expected to demands of the Screen Publicists Guild, New York, when negotiating sessions are started. Thus far no date has been set but, meantime, publicity-advertising heads are mulling the matter. C. J. (Pat) Scollard, executive assistant to Charles M. Reagan, v.p. over sales for Paramount, will represent the film companies in the negotiations.

SPG is demanding a minimum of $100 and an increase in scales of 30% plus increases in severance pay up to a total of $2,000 for 20 years of service. The old SPG contract ran out last May 4, so that any new deal would be retroactive to that date. SPG wants a one rather than a two-year contract.

Impatient over stalling on negotiations by the film companies, SPG Monday night (10) sent telegrams to each, signed by Roger Lewis, of 20th-Fox's advertising department, asking "for an immediate industry-wide meeting to negotiate a new contract."

What If It's a Boy?

Hollywood, June 11.

Jerry Wald's success in making the top-grossing "Mildred Pierce" for Warner Bros., with Joan Crawford's comeback appearance in the pic getting her an Academy Oscar, has him telling friends that the baby his wife's expecting in the fall will be tagged "Mildred Joan."

With good reports on his current production, "Humoresque," also starring Miss Crawford, his pals are asking Wald if he's planning another baby to honor that film? And how far can this thing can go?

Dual Features Still Fans' Faves

Most elements of the film industry were frankly skeptical last week on results of a poll announced by Women's Home Companion showing that 79% of readers surveyed preferred single features to duals, 18% preferred double bills and 3% didn't care. Overwhelming percentage in favor of the singles had a gimmick in it somewhere was the general agreement as the issue of single vs. double bills, which has been more or less dormant in the past few years, again came to the fore in intra-industry conversation.

As usual, say those most familiar with film b.o. tastes, the public talks singles—but buys doubles. Invariably, questionnaires will reveal one feature is preferred to two, but when it actually comes to shoving those coins across the b.o. sill, Johnny Public and his bride show it is the duals that get them.

Lots of experiments on the double-feature issue were tried a few years back and the results were almost always the same. One of the most noble of the experiments was at the Ziegfeld, N. Y., when Loew's attempted to replace duals with cream of feature releases quickly after first run. Scheme flopped miserably, despite even a neighborhood clientele that was figured a pushover for singles.

Snobbishness is believed to be one of the reasons why the polls always show preference for one feature. Most people apparently have an idea that it isn't smart to admit they like duals. They think it puts them in the same category as the guy who turns to the comics first in his newspaper. And just as he tells the Galluppers that it's the editorial page he's really turning to, so the average theatre patron thinks the thing to say is that double bills are poison—if he wants to look like a reasonably sophisticated citizen.

As for the b.o. fizz of singles after the public has been educated to duals, theatre men figure the reason is that patrons who prefer twin-bills won't go to a single-feature house, while customers who like the one-picture idea will go to a dual house and try to time their arrival to catch the picture they want—aside from the fact that they frequently then decide to sit through the second feature anyway.

Joe Hazen West to Huddle Hal Wallis This Weekend

Joseph H. Hazen, president of Hal Wallis Productions, plans leaving for the Coast either Saturday (15) or Sunday (16) to huddle with Wallis on production plans and other matters.

Next Wallis release through Paramount, "Strange Love of Martha Ivers" will have its world premiere tomorrow (Thursday) at the Carlton in London. Lizabeth Scott, star of picture, who will attend the opening there, flew out of New York Monday afternoon (10). "Ivers" has its American opening at the Paramount, N. Y., July 24.

TOP EXECS CAN WRITE OWN DEAL

Enterprise productions' announcement last week that it is seeking a salesmanager to supervise handling of its product under the new Universal pact is typical of the reasons major companies are suffering a shortage of topgrade sales personnel. It's a shortage that not only is being felt in efforts of the big distribs to retain their homeoffice executive help and division managers, but goes right through the ranks of district and branch managers and all the way down to student salesmen.

With a large number of present branch managers and salesmen getting to be vets of such vintage that they'll be starting to think of retirement in a few years, the general shortage of sales help that faces the industry is likely to get worse rather than better if current conditions persist. That's why top distrib execs feel that the problems of rebuilding their ranks is one of the most important the industry faces at the moment.

Enterprise's plan to have its own salesmanager is putting it right in competition with Eagle-Lion, which is likewise seeking a man for such a post and has made offers to a number of major company execs, but without success. Likewise, Eagle-Lion and United World Pictures are both seeking sales help on all levels, which is sure to be a severe drain on major company staffs that have already badly felt the recent building up of staffs by David O. Selznick, Samuel Goldwyn, International and other indie companies. When Goldwyn goes ahead with his plan for his own distributing company, there will be still greater raids and competition for execs.

Top Manpower Shifts

Defections from major company sales forces in the past few years of such men as Bill Heineman, Neil Agnew, Arthur Sachson, Harry Gold, and a flock of others have left holes (Continued on page 24)

United Newsreel Fold Puts Overseas Areas Back in Private Biz

After six months of operation at a cost of $100,000 for the film industry, the United Newsreel is folding its distribution service abroad with the June 18 issue. United, a combine of the five major newsreel producers in this country, was functioning as an interim project to bridge the gap between OWI's overseas newsreels and the resumption of commercial operation in foreign areas by RKO-Pathe, Universal Newsreel, Fox Movietone, Paramount News and M-G News of the Day.

In countries where English language versions are not adequate, the Motion Picture Export Assn. will continue to distribute foreign language versions of the U. S. company's clips. In Germany, Japan, and Korea, military authorities will secure footage from the five newsreels for editing and showing in the occupied areas.

Paris is being restored as hub of continental activity for newsreels distributed in the Near East and other French-speaking regions. Local production has already begun in Greece, and Italy is turning out an Italian-language reel for the Continent and for some areas in Africa and the Near East. Production of a Chinese reel is being determined by John Begg, in charge of film activities for the State Dept.

At a meeting last Friday (7) of the five newsreel editors, Michael D. Clofine of News of the Day, was elected chairman of the newsreel committee of the Motion Picture Assn. During the war, newsreels functioned as a division of the War Activities Committee.

DEANNA DURBIN'S NEXT

Hollywood, June 11.

Deanna Durbin's next Universal starrer, "I'll Be Yours," will be directed by William Seiter.

Felix Jackson will produce, starting late in July or early in August.

Rank-U (Enterprise) Setup Looms As Tops in Industry; U to 'Big 5' Class

Ent's 16-20 for U

Pact entered into between Universal and Enterprise last week is for a minimum of three years.

Agreement calls for a minimum of 16 pictures and a maximum of 20 during the period.

With J. Arthur Rank planning to push his theatre holdings from the present 1,280 to more than 2,000—including houses in the United States—and Universal's acquisition of Enterprise product last week, the U-Rank setup looms as the biggest international production-distribution-exhibition combine the industry has ever known. Universal itself, via alms of its affiliates to obtain the U. S. houses, also jumps from the "Little Three" category domestically to a top spot among the "Big Five"—Metro, Paramount, Warner Bros., RKO and 20th-Fox. It portends a significant change in the lineup of the U. S. industry.

Through interlocking directorates and ownership, the combine now draws the product of Universal itself, a flock of various Rank production subsids in England, the Spitz-Goetz International Pictures setup, the Loew-Einfeld Enterprise unit, the Walter Wanger and affiliated Diana setups, and the Bruce Manning-Jack Skirball, Mike Todd and Mark Hellinger indie organizations.

In the field of distribution, more or less centrally controlled now are U's own machinery, the parallel United World Pictures setup, and the British companies, General Film Distributors and Eagle-Lion. In addition, Rank is tied up via a reciprocal international releasing arrangement with American Eagle-Lion.

Rank's theatre holdings now virtually circle the globe, although they are naturally more concentrated in Great Britain than elsewhere. The plan in the U. S. was originally for UWP to acquire control of houses where there were first-run booking problems, but greater expansion than that is now understood to be contemplated. Acquiring U. S. theatres currently is admittedly no simple problem, but the Rank-U combine will reportedly begin picking them up wherever possible in the near future.

Russia Eclipsing U.S. on Pix in Reich

American film companies are being left at the post in Germany with Russia racing down a straightway field in utilizing pix as a propaganda medium for their political philosophy. So says Frederic Ullman, Jr., prez of RKO Pathe, just returned from a five-week trip through England, France and Germany. While overseas, Ullman completed deals with the independently owned Pathe companies of England and France for a worldwide newsreel network in which neutral areas are to be allocated among the three Pathe outfits.

Comparing American and Russian policy in the conquered territories, Ullman declared that U. S. military authorities have been assisting a private German organization in getting out a weekly newsreel; but the company is under-financed, under-equipped and under-staffed with the result that America is taking responsibility for a "miserable attempt to put out a newsreel with a democratic viewpoint." Russia, on the other hand, is producing a reel in Germany that is on par with the best shown in this country. As for feature films, Ullman stated that nothing but old American product was being screened and their content had no relation whatsoever to the problem of reviving the beaten and desolated German people with a democratic spirit.

Commenting upon France, Ullman said that country was rapidly recovering from the exhaustion and devastation of the war. Despite contrary reports, Ullman said that governmental interference in the film industry was on the wane with the official newsreel company, France Actualites scheduled to fold around the first of next year. The RKO exec maintained that there was little chance for passage of the bill introduced last month in the Chamber of Deputies by Gaston Deferre, under-secretary in the Ministry of Information, for the confiscation of a large sector of France's film industry. The Socialists and the Moderate Republican Party won't go for it, he said.

Ullman disclosed plans for overseas production in the near future of RKO Pathe's two-reeler series, "This Is America," which goes under the title, "Today and Tomorrow," for European distribution.

War Department Denies Withholding 'Atom' Pic

Washington, June 11.

War Department denies recent reports that it has withheld public release of the Signal Corps film, "The Atom Strikes", four-reeler made for Major General Leslie Groves, on ground the subject was too strong for the public to take.

Department spokesman said "certain legal restrictions not controlled by the Army" prevented general distribution of what is said to be the most forceful and most complete pictorial record of the havoc wrought by the atom bomb on Hiroshima and Nagasaki. Army, according to the spokesman, turned over to the newsreels all the footage it controls on the bomb devastation. No details were given on what was meant by "legal restrictions."

Pic will be shown publicly at the first of the Government Film Workers evening screenings here tomorrow (12).

SOPEG $30 Minimum, 35-Hour Week, 3-Wk. Vacation Sought Tonight

A $10 raise, creating a minimum of $30 for the lowest of 27 different labor grades among whitecollarites working in New York homeoffices will be proposed at a membership meeting tonight (Wednesday) of the Screen Office & Professional Employees Guild, CIO. A 35-hour week is sought, plus three weeks vacation after five years of service.

Official schedule of demands, also covering 180 job classifications from messengers now getting $20 weekly, and lowest rung in clerical help, which receives $22 weekly, will be based upon voting of the members at tonight's meeting.

The demands will be formally presented to the film companies on June 15. Present contract expires July 27.

Companies involved are RKO, Loew's, Paramount, Columbia, 20th-Fox, United Artists, Republic and National Screen Service. Warner Bros. and Universal are covered by AFL whitecollar unions.

Odlum, Rathvon, Depinet, Others Reelected at RKO

The present officers of RKO were reelected at the organizational meeting yesterday (Tues.) of new board which had been named by the annual stockholders session last week at Wilmington, Del. Floyd B. Odlum was renamed chairman of the board, N. Peter Rathvon, president; Ned Depinet was elected vice-chairman of the board and executive veepee.

Directorate also renamed Malcolm Kingsberg, Gordon E. Youngman and John M. Whitaker as vice-presidents. Youngman is also general counsel. J. Miller Walker was reelected secretary. Also re-elected were Garrett Van Wagner, comptroller, and William H. Clark, treasurer. Among the assistant treasurers named is a new one, A. E. Roech.

NEWS!

The Picture of the Week!

The Picture of the Week!

Rave Review!

The Picture of the Month!

The Picture of the Month!

The Picture of the Month!

NEWS

"A BOXOFFICE PUSHOVER!"—*Mirror*

"SUPERB!"—*New York Herald Tribune*

"A BONANZA!"—*New York Times*

"CAPTIVATING!"—*Journal-American*

NEWS!

It's a **FACT** that the Rivoli, New York City, reports the first 10 days of World Premiere engagement put it 'way in the lead of all 20th hits!

BOYER and JENNIFER MAKE NEWS! WHEN THEY MAKE LOVE in Ernst Lubitsch's

"CLUNY BROWN" from 20th Century-Fox

CHARLES BOYER • JENNIFER JONES in ERNST LUBITSCH'S Production of "CLUNY BROWN" with PETER LAWFORD • Helen Walker • Reginald Gardiner • Reginald Owen • Sir C. Aubrey Smith Richard Haydn • Margaret Bannerman • Sara Allgood • Ernest Cossart • Florence Bates • Una O'Connor • Produced and Directed by ERNST LUBITSCH • Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt • Based on the Novel by Margery Sharp

Outdoors Yen Sloughs L. A. Albeit 'O.S.S.' Sturdy 53G, 2 Spots; 'Sisters' Oke 85G in 5, 'Renegades' 26½G in 3

Los Angeles, June 11.

Firstrun grosses are causing no sensation this week. Balmy weather and windup of school term both are figured holding theatre biz to average levels in most theatres, although "O.S.S." looks very fine at $53,000 in two houses. "Two Sisters From Boston" shapes fairly good $85,000 in five spots. "Renegades" is barely okay with $26,500 in three locations.

However, "The Outlaw" looks steady on its 10th frame in four houses at $28,500 or near. "This Day Forward" is okay $23,000 on second session in two operations. Third stanza of five days for "One More Tomorrow" appears steady $21,000 in three spots. Last five days of "Somewhere in the Night" on its second week in four houses shapes up to so-so $23,000.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Two Sisters From Boston" (M-G). Good $10,000. House moves from neighborhood to deluxe first-run for Metro product in a four-house day-date string with this film.

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 85-$1)—"Outlaw" (UA) (10th wk). Steady $4,000 after $4,500 last week.

Carthay Circle (FWC) (1,518; 50-$1)—"Do You Love Me" (20th) (2d wk-m.o.). Slow $4,000. Last week, $5,000.

Chinese (Grauman-WC) (2,048; 50-$1)—"Somewhere in Night" (20th) and "Effingham's Raid" (20th) (2d wk) (5 days). Just $7,500. Last week, average $13,400.

Downtown (WB) (1,800; 50-$1)—"One More Tomorrow" (WB) (3d wk). Finales at $8,500 in 5 days. Last week, good $18,800.

Downtown Music Hall (Blumenfeld) (872; 85-$1.20)—"Outlaw" (UA) (10th wk). Steady $15,500. Last week, stout $17,000.

Egyptian (FWC) (1,538; 50-$1)—"Two Sisters" (M-G). Average $17,500. Last week, "Postman Rings Twice" (M-G) (4th wk), okay $8,300.

Four Star (UA-WC) (900; 50-$1)—"Spiral Staircase" (RKO) (m.o.). Good $5,500 in 8 days. Last week, "Dark Corner" (20th) (3d wk-4 days) (m.o.), good $2,400.

Guild (FWC) (968; 50-$1)—"Renegades" (Col) and "Talk About Lady" (Col). Fair $6,000. Last week, "Spiral Staircase" (RKO) (4th wk), nifty $6,000.

Hawaii (G&S-Blumenfeld) (956; 65-$1)—"Outlaw" (UA) (10th wk). Brisk $5,500. Last week, smooth $8,000.

Hollywood (WB) (2,756; 50-$1)—"One More Tomorrow" (WB) (3d wk). Getting $6,500 in 5 days. Last week, healthy $14,300.

Hollywood Music Hall (Blumenfeld) (475; 85)—"Outlaw" (UA) (10th wk). Hitting $3,500. Last week, hefty $4,300.

Loew State (Loew-WC) (2,404; 50-$1)—"Somewhere in Night" (20th) and "Effingham's Raid" (20th) (2d wk-5 days). Fair $10,500. Last week, below hopes at $23,200.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Two Sisters" (M-G). Solid $33,500. Last week, "Postman" (M-G) (4th wk), oke $20,400.

Orpheum (D'town) (2,000; 65-85)—"Tugboat Annie" (Rep) and "Throw Saddle on Star" (Col) with vaude acts on stage. Okay $20,000. Last week, "In Fast Company" (Mono) with Andy Russell on stage, socko $32,000.

Pantages (Pan) (2,812; 50-$1)—"This Day Forward" (RKO) and "Man Alive" (RKO) (2d wk). Modest $11,500. Last week, average $19,100.

Paramount (F&M) (3,398; 50-$1)—"O.S.S." (Par). Big $35,500. Last week, "Virginian" (Par) and "Tokyo Rose" (Par) (3d wk), nice $18,300.

Paramount Hollywood (F&M) (1,451; 50-$1)—"O.S.S." (Par). Handsome $17,500. Last week, "Virginian" (Par) (3d wk), bowed out with neat $10,300.

RKO Hillstreet (RKO) (2,890; 50-80)—"This Day Forward" (RKO) and "Man Alive" (RKO) (2d wk). Off at $11,500. Last week, nice $20,100.

Ritz (FWC) (1,370; 50-$1)—"Two Sisters" (M-G). Average $7,500. Last week, "Postman" (M-G) (4th wk), oke $7,300 on blow-off.

United Artists (UA-WC) (2,100; 50-$1)—"Renegades" (Col) and "Talk About Lady" (Col). Good $15,500. Last week, "Spiral Staircase" (RKO) (4th wk), hefty $10,500.

Uptown (FWC) (1,790; 50-$1)—"Somewhere in Night" (20th) and "Effingham's Raid" (20th) (2d wk). Just $5,000 in 5 days. Last week, good $9,900.

Vogue (FWC) (885; 50-$1)—"Renegades" (Col) and "Talk About Lady" (Col). Neat $5,000. Last week, "Seventh Veil" (U) (5th wk-4 days) (m.o.), good $2,500.

Wilshire (FWC) (2,296; 50-$1)—"Two Sisters" (M-G). Average $16,500. Last week, "Spiral Staircase" (RKO) (4th wk), sharp $7,500.

Wiltern (WB) (2,300; 50-$1)—"One More Tomorrow" (WB) (3d wk). Only $8,000 in 5 days. Last week, fancy $14,500.

Broadway Grosses

Estimated Total Gross

This Week $634,000
(Based on 16 theatres)

Total Gross Same Week

Last Year $570,000
(Based on 15 theatres)

Pitt Biz Spotty But 'Kitty' Rousing $28,500; 'Corner' Droops to 6½G

Pittsburgh, June 11.

Biz plenty spotty here, and latest alibi is that opening of eight-week summer opera season hurts. It gets about 8,000 nightly. Only one showing any strength at all among the new films is "Kitty" at the Penn, which is banging away for a holdover. Other first-run entries, "Dark Corner" at Fulton and "Renegades" at Harris, are just limping in. Single remaining bright spot looks like second stanza of "Postman Rings Twice," at Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Dark Corner" (20th). Will be lucky to slip over $6,500, very sad here. Last week, "So Goes My Love" (U), also thin at $8,800.

Harris (Harris) (2,200; 40-70)—"Renegades" (Col). Slow start and unlikely to go over $12,000, not too hot here. Last week, "Do You Love Me" (20th) (2d wk), good $11,000.

Penn (Loew's-UA) (3,300; 40-70)—"Kitty" (Par). Only bright spot in town, solid $28,500. Should hold. Last week, "One More Tomorrow" (WB), $21,000, fair for holiday session.

Ritz (WB) (800; 40-70)—"Devotion" (WB) (m.o.) about par at $3,000. Last week, "Tomorrow Is Forever" (RKO), okay $4,000.

Senator (Harris) (1,750; 40-70)—"Do You Love Me" (20th) (m.o.). Mild $3,500. Last week, "Gilda" (Col) (m.o.), exceptional $4,500 for fourth week downtown.

Stanley (WB) (3,800; 40-70)—"Postman Rings Twice" (M-G) (2d wk). Rousing $19,000. Last week blazing $33,000.

Warner (WB) (2,000; 40-70)—"One More Tomorrow" (WB) (m.o.) fair $8,000. Last week, "Devotion" (WB) (m.o.), $7,000.

CAVALLARO BOOSTS 'HOLIDAY' 44G, CLEVE.

Cleveland, June 11.

Carmen Cavallaro's band with "Perilous Holiday" caught on so quickly and is hitting such a fast pace that the Palace is sure of a smash session. Opening day and weekend biz was terrific. Nearly as hot is "Badman's Territory," which has been showing a flurry of two-gun action at the Hipp boxoffice and may rate a holdover. Second stanza of "Two Sisters From Boston" at State stood up well.

Estimates for This Week

Allen (RKO) (3,000; 44-85)—"One More Tomorrow" (WB) (m.o.). Cheerful $9,000. Last week, "Gilda" (Col) (5th wk), great $12,000.

Hipp (Warners) (3,700; 44-85)—"Badman's Territory" (RKO). Strong $21,000. Last week, "One More Tomorrow" (WB), smart $19,500.

Lake (Warners) (800; 44-65)—"Her Kind of Man" (WB) (m.o.). Okay $3,000. Last week, "Dark Corner" (20th) (2d wk), nice $3,800.

Ohio (Loew's) (1,200; 44-65)—"In Old Sacramento" (Rep). Steady $6,500. Last week, "Kitty" (Par) (m.o.), big $8,500 on third downtown sesh.

Palace (RKO) (3,700; 55-$1.10)—"Perilous Holiday" (Col) with Carmen Cavallaro orch on stage. One of year's sockiest vaudfilm combos here, earning raves and great $44,000. Last week, "Her Kind of Man" (WB) at lower scale, fairly good $15,000.

State (Loew's) (3,450; 44-65)—"Two Sisters From Boston" (M-G). Second chapter of Jimmy Durante tune-show hypoed by comedian's p.a. for new super drugstore tie-up with Metro. Solid at $18,000 or close after sock $30,000 opening week.

Stillman (Loew's) (2,700; 44-65)—"Diary of Chambermaid" (UA). Nice $14,000. Last week, "Whistle Stop" (UA) (2d wk), hearty $9,000

'Territory' Big $8,500, L'ville; 'Tomorrow' 9G

Louisville, June 11.

Hot weather which arrived suddenly here this session is putting a crimp in biz at most downtown houses. One exception is the Strand, where "Badman's Territory," well exploited, with tie-ins with local radio station and giveaways of live ponies, is piling up strong figure. "One More Tomorrow" did okay in nine days at another small-seater, the Mary Anderson.

Estimates for This Week

Brown (4th Ave.-Loew's) (40-80)—"Kitty" (Par) (m.o.). Fair $4,500. Last week, "Breakfast in Hollywood" (UA) and "Hoodlum Saint" (M-G) (m.o.), about same.

Kentucky (Switow) (1,200; 30-40)—"Adventure" (M-G) and "Idea Girl" (U). Fairish $1,700. Last week, "Road to Utopia" (Par) and "Shock" (20th), $1,600.

Loew's State (Loew's) (3,300; 40-60)—"Postman Rings Twice" (M-G) (2d wk). In this case he didn't ring twice, h.o. stanza being only meagre $8,000 after last week's terrif $20,000.

Mary Anderson (People's) (1,000; 40-60) — "One More Tomorrow" (WB). Okay $9,000 on 9 days. Last week, "Her Kind of Man" (WB) (3d wk), $4,000 on 5 days.

National (Standard) (2,400; 40-80)—"River Gang" (U) plus Jack Gwynne magic show three days split with "Gold Mine in Sky" (Rep) and "Sun Valley Cyclone" (Rep). New policy landing neat $8,000. Last week, "Mask of Diijon" (PRC) and "Devil Bat's Daughter" (PRC) split with "Spellbound" (UA) and "Swing Out, Sister" (U), moderate $4,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Do You Love Me" (20th). Catching medium $12,000. Last week, "Kitty" (Par), strong $17,000, and moveover.

Strand (Fourth Avenue) (1,400; 40-60)—"Badman's Territory" (RKO). This actioner well exploited and should grab big $8,500. May hold. Last week, "House of Horrors" (U) and "Spider Woman Strikes Back" (U), strong $7,000.

Wash. Hits Skids; 'Forward' 12G, 2d

Washington, June 11.

With all six major mid-town houses playing either a holdover or a moveover and the Ringling circus in town, the bottom fell out of biz on F Street this session. "Postman Rings Twice" at the Capitol, heads the parade with what would normally be an excellent second week, but even this was below hopes after the terrific initial session. Others also slipped badly.

Estimates for This Week

Capitol (Loew) (3,434; 44-80)—"Postman Rings Twice" (M-G) with vaude (2d wk). Good $23,000 but competish cut it down. Last week, terrific $39,000.

Columbia (Loew) (1,263; 44-70)—"Kitty" (Par) (m.o.). Okay $8,000. Last week, "Dragonwyck" (20th), $7,500.

Earle (WB) (2,154; 44-85)—"One More Tomorrow" (WB) (2d wk-4 days) and "Gilda" (Col), 3 days. Nice $20,500. Last week, below average $19,500 for "Tomorrow."

Keith's (RKO) (1,838; 44-80)—"This Day Forward" (RKO) (2d wk). Slipped to $12,000 after solid $17,500 opener.

Metropolitan (WB) (1,503; 44-70)—"Devotion" (WB) (m.o.). Only $7,500. Last week, "Badman's Territory" (RKO), fancy $12,500.

Palace (Loew) (2,370; 44-70)—"Do You Love Me" (20th) (2d wk). Just passable at $14,000 after fine $21,000 opener.

'Gilda' Terrif $10,000 Standout in Omaha

Omaha, June 11.

"Gilda" is doing standout biz and will hit a terrific total. Others are not so hot, with "Bride Wore Boots," at the Paramount, and "Dark Corner," at Orpheum, only moderate.

Estimates for This Week

Brandeis (RKO) (1,500; 18-65)—"Gilda" (Col) and "Game of Death" (RKO). Terrific $10,000, one of best ever at this spot. Last week, "Badman's Territory" (RKO) and "Ding Dong Williams" (RKO), okay $6,800.

Paramount (Tristates) (3,000; 16-65)—"Bride Wore Boots" (Par). Not too hot at $10,500. Last week, "Kitty" (Par), smash $18,300.

Orpheum (Tristates) (3,000; 18-65)—"Dark Corner" (20th) and "One Way to Love" (Col). Modest $10,000. Last week, "Three Strangers" (WB) plus Chuck Foster, Dinning Sisters, others on stage, sock $23,200 near all-time top at 20-80c scale.

Omaha (Tristates) (2,000; 18-65)—"Kitty" (Par) (m.o.) and "Mysterious Intruder" (Col) (1st run). Light $7,500 or over. Last week, "Dragonwyck" (20th) (m.o.) and "Gay Blades" (Rep) (1st run), $8,300.

State (Goldberg) (865; 15-50)—"Ziegfeld Follies" (M-G). Fine $3,500. Last week, "Up Goes Maisie" (M-G) (3d run) and "Gay Cavalier" (Mono) (1st run) $2,200.

Det. Slips Off But 'Day' Stout 24G; 'Postman' Forte 34G, 'Gilda' 28G, 2d

Key City Grosses

Estimated Total Gross

This Week $2,774,000
(Based on 21 cities, 177 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,785,000
(Based on 24 cities, 191 theatres)

Frisco Nosedives But 'Man' Passable at 26G, 'Outlaw' Huge 70G, H.O.

San Francisco, June 11.

Biz is off, being partly blamed on baseball competish and season of year. Still outstanding is "The Outlaw," which will hit $70,000 or near on second week at the United Artists, Esquire and Tivoli. Jane Russell starrer made picture history on first week with colossal $88,000 at the same three spots.

Estimates for This Week

Fox (FWC) (2,851; 55-85)—"One More Tomorrow" (WB). Mediocre $24,000. Last week, "Bride Wore Boots" (Par), sharp $31,000.

Golden Gate (RKO) (2,844; 60-35)—"Heartbeat" (RKO) plus vaude headed by "Rhumba Revue" with Ciro Rimac (2d wk). Slipped to $21,000, but still good. Last week, strong $38,000.

Orpheum (Blumenfeld) (1,207; 55-85)—"Renegades" (Col) (2d wk). Off badly to $11,500. Last week, smart $24,000.

Paramount (FWC) (2,646; 55-85)—"Bad Bascomb" (M-G) (2d wk). Down to $19,000, but okay. Last week, okay $27,000.

St. Francis (FWC) (1,400; 55-85)—"Kitty" (Par) (4th wk) (m.o.). Oke at $8,000. Last week, nice $10,500.

State (FWC) (2,133; 55-85)—"Bride Wore Boots" (Par) (m.o.) (2d wk). Not so good at $14,000. Last week, "No Time for Comedy" (WB) (reissue), $15,000.

United Artists (Blumenfeld) (1,207; 55-85) — "Outlaw" (UA) (2d wk). Still terrific with $24,000 or near. Last week, sensational at record-shattering $34,000.

Warfield (FWC) (2,656; 55-85)—"Her Kind of Man" (WB) "Dark Corner" (20th). Medium $28,000. Last week, "Do You Love Me" (20th) (2d wk), mild $16,000.

'Tomorrow' Okay 22½G In Slumping Denver

Denver, June 11.

"One More Tomorrow" looks okay to good at three spots to win top coin but not especially stout. "Blue Dahlia" is strong enough to win a third week at the Denham. Biz is very spotty, with take way off from last week in most houses.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Do You Love Me" (20th) and "Rendezvous 24" (20th), after week at Denver, Esquire, Webber. Good $4,000. Last week, "Renegades" (Col) and "Talk About a Lady" (Col) (m.o.), fine $5,000.

Denham (Cockrill) (1,750; 35-70)—"Blue Dahlia" (Par) (2d wk). Down to $12,000, but neat. Last week, big $17,000.

Denver (Fox) (2,525; 35-70)—"One More Tomorrow" (WB) and "Dark Alibi" (Mono), day-date with Esquire, Webber. Good $18,000. Last week, "Do You Love Me" (20th) and "Rendezvous 24" (20th), also Esquire, Webber, big $18,000.

Esquire (Fox) (742; 35-74)—"One More Tomorrow" (WB) and "Dark Alibi" (Mono), also Denver, Webber. Fair $3,000. Last week, "Do You Love Me" (20th) and "Rendezvous 24" (20th), also Denver, Webber, good $3,700.

Orpheum (RKO) (2,600; 35-74)—"Badman's Territory" (RKO) and "Partners in Time" (RKO) (2d wk). Way off to about $9,000. Last week, big $20,000.

Paramount (Fox) (2,200; 35-74)—"Perilous Holiday" (Col) and "Blondie's Lucky Day" (Col). Oke $9,000. Last week, "Cinderella Jones" (WB) and "Bohemian Girl" (FC), good $10,000.

Rialto (Fox) (878; 35-70)—"Renegades" (Col) and "Talk About a Lady" (Col), after week at Denver, Esquire, Webber, Aladdin. Fair $3,500. Last week, "Spider Woman Strikes Back" (U) and "House of Horrors" (U), big $8,000.

Webber (Fox) (750; 35-74)—"One More Tomorrow" (WB) and "Dark Alibi" (Mono), also Denver, Esquire. Okay $3,500. Last week, "Do You Love Me" (20th) and "Rendezvous 24" (20th), good $3,700.

Detroit, June 11.

"From This Day Forward" looks standout this week at the small-seater United Artists. "Postman Rings Twice" will get the top coin at the big Michigan where it is solid. Remainder of city is largely holdover, with best showings being made by "Gilda" and "Badman's Territory."

Estimates for This Week

United Artists (United Detroit) (1,841; 80-85)—"This Day Forward" (RKO) and "Truth About Murder" (RKO). Stout $24,000. Last week, "Devotion" (WB) and "Live Wires" (Mono) (2d wk), strong $18,000.

Broadway-Capitol (3,000; 80-85)—"Badman's Territory" (RKO) and "Strange Voyage" (Mono) (3d wk). Fine $14,000. Last week, good $17,000.

Fox (Fox-Michigan) (4,049; 80-85)—"Gilda" (Col) and "Night Editor" (Col) (2d wk). Nice $28,000. Last week, solid $38,000.

Palms-State (United Detroit) (2,976; 80-95)—"Saratoga Trunk" (WB) and "College Queen" (Par) (4th wk). Good $16,000. Last week, grand $20,000.

Michigan (United Detroit) (4,034; 60-85) — "Postman Always Rings Twice" (M-G) and "The Gay Cavalier" (Mono). Forte $34,000. Last week, "Road to Utopia" (Par) and "Shadow Returns" (Mono) (3d wk), fine $20,000 in 6 days.

Downtown (Balaban) (2,685; 85-95)—"Notorious Lone Wolf" (Col) with Ray Kinney orch, Chester Morris, others, on stage. Lofty $31,000. Last week, "One Exciting Week" (Rep) with Louis Prima orch, The Pitchmen, the Barrets, others, on stage, trim $32,000.

Adams (Balaban) (2,883; 60-85)—"Dragonwyck" (20th) (2d wk) and "Out of the Depths" (Col). Fine $12,000. Last week, with "Strange Triangle" (20th), pleasing $14,000.

Madison (United Detroit) (1,858; 40-55)—"Whistle Stop" (UA) and "Tars and Spars" (Col). Good $3,000 in 3 days. Last week, "Spiral Staircase" (RKO) and "Pardon My Past" (Col), okay $2,400 in 3 days.

'Postman' Hotsy 36½G in Philly

Philadephia, June 11.

Heat wave over weekend sent thousands out of town shoreward, but there was plenty of biz left to make the current week a nice one for local filmers. Topper here is "Postman Always Rings Twice" playing sans vaude at Earle. In runnerup position is "Spiral Staircase".

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"This Day Forward" (RKO). Fair $14,500. Last week, "Because of Him" (U), $9,500.

Arcadia (Sablosky) (700; 40-85)—"Saratoga Trunk" (WB) (2d run), About $8,500. Last week, "Devotion" (WB), mild $5,000 second run.

Boyd (WB) (2,350; 40-85—"Spiral Staircase" (RKO). Good $25,500. Last week, "Kitty" (Par), okay $18,500 for third trip.

Earle (WB) (2,760; 40-85)—"Postman Rings Twice" (M-G). Top of heap with great $38,500. Last week, "Deadline at Dawn" (RKO) and Louis Armstrong orch, fair $25,000.

Fox (20th) (2,250; 40-85)—"Do You Love Me" (20th) (3d wk). Fairish $18,000. Second sesh was trim $23,000.

Karlton (Goldman) (1,000; 40-85)—"Tomorrow Is Forever" (RKO) (2d run), (2d wk). Fine $7,000. Last week, bright $9,500.

Keith's (Goldman) (2,200; 40-85)—"Hoodlum Saint" (M-G) (2d run). Thin $5,000. Last week, "Dark Corner" (20th), $7,000 second run.

Mastbaum (WB) (4,387; 40-85)—"One More Tomorrow" (WB) (2d wk). Mild $19,000. Last week, nice $28,500.

Stanley (WB) (2,950; 40-85)—"Two Sisters from Boston" (M-G) (3d wk). Robust $18,000. Last week, stout $27,500.

Stanton (WB) (1,475; 40-85)—"Tangier" (U). So-so $10,500. Last week, "Black Market Babies" (Mono), $9,500.

H.O.'S SLOW DOWN K.C.; 'LOVE ME' FAT 13G, 2D

Kansas City, June 11.

Town is mainly in holdover as four of five first-runs hold for second week. Only newcomer is the Tower where "God's Country" and stage show are landing the best figure in several weeks. Among big holdovers is "Do You Love Me," topper among second week films.

Estimates for This Week

Esquire - Uptown - Fairway (Fox Midwest) (820, 2,043, 700; 45-65)—"Do You Love Me" (20th) (2d wk).

(Continued on page 18)

Chi Okay Despite Heat; 'Kitty' 45G, 'Gilda' 30G, Both Wow; 'Night' 25G, 2d

Chicago, June 11.

Loop is being slugged with muggy weather, but some sharply exploited new product and the air conditioning spells good news for many spots. "Suspense," with Belita on stage, is heading for sock $60,000 at the Chicago. "Kitty" and "Gilda" are fighting it out for top straight-film honors, with $45,000 and $30,000 respectively at State-Lake and United Artists.

"Saratoga Trunk," on moveover from the State-Lake to the Apollo, is still pulling 'em in at $21,000. Palace remains in the chips, with $25,000 for "Night in Paradise" and "Truth About Murder," second stanza.

Estimates for This Week

Apollo (B&K) (1,200; 65-95)—"Saratoga Trunk" (WB) (10th week downtown). Lusty $21,000. Last week, "Dragonwyck" (20th) (7th wk), thin $17,000.

Chicago (B&K) (3,900; 65-95)—"Suspense" (Mono) with Belita, Jack Owens on stage. Lofty $60,000. Last week, "Cinderella Jones" (WB) with Woody Herman orch on stage (2d wk), off to $42,000.

Garrick (B&K) (900; 65-95)—"Bandit Sherwood Forest" (Col) (7th wk). Hot $17,000. Last week, nice $18,000.

Grand (RKO) (1,150; 65-95)—"Badman's Territory" (RKO) and "Dressed to Kill" (U) (m.o.). Pert $9,500. Last week, fine $11,000.

Oriental (Essaness) (3,240; 65-95)—"Hoodlum Saint" (M-G) with Connee Boswell heading stage bill (2d wk). Strong $35,000. Last week, sock $50,000.

Palace (RKO) (2,500; 65-95)—"Night in Paradise" (U) and "Truth About Murder" (RKO) (2d wk). Sound $25,000. Last week, muscular $35,000.

Roosevelt (B&K) (1,500; 65-95)—"Virginian" (Par) (2d wk). Sharp $21,000. Last week, healthy $26,000.

State-Lake (B&K) (2,700; 65-95)—"Kitty" (Par). Opulent $45,000. Last week, "Saratoga Trunk" (WB) (9th wk), fine $23,000.

United Artists (B&K) (1,700; 65-95)—"Gilda" (Col). Lush $30,000. Last week, "Ziegfeld Follies" (M-G) (6th wk), tidy $20,000.

Woods (Essaness) (1,200; 65-95)—"Tomorrow Is Forever" (RKO) (8th wk). Tolerable $16,000. Last week, not bad $18,000.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

Indpls. Off But 'Territory' 12G

Indianapolis, June 11.

Film biz here has tumbled from year's peak during the past week, holdovers and season's first heavy draw of outdoor competish being felt. "Postman Rings Twice" at Loew's and "Kitty" at Indiana are below average in second stanzas. "Badman's Territory" at Circle and "Murder in Music Hall" at Lyric, look barely fair as new entries.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 40-60)—"Badman's Territory" (RKO) and "One Exciting Week" (Rep). Week's best at $12,000. Last week, "Ding Dong Williams" (RKO) and Spike Jones orch on stage. Terrific $31,500 at new 48-74c combo scale.

Indiana (Katz-Dolle) (3,300; 40-60)—"Kitty" (Par) (2d wk). Tepid $11,000 after sizzling $22,600 first week.

Loew's (Loew's) (2,450; 40-60)—"Postman Rings Twice" (M-G). Slow $10,000 on holdover after hefty $20,700 opener.

Lyric (Katz-Dolle) (1,600; 40-60)—"Murder in Music Hall" (Rep) and "Catman of Paris" (Rep). Not bad $7,500 first-run. Last week, "Devotion" (WB), thin $5,000 on moveover.

Summer Slump in Mpls.; 'Tomorrow' Oke at 10G, 'Love Me' Mildish 13G

Minneapolis, June 11.

Grosses continue to take on a summer complexion and head downward. No soaring figures are in sight. "Do You Love Me" and "One More Tomorrow" are the newcomer leaders, but "House of Dracula" is giving good boxoffice account of itself, too. Holdovers include "Postman Always Rings Twice" in its third downtown week, and "Dragonwyck," "Heartbeat" and "Devotion" in their second. First-named is strongest of lot.

Estimates for This Week

Aster (Par) (900; 25-35)—"Texas Jamboree" (Col) and "In Fast Company" (Mono). Good $2,000 for 4 days. Last week, "Phantom Thief" (Col) and "Johnny Comes Flying Home" (20th) split with "Man Who Dared" (Col) and "Strange Impersonation" (Rep), okay $2,500 in 7 days.

Century (Par) (1,600; 44-60)—"Dragonwyck" (20th) (m.o.). Fairly good $7,000. Last week, "Blue Dahlia" (Par) (2d wk), good $6,500.

Gopher (Par) (1,000; 44)—"House of Dracula" (U). Strong $5,300. Last week, "Black Market Babies" (Mono), $4,500.

Lyric (Par) (1,100; 44-60)—"Postman Rings Twice" (M-G) (m.o.). Here after two weeks at State. Fast $5,500. Last week, "Saratoga Trunk" (WB) (4th wk), good $5,000 in 6 days.

Orpheum (RKO) (2,800; 44-60)—"One More Tomorrow" (WB). Okay $10,000 or over. Last week, "Heartbeat" (RKO), good $12,000.

Radio City (Par) (4,000; 44-60)—"Do You Love Me" (20th). Moderate $13,000. Last week, "Dragonwyck" (20th), fine $16,000.

RKO-Pan (RKO) (1,600; 44-60)—"Heartbeat" (RKO) (m.o.). Satisfactory $5,000 after week at Orpheum. Last week, "Devotion" (WB), $6,000.

State (Par) (2,300; 44-60)—"Bride Wore Boots" (Par). Crix no like but looks trim $11,000. Last week, "Postman Rings Twice" (M-G) (2d wk), big $11,500 after terrific $17,000 first week.

Uptown (Par) (1,100; 44-50)—"Ziegfeld Follies" (M-G). First nabe showing, good $3,500. Last week, "Virginian" (Par), $3,800.

World (Par-Steffes) (350; 44-80)—"Devotion" (WB) (m.o.). Here after mild first RKO-Pan stanza. Fair $2,000. Last week, "Yank in London" (20th), light $1,500.

St. Loo B.O. Feels Hot Weather But 'Gilda' Tall 20G; 'Forever' OK 18G

St. Louis, June 11.

Stiff opposish from the Municipal Theatre in Forest Park and other outdoor attractions plus near midsummer temperature is reflected in reduced grosses at the big houses currently. "Gilda," running solo, is the best draw at Loew's. "Tomorrow Is Forever" dualed with "Ding Dong Williams" is runnerup at the Ambassador.

Estimates for This Week

Loew's (Loew) (3,172; 44-65)—"Gilda" (Col). Great $20,000. Last week, "Night in Casablanca" (UA) and "Devil's Mask" (Col), sock $23,000.

Orpheum (Loew) (2,000; 44-65)—"Night in Casablanca" (UA) and "Devil's Mask" (Col) (m.o.). Neat $10,500. Last week, "The Outlaw" (UA), $10,000.

Ambassador (F&M) (3,000; 44-65)—"Tomorrow Is Forever" (RKO) and "Ding Dong Williams" (RKO). Solid $18,000. Last week, "One More Tomorrow" (WB) and "Blondie's Alibi" (U), $20,000.

Fox (F&M) (5,000; 44-65)—"Her Kind of Man" (WB) and "Perilous Holiday" (Col). 3 days, and "You Love Me" (20th) and "Johnny Home" (20th) (2d wk) 4 days. Nice $17,000. Last week, "Love Me" and "Johnny," sock $28,000.

Missouri (F&M) (3,500; 44-65)—"One More Tomorrow" (WB) and "Dark Corner" (20th). Fine $16,000. Last week, "Dark Corner" (20th) and "Rendezvous" (20th), $15,000.

St. Louis (F&M) (4,000; 50-60)—"Mysterious Intruder" (Col) and "Glass Alibi" (Rep). Nice $6,000. Last week, "Masquerade Mexico" (Par) and "Susie Slagle's" (Par), $8,000.

'Love Me' $7,300, Lincoln

Lincoln, June 11.

Torrid weather is sending people to air-conditioned theatres, with biz holding well.

Estimates for This Week

Lincoln (LTC) (1,500; 44-55)—"Do You Love Me" (20th). Strong $7,300. Last week, "Kitty" (Par), $7,500.

Stuart (LTC) (1,800; 9-55)—"Hearts Growing Up" (Par). Not too good $6,200. Last week, "Bride Wore Boots" (Par), $6,700.

Varsity (NTC) (1,100; 35-50)—"Perilous Holiday" (Col). Split week with "Diary of Chambermaid" (UA). Around $6,000. Last week, "Cinderella Jones" (WB) and "Tarzan Leopard Woman" (RKO) $5,000.

Nebraska (LTC) (1,126; 9-43)—"Kitty" (Par) (m.o.), and "Johnny Comes Flying" (20th). Good $2,200. Last week, "Ragged Angels" (Film Classics) and "Oliver the Eighth" (Indie), stout $2,500.

'Heartbeat' 16G, Cincy

Cincinnati, June 11.

Trade is spotty for the ace houses, yet two hefty new bills "Badman's Territory" and "Heartbeat," are holding the overall count in stride. Biz in first half had weather opposish from season's first heat spell. Holdovers "Two Sisters From Boston" and "Do You Love Me" are zippy.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Heartbeat" (RKO). Sturdy $16,000. Same last week for "One More Tomorrow" (WB).

Capitol (RKO) (2,000; 44-70)—"Two Sisters From Boston" (M-G) (2d wk). Holding strong at $12,500 after wham $19,000 opening. Stays on.

Grand (RKO) (1,430; 44-70)—"Do You Love Me" (20th) (m.o.). Hotcha $8,500. Ditto last week on "Dark Corner" (20th).

Keith's (United) (1,500; 44-70)—"One Way to Love" (Col) and "Meet Me On Broadway" (Col). Slow $4,000. Last week, "Kitty" (Par), fourth downtown stanza, $5,000.

Lyric (RKO) (1,400; 44-70)—"Dark Corner" (20th) (m.o.). Fairish $4,000. Last week, "Diary of Chambermaid" (UA) (m.o.), limp $3,000.

Palace (RKO) (2,600; 44-70)—"Badman's Territory" (RKO). Big $17,500. Juve interest aided by pony giveaways on stage to Times-Star carriers in subscription contest. Last week, "Do You Love Me" (20th), swell $16,500.

Shubert (RKO) (2,100; 44-70)—"One More Tomorrow" (WB) (m.o.). So-so $4,500. Last week, "Bride Wore Boots" (Par) (m.o.), slick $6,500.

'Her Man' Socko $17,000 in Prov.

Providence, June 11.

Majestic is riding high this week with "Her Kind of Man," only new show in town. Others are holdovers and fairly strong. Second week winners are Loew's State's "Postman Always Rings Twice" and RKO Albee's "Badman's Territory." Sudden rise in weekend temperatures helped, if anything.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Badman's Territory" (RKO) and "Ding Dong Williams" (RKO) (2d wk). Fairly heavy $12,000 for 6-day stand. First week, great $20,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Walk In Sun" (20th) and "Avalanche" (PRC). Fairly good $6,000. Last week, "Gilda" (Col) (3d downtown wk), $5,000.

Fay's (Fay) (1,400; 44-65)—"Allotment Wives" (Mono) and vaude on stage. Steady $6,000. Last week, "Joe Palooka, Champ" (Mono) and vaude, nice $7,000.

Majestic (Fay) (2,200; 44-65)—"Her Kind of Man" (WB) and "Dressed to Kill" (U). Sock $17,000. Last week, "Do You Love Me" (20th) (2d wk), good $10,000.

Metropolitan (Snider) (3,100; 65-85)—"Live Wires" (PRC) and Dr. Neff on stage. Three-day run very weak $3,500. Last week, "Game of Death" (Mono) and Hal McIntyre orch on stage, nice $8,500 in 4-day weekend stand.

State (Loew) (3,200; 44-65)—"Postman Rings Twice" (M-G) (2d wk). Slowed up to fairly good $14,500 after hitting knockout $27,500 in opener.

Strand (Silverman) (2,200; 44-65)—"Kitty" (Par) (3d wk). Still good $10,000. Second week, nice $12,500.

Heat Bops B'way But 'Sisters'-Ritz Bros., Barrie Huge 108G; 'Bride'-Gray 70G, 'Paradise' 20G, 'Runaround' 22G

Warm weather, as against rain which hurt before, is mainly responsible for Broadway boxoffice doldrums this week, while, also, continuance of the Hudson Tubes strike, affecting around 115,000 people, adds to the interference. However, a few shows are bucking the tide remarkably well. These include "Two Sisters From Boston," with the Ritz Bros., Gracie Barrie and Buddy Morrow band on stage, this combo carrying the Capitol into very high ground at a sensational $108,000, not far from all-time high of house.

Other new bills are faring much less auspiciously. Paramount, which ended its first round last night (Tues.) with "Bride Wore Boots" and the Glen Gray band, plus Louis Jordan's Tympany Five, got away under average at $70,000 though still good profit for this time of year. "Tangier," on first run at the State, with Les Elgart orch and Pat Rooney in person, is slow-paced at only about $20,000.

At the Criterion, "Night in Paradise" finished its first round last night (Tues.) disappointingly at only $20,000 but remains over. "The Runaround," new tenant at the Winter Garden, is failing to draw well at a moderate $22,000. "Without Reservations," new entry at the Palace, is another that's running under hopes at an indicated $29,000. Little Rialto will grind out only $7,000 or over with reissue of "Shadow of Doubt."

Among a few holdovers that show sustained strength tops is "To Each His Own," now in its third week at the Music Hall, and heading for a big $125,000.

New show today is Roxy's "Somewhere in the Night" and the Copacabana Revue, plus Peter Lind Hayes.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40)—"Kid From Brooklyn" (RKO) (8th wk). Still comfortably in the money at indicated $32,000. Last week was $38,000.

Capitol (Loew's) (4,820; 60-$1.10)—"Two Sisters From Boston" (M-G), with the Ritz Bros., Gracie Barrie and Buddy Morrow orch on stage. Socko from the gun and should hit terrific $108,000, not far from house record. Last week, "Postman Rings Twice" (M-G) and Guy Lombardo orch (5th wk) fell off sharply toward end to finish at $66,000, but okay.

Criterion (Loew's) (1,700; 60-$1.25)—"Night in Paradise" (U) (2d wk). Not doing well at only $20,000 for initial seven days ended last night (Tues.). In ahead, "Bad Bascomb" (M-G) (2d wk), $25,000.

Globe (Brandt) (1,416; 80-$1.50)—"Make Mine Music" (RKO) (8th wk). Will get about $17,000, okay. Remains over. Last week ended at $20,000.

Gotham (Brandt) (900; 80-$1.50)—"O.S.S." (Par) (3d wk). Holding up stoutly, this week looking $23,000, while second was fine $27,000.

Hollywood (WB) (1,499; 80-$1.10)—"Stolen Life" (WB) (7th wk). Remains very steady, sixth stanza through last night (Tues.) reaching $29,000, near to fifth's $32,000. "Night and Day" (WB) is slated to open here near the end of July.

Palace (RKO) (1,700; 60-$1.20)—"Without Reservations" (RKO). Running under hopes at $29,000 but holds. Last week, fourth for "Heartbeat" (RKO) fairish $17,000.

Paramount (Par) (3,664; 70-$1.20)—"Bride Wore Boots" (Par), with Glen Gray orch and Louis Jordan's Tympany Five on stage (2d wk). Less than sockful at $70,000 on first week ended last night (Tues.), but substantial profit. The concluding (4th) round of "Blue Dahlia" (Par), Duke Ellington orch and Mills Bros. was particularly fancy $74,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.25)—"To Each His Own" (Par) and stageshow (3d wk). Retains bigness at the b.o., with excellent $125,000 sighted this week. Second registered a terrific $137,000.

Rialto (Mayer) (594; 35-85)—"Shadow of Doubt" (U) (reissue). Won't be more than a mild $7,000 or over. Last week, "Perilous Holiday" (Col) was $7,200.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Cluny Brown" (20th) (2d wk). Dropping off to around $28,000, disappointing. Initial seven days hit a good $43,000. Remains further.

Roxy (20th) (5,886; 90-$1.20)—"Somewhere in Night" (20th), with Copacabana Revue on stage, opens here today (Wed.). Concluding five days of "Do You Love Me?" (20th) and Count Basie orch was on slow side at $52,000, while second week was stout $83,000.

State (Loew's) (3,450; 43-$1.10)—"Tangier" (U) (1st run), with Les Elgart orch and Pat Rooney in person. Going is anything but fast at probable $20,000. Last week, "Road to Utopia" (Par) (2d run), with Frank Parker and Slate Bros. in person, good $30,000.

Strand (WB) (2,756; 75-$1.20)—"One More Tomorrow" (WB) and Tommy Tucker orch (3d-final wk). Dropping to a slender $31,000 or thereabouts on blowoff while second week didn't rate much better at $37,000. "Janie Gets Married" (WB) and Erskine Hawkins orch open Friday (14).

Victoria (Maurer) (720; 70-$1.20)—"Badman's Territory" (RKO) (2d wk). Off a good deal from socko opening pace but still stout at $21,000. Initial seven days went to $36,600, new house high.

Winter Garden (UA) (1,312; 60-$1.50)—"The Runaround" (U). Failing to attract much trade at moderate $22,000 but holds. Final eight days on second week of "Madonna of Seven Moons" (U) slid to mild $14,000.

ANDREWS SIS LIFT 'DAWN' 34G, SEATTLE

Seattle, June 11.

Biz is in the groove this week in most spots, with Maritime International conference opening and the Parade of Progress figured helping. Orpheum is stepping out with Andrews Sisters on stage plus "Deadline at Dawn" to hit all-time vaudefilm record. "Kitty" also is smash at the Paramount to pace straight filmers.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Bride Wore Boots" (Par) (4th wk). Okay $4,500 or near. Last week, big $6,500.

Fifth Avenue (H-E) (2,349; 45-80)—"Hearts Growing Up" (Par) and "Rendezvous 24" (20th) (2d wk). Fair $7,000 in 6 days. Last week, very nice $12,000.

Liberty (J & vH) (1,650; 45-80)—"Diary of Chambermaid" (UA) and "Gentleman Misbehaves" (Col) (3d wk). Oke $5,000 in 4 days after nice $9,700 last week.

Music Box (H-E) (850; 45-80)—"Ziegfeld Follies" (M-G) (3d wk). Good $6,500. Last week, "Blue Dahlia" (Par) (4th wk), oke $5,500.

Music Hall (H-E) (2,200; 45-80)—"Do You Love Me" (20th) (2d wk). Modest $7,000 after big $13,800 last week.

Orpheum (H-E) (2,600; 55-$1)—"Deadline at Dawn" (RKO) plus Andrews Sisters on stage. Stage song trio boosting this to giant $34,000, all-time vaude-film record. Last week, "So Goes My Love" (U) and "Dressed to Kill" (U), $12,300, okay.

Palomar (Sterling) (1,350; 45-80)—"Seventh Veil" (U) and "Detour" (PRC). Good $6,000. Last week, "Murder in Music Hall" (Rep) and "Cat Man of Paris" (Rep), $5,200.

Paramount (H-E) (3,039; 45-80)—"Kitty" (Par). Great $20,000. Last week, "Ziegfeld Follies" (M-G), fancy $11,000.

Roosevelt (Sterling) (800; 45-80)—"So Goes My Love" (U) and "Dressed to Kill" (U) (m.o.). Fair $5,000. Last week, "Saratoga Trunk" (WB), oke $4,700 for sixth week downtown.

Winter Garden (Sterling) (800; 25-50)—"Bells of St. Mary's" (RKO) and "Gay Blades" (Rep) (3d run). Big $5,000. Last week, "Masquerade in Mexico" (Par) and "Pardon My Past" (Col) (3d run), nifty $4,400.

Hub Badly Hit by Heat, Vacations; 'Jones' 19G, 2 Spots; 'Whistle' 20G, 2d

Boston, June 11.

Harvard's Commencement, occasional outbursts of good weather and vacation preparations will combine this week to slough the boxoffice take in nearly all spots. Even "Badman's Territory" is sagging at the RKO Boston, despite a new stage layout for second stanza.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Badman's Territory" (RKO) (2d wk) with Merry Macs, Berry Bros., others, on stage. Weak $24,000. Last week, with Milt Herth Trio, others, strong $36,000.

Esquire (M-P) (1,200; $2.40)—"Henry V" (UA) (10th wk). Good $7,500 against last week's big $9,000.

Fenway (M-P) (1,375; 40-80)—"Cinderella Jones" (WB) and "In Old Sacramento" (Rep). Only $7,000. Last week, "Devotion" (WB) and "One Exciting Week" (Rep), $11,000.

Majestic (Brand-Mage) (1,500; 40-80)—"Whistle Stop" (UA) and "Junior Prom" (Mono) (2d wk). Just $10,000. Last week, $12,000 for same.

Memorial (RKO) (2,900; 40-80)—"Heartbeat" (RKO) and "Man in Grey" (U) (2d wk). Mild $22,000. Last week, $31,000.

Metropolitan (M-P) (3,467; 40-80)—"Blue Dahlia" (Par) and "God's Country" (Indie) plus Dr. I. Q. on Monday nights for summer run (2d wk). Stout $24,000. Last week, $30,000.

Orpheum (Loew) (2,900; 40-80)—"Postman Rings Twice" (M-G) (2d wk). Off to $22,000. Last week, stout $28,000.

Paramount (M-P) (1,700; 40-80)—"Cinderella Jones" (WB) and "In Old Sacramento" (Rep). Modest $12,000. Last week, "Devotion" (WB) and "One Exciting Week" (Rep), $16,000.

State (Loew) (3,200; 35-80)—"Postman Rings Twice" (M-G) (2d wk). Fair $15,000. Last week, $20,000.

Translux (Translux) (900; 30-74)—"Valley of Zombies" (Rep) and "Face of Marble" (Mono). Good $5,500. Last week, "City for Conquest" (WB) and "No Time for Comedy" (WB), (reissues) $5,000.

Tremont (Brand-Mage) (1,500; 40-80)—"Whistle Stop" (UA) and "Junior Prom" (Mono) (2d wk). Thin $10,000. Last week, $12,000.

IT CAN'T BE JUST LUCK!

There has never been a period in film annals when any company has delivered such a continuous flow of big pictures as M-G-M.

One right after another: "Adventure," "Ziegfeld Follies of 1946" in Technicolor, "The Postman Always Rings Twice," "The Green Years," "Two Sisters from Boston"—and now "Three Wise Fools."

When "Three Wise Fools" had its first Theatre Preview in California,

(continued)

(continued)

M-G-M was elated by the reports. The audience laughed and wept and sat enthralled. Hollywood acclaimed a new sensation.

The picture had a heart, they said. They loved the story of the little Irish-girl-with-a-brogue (played by Margaret O'Brien) who brought sunshine into the lives of three hard-bitten bachelors. They predicted that it was the sure-fire stuff to pour gold into the coffers of theatres.

Now the print has come East. We previewed the picture in a typical neighborhood theatre, Loew's 72nd Street in New York City.

Gentlemen, it was simply thrilling to watch those average folks enjoy our picture. Time will confirm what we tell you now, but mark this prophecy: "'Three Wise Fools' will be one of the most beloved pictures of our time—beloved by you for the business it will do—beloved for the joy it will bring to millions of Americans in every corner of the land."

"THREE WISE FOOLS" IS ONE OF THE COMING GREAT M-G-M PICTURES

MARGARET O'BRIEN, LIONEL BARRYMORE, LEWIS STONE, EDWARD ARNOLD, RAY COLLINS, JANE DARWELL, CHARLES DINGLE, CYD CHARISSE, HARRY DAVENPORT and THOMAS MITCHELL. Screen Play by John McDermott and James O'Hanlon. Story by John McDermott. Based Upon the Play by Austin Strong. Staged by Winchell Smith. Presented by John Golden. Directed by EDWARD BUZZELL. Produced by WILLIAM H. WRIGHT

French Producers Denounce Pact On U. S. Pix Imports As Unequal

Paris, June 11.

As had been expected here, French picture producers have denounced the U. S.-French agreement on how new American films can be imported into France. Jacques F. Frogeries, head of the Syndicate of French Film Producers, has warned that the French film industry could not survive the "unequal" competition of increased film imports from the U. S. He described film production in France as the country's second largest industry.

French producers have renewed the old plea that they be given six out of seven weeks playing time for each 13-week period. Under the pact they get four out of 13 weeks, with the remainder of the world market free to bid for the other nine weeks. They have not mentioned the sliding scale of the agreement, which would give French product a better break if the local industry does not stage the comeback expected. Entire pact was negotiated, it's understood here, so that the French picture business would be protected until it started making stronger product. Also there is an escape clause which would enable a re-review of the situation if not working out as anticipated by either side.

French public admittedly is anxious to see new American product, having been fed a diet of weak pictures, many made here while the French producers had a monopoly, from French studios and oldie U. S. films. Frogeries admitted that American distributors would send only their best films here although in producer quarters an attempt was made to sell the public that only weak Americans fare would be sent to France.

U.S. to Self-Impose Pix Quota in Selling France

Washington, June 11.

How the American film industry hopes to avoid flooding France with its 6-year backlog of product was outlined today by Gov. Carl Milliken, Motion Picture Assn. of America foreign chief. He said that U. S. distributors propose to work through the industry's Export Assn. to use a self-imposed quota on pictures released in France.

Milliken traced the history of recent complaints from French producers over the recently made U. S.-France import pact, stressing that over-production in France apparently is the big headache. He said that the unrestricted production during the war had resulted in the normal number of French producers growing from 15 to 50. It was indicated that this, of course, meant weak screen production and a surplus of films that go begging for playdates.

Milliken also outlined the problems confronting U. S. distribs in getting remittances out of France, biggest being when this coin can be obtained and at what rate. He explained that the money falls into four categories. First is that accumulated prior to the outbreak of war; secondly, there is the coin obtained in southern France; also that received from distribution of OWI pictures; and in the final category, the money received from rental of old films offered exhibitors after the war.

Poland plans to send a representative to N. Y. to talk with American film officials regarding a distribution deal in that country. At present, no U. S. films are released in Poland. Milliken also revealed that the public in that country wants to see Yank screen product.

David Rose, Par's British Chief, Here for Confabs

David Rose, managing director for Paramount in Great Britain, arrived in N. Y. from London yesterday (Tues.) for homeoffice confabs and huddles on production. His arrival is timed so that he can attend the production conference on the Coast this month. Rose also will report on the status of film production in Great Britain.

Rose leaves for the Coast next Tuesday (18) along with George Weltner, Par International prexy, and Fred Hutchinson, general sales manager in Britain, who arrived in the U. S. several weeks ago. Rose was last in the U. S. about four months ago.

1,000 British Theatres Violated Quota in '45

London, June 4.

More than 1,000 theatres in 1945 failed to comply with government quota regulation, which requires them to show at least 17½ per cent British films. Reason is shortage of British product which consisted of 67 features in 1944-45, three less than in previous year.

Film trade maintains that shortage stems primarily from time taken up in making such pictures as "Caesar and Cleopatra" (two years), "Men of Two Worlds," "Beware of Pity," "Carnival," and "London Town" which took over a year to complete.

Knowing the difficulty of exhibitors, government is closing its eyes to violations. It's figured that since the films were noot made, the exhibs couldn't show them.

'Abe Lincoln' Big Click With Nips

Washington, June 11.

The picture, "Abe Lincoln in Illinois," broke all Nip house records when it opened in Tokyo during April, bettering figures previously set by "Watch on the Rhine" and one Deanna Durbin film. This is reported in the April summation of non-military activities in Japan issued Sunday (9) by the office of General Douglas MacArthur, Supreme Commander for the Allied Powers.

Report says nine Hollywood features, nine documentaries and two shorts have been received in Japan and are being shown in titled versions in leading houses there. The American-Japanese Motion Picture Assn., is using 12 mobile crews to tour small towns and villages, showed our documentaries in April to nearly 200,000 people in Northern Honshu. Live plays, newsreels, radio, entertainment and documentary films are extensively used by MacArthur to show that democracy means responsibility as well as freedom.

Japan has just produced a feature film, "Victory of Women," which embodies the concept of woman's equality with man. The play, "Watch on the Rhine," was produced in Tokyo, Osaka, Kyoto and Nagoya, being presented by the Zenshinza troupe which previously presented Drinkwater's "Lincoln."

The military government has fostered the organization of Shinengekijin Kyokai, the New Theatre People's Society, to further democracy in the theatre. It started with 350 members, all theatrical artists.

Mixup Over Remake Rights On 'Le Jour' May Delay RKO Production Plans

Paris, June 4.

Difficulties loom over the sale of remake rights to Hakim Bros. on the French picture, "Le Jour Se Leve" made by Sigma Productions. The film, starring Jean Gabin, opened at the Madeleine here a few days before war broke out.

A report from England is that remake rights were bought by RKO on the understanding that all prints on distribution outside of France and Belgium be destroyed. Sigma productions here claims knowing nothing about the RKO deal, and say remake rights have been sold to the Hakims, with the exception of France and Belgium, where the picture is distributed in original version by Vog. Sigma had sold some foreign distribution rights in original version to Paul Graetz, Transcontinental prexy. Local RKO office knew nothing of the Hakim purchase, which likely was transacted in Hollywood.

Paul Graetz, currently in Paris, says that he agreed to stop distributing the original version and ordered all prints to be sent to Sigma here. So it looks as if there had been some misunderstanding on the remake pact. Graetz, leaving soon for Scandinavia, will return shortly to Paris to start production.

Can't Get Away With It

Paris, June 11.

Two Army C.I.D. men entered the Triomphe Cinema when their car broke down on Champs Elysees. Next patron to be ushered in was Matthew Spence, of Baltimore, a GI who had twice broken jail. Recognizing him by the flash of an usherette's torch, they enlisted the help of a French gendarme and snapped handcuffs on him without disturbing the audience.

Picture being shown in the theatre was "You Can't Get Away with Murder."

Shepard Will Do Another Musical

London, June 11.

Firth Shepard having planned not to produce any more musicals has changed his mind. He intends to do another edition of "Shepard's Pie," tentatively titled "More Shepard's Pie," with a cast headed by Arthur Riscoe, Richard Rearne, Eddy Gray, and Douglas Byng. Wendy Toye, who directed Charles Cochran's "Big Ben," is to direct. Show replaces Jack Waller's "Merrie England," at the Princes sometime in September.

Kenneth Horne has written new play "Fools Rush In," which is being presented by Linnit & Dunfee, and which stars Derek Farr, Elsie Gray, Jessica Spencer, Joyce Barbour, and Bernard Lee, with Richard Bird set to produce. Show tours the provinces for eight weeks before coming to London.

Emile Littler has a new play by Clemence Dane, as yet untitled, with a cast headed by Sybil Thorndike, Judy Campbell, Leon Quartermain, William Fox and Marius Goring. Will tour provinces for several weeks before opening here.

Fred Thompson's musical, which was to have been presented by Jack Hylton as starring vehicle for Bud Flanagan, will be done by Jack Waller.

BOLLE GETS HARLEY'S 20TH SPOT IN BRITAIN

Otto W. Bolle has been named managing director of 20th-Fox operations in Great Britain, succeeding Francis L. Harley, who was appointed last week to head 20th operations in Europe, Scandinavia, the Middle East and Africa. Bolle, formerly 20th supervisor in Australasia, South Africa and the Far East, will headquarter in London.

Bolle will also become managing director of British Movietone News, Ltd. With 20th for the last 10 years, he was named to the Far East post during his annual visit to the h.o. about a year ago. He's currently in N. Y., having arrived here from Sydney in May.

Irish Students Like American Films Best

Dublin, May 28.

First quiz among students at University College here, on preference for U. S. or British pix, showed 82% want American films, 34% British and 4% giving no answer.

Made by student body mag, survey revealed 62% of women favored U. S. pix, against 56% for the men.

Same poll also sought opinion on the State-owned radio station, and found 66% were listeners.

Brit. Producer to Aussie

Sydney, June 7.

Michael Balcon, production chief at Ealing Studios, London, and Harry Watt, who was in Aussie last year directing "Overlanders" for Ealing, are due here in July.

Balcon is coming in for premiere of "Overlanders" and also to looksee the new production possibilities here.

"Overlanders," Ealing's first Aussie pic, plays the Greater Union Theatres circuit.

GI Vaudery Folds

Paris, June 11.

Olympia Music Hall is closing down June 16 as an Allied troop theatre after serving for 20 months as an entertainment centre for thousands of GI's stationed in France.

A vaude house staging 10 acts at each performance, the theatre played to capacity houses until redeployment cut down size of audiences.

Plays Abroad

The Kingmaker

London, June 4.

Associated Artists, Ltd., presentation of new play in three acts (16 scenes) by Margaret Luce. Directed by John Clements. At St. James theatre.

Richard, Earl of Warwick..........John Clements
Edward, Duke of York..........Robert Eddison
Lady Rivers..........Irene Vanbrugh
Elizabeth Lady Grey..........Kay Hammond
Margaret Woodville..........Rosemary Davis
Anthony Woodville..........John Carrell
George, Duke of Clarence..........David Peel
Princess Margaret..........Honor Shepherd
Countess of Warwick..........Francis Rowe
Isabel Neville..........Moira Lister
Anne Neville..........Mary Stone
Bartholomew Chant..........Brian Hayes
John Crosbie..........Russell Napier

First of the season's repertory, this is John Clements' initial effort as actor-manager. Of its type, a satisfying piece of stagecraft that will appeal to lovers of historical subjects. Set in medieval England with plot and counter-plot of royal intrigue, story is of necessity episodic and runs too long. It compares favorably with John Gielgud's production of "Richard of Bordeaux" several years ago. The tilting of thrones, the giving in marriage of young princesses as pawns in European politics and the topical "off with his head" tendency give the story perpetual drama and suspense.

Action is focused on the powerful Earl of Warwick who, when one young kinsman on whom he bestows the crown proves unworthy, promptly restores the one he supplanted. This results in a clash of arms. In the end, surprised in battle, the dictator-kingmaker is stabbed in the back by the younger brother of his protege.

John Clements, best known as a screen player, gives an idealized, forceful portrayal of the title role. Entirely different, but of equal merit is the performance of Robert Eddison as the weakling puppet monarch. Kay Hammond brings grace and comeliness to the role of the young widow whom the king secretly marries, but she seems a little out of her element. Supporting cast is excellent, and production flawless.

Margaret Luce, the authoress, is a society woman and new to the West End but her dialogue has wit and pungency. Historians may quibble over her coloquialisms, but they fall pleasantly on modern ears. If shortened, the play might have wider appeal. *Clem.*

Paris Extra Dry

Paris, May 30.

Henri Varna production of revue in two acts (25 scenes). Stars Yvonne Darries; features Harry Max, Rene Finet, Claude Bonheur, Guy Layal, C. Antony, Robert Berri, Maurice Dolmo, Pierre La Ran, Jose Reyes, Eve Lyne, Alexiane, Christiane Muller, Amy Colin, Jean Daniell, Micheline Bernardini, Colette Antony. Danseuses by Maud Mansfield, Marie Louise Didion, Christian Arnaut, Pierre La Ran, Billy Ray and Anouk Ferjac. Directed by Henri Varna. Sketches by Henri Varna and Mac Cab. Music by Jose Padilla, Vincent Scotto, Val Berg, Roger Luchesi, Bessieres, Stern, Nelly Goletty, Aime Courtioux; costumes by Raymond Fost, Henri Claverie, Yves Bonnat; sets by Raymond Fost, Claude Ferrier, Yves Bonnat; special effects, P. Court. Sixteen girls, 12 models, eight men. At Casino de Paris.

Henri Varna, veteran Paris showman, currently reviving "No, No, Nanette," has produced a revue of strictly local caliber which is sure of doing business since the only other revue in Paris is the Folies Bergere. Opening was delayed several times, and even now there is variance between the program and actual show. Revue's best points are much nudity, nice costumes and several good sets. The name of the house also is a lure. There is no American talent in the cast. Billy Ray, announced as an American tap dancer, is a Hungarian.

Varna had the same problem as Paul Derval of the Folies Bergere in finding a femme star since Paris is shy of any equivalent of Mistinguett. He brought in Yvonne Darries who comes from the provinces where she was singing operettas. She is a lively brunet with enough of a voice to be heard above the chorus even if the show has no music worthy of mention. In her several appearances, she gives a good account of herself including the final curtain when she discards her long dresses to appear in tights. For a night club scene she is a torch singer standing on a huge champagne cup from which bubbles are blown justifying the "extra dry" name. This is produced by fast revolving gadgets dipping in a liquid plastic solution and projecting what looks like soap bubbles. This use of plastic is the sole novelty of the show.

Opening scene shows the mannequins each representing one of the revues formerly produced at this house. An important sequence has Michel Dolmo, as Bluebeard, handing his keys to Michel Bernardini, his wife, before leaving her in their bedroom. Set changes to the treasure room where nude girls come out as jewels, each carrying stones of appropriate color. The forbidden closet then is elevated into view, with more nudes representing the murdered wives. Dolmo returns, strips Miss Bernardini and performs some sort of adagio with her.

Other sequences with outstanding sets are the night club scene where the bubble machine is employed, a grand opera ball under Napoleon III, with nice costumes and some classical dancing by Marie Louise Didion and Christian Arnaut. Also a scene in ancient Greece, opening with nude mannequins taking their places as ornaments in house portico. Later this is replaced by a stadium where a chariot race shows the horses replaced by nude girls.

A rather sexy episode opens with the mannequins coming on stage one at a time, wearing garb appropriate to the period in which various painters known for their nudes lived. Each is stripped individually, and then goes backstage to take her place in a huge cut-out frame where she poses as a well-known painting. Stage is turned into a wide staircase on which the line of girls, in colored costumes become the painter's colors. Another sequence shows what becomes of a song from the time it is written until it finally dies out or then blooms out again. This last shows the mannequins, each dressed with one flower, on a latticed prop.

Another big set shows a Spanish arena in which Miss Didion performs a Spanish dance. On another appearance she does a very classical

(Continued on page 60)

Infantile Paralysis Slows Up Aussie Biz

Sydney, May 28.

Big outbreak of infantile paralysis is hurting show biz because authorities advise the public to keep away from crowds.

With 300 new cases reported in one week, mostly from the city area, authorities say it's the worst outbreak in New South Wales.

Kid matinees are being hit most so far.

Canadian Pianist in Aussie

Sydney, May 28.

Ross Pratt, Canadian pianist, is here for concert tour under management Australian Broadcasting Commission.

Pratt entertained troops in Asia and North Pacific area.

Col Sets 16m in Brit.

London, June 4.

Remote rural districts of the United Kingdom are to be served by a new British outfit, Wigmore Films, Ltd., which will handle 16m film distribution only. Joseph Friedman, London representative of Columbia, is on the board of directors, his special job being to watch the distribution of Columbia's 18m films in this country so there will be no clash with his company's 35m product.

Besides being sole distributors for Columbia's 18m product, Wigmore Films, Ltd., has made arrangements to handle certain 16 m pictures of the International Theatrical and Television Corp. of America. A number of independent British films will also be offered in narrow gauge size.

SABBATH FILMS FOR NEW ZEALAND MINERS

Auckland, N. Z., May 28.

Raglan County Council has decided to okay Sabbath film shows in areas where there are coal mines. Okay given because miners say they're working so hard today that they haven't time to take their families to the film theatres except on Sundays.

Council had delayed decision until it learned the church attitude, Anglican Bishop of Waikato said he supported the proposal.

Not For Australia

Sydney, May 28.

There seems no possibility of Sunday theatre okay here because unions oppose shows that day. Say employees must have Sabbath free.

'Creek' Banned in So. Africa

Cape Town, May 28.

Banning of Paramount's "Miracle of Morgan's Creek" by South African censor board has brought widespread protest in film circles. Board has also banned the "Mummy's Curse" and the serial "Tiger Woman." Prevalent crime wave was given as reason for bans. Publicity given the board's nixing of these films again has raised the whole question of local censorship.

Large colored population here influences censor's decisions, but this is sometimes carried to ridiculous lengths, such as scissoring of all bathing beauty and similar scenes in U. S. and British newsreels. Felt that newsreel censorship should be eliminated altogether and whole system of censoring revised.

State Dept. Not Likely to Help U. S. Distribs Get Coin Break in China

Washington, June 11.

Indications here are that the State Department will not step in to improve the complicated financial situation in China for film companies doing business there. Department feels that pictures have right to expect more favored treatment than other types of U. S. business operating there in the present highly inflated market. Recent stories from Shanghai said State Dept. might be asked to help the film distribs get coin out of China.

Last year the U. S. official went to bat twice for picture companies and enabled them to bring substantial cash into this country. However, private trade was not properly established then. Now it has been re-established and the 1945 preferential treatment for films is ended.

All American business operating in China is in the same boat. The present remittance rate is $1 American for $2,000 Chinese, and the U. S. distribs stand a good chance of getting all their money out this year. However, the overall net in American currency will be smaller than in 1945 when the picture companies were permitted to bring into this country only 15% of their funds from the sale of films, but at the special preferential rate of 20 to 1.

MARCUS SHOW TO DO SECOND AUSSIE TOUR

Sydney, June 4.

Dave Martin, head of the major Tivoli vaude-revue loop, is dickering with A. B. Marcus for a second Aussie tour after his South African trek. Marcus show clicked here before World War II under the Fullers-Snider-Dean management, still holding the all-time biz record for a stage combo from U. S.

Martin is keen on getting big shows from U. S. and Great Britain to lift biz to same high level as pre-war. Believed here that the Chifley Labor government is getting ready to unbend on coin takeaway for talent from overseas.

Robert Clarke Resigns As ABP's Prod. Chief

London, June 11.

Robert Clarke, director and head of production for Associated British Picture Corp., has resigned after being with company since the John Maxwell days. Understood that he objected to Max Milder's suggestion to bring over an American to take charge of production when Elstree studios reopen shortly.

Meanwhile Warwick Ward, former producer and studio manager at Welwyn studios, is in charge temporarily.

Top Vaude Returns To Ireland After 6 Years

Dublin, June 4.

First big time vaudeville acts since the travel ban was imposed by Great Britain in 1940 will reach Dublin late this month.

Oscar Rabin's band heads the procession with a two-week session at 3,000-seat Theatre Royal. Harry Davis, Joy Conway, Bob Dale, Jackie Bonser and Eddie Palmer are listed as part of setup. Carroll Gibbons has signed for a date late in August.

Since 1940, Irish vaude houses have depended solely on local talent, usually using the same players in a series of revues.

London 'Town' Folds

London, June 4.

Judging by the number of letters received by Marc Connelly, quite a few Londoners deplored the closing of "Our Town." These notes voted it one of the most intelligent plays sent over from America in years.

Apparently the only people not sorry to see end of show were the Tennent outfit and Bronson Albery, owner of the New theatre, where the play ran. They decided the play was doomed to failure almost the first day. Three days after opening. It was suddenly canceled, with result that no photos of show's scenes were visible from outfront.
were visible outfront.

Aussie Racing Hits Pix

Brisbane, May 28.

Night trotting races on Saturday nights in this area are hurting biz at film theatres as 40,000 go to see the nags on the best night of the week for exhibitors.

Brisbane managers are now trying to figure out something to give hot opposition to the trotters. Main headache is that family parties are held in homes, hotels, and other spots Saturday nights with plenty of betting. Races are broadcast.

Italo Loan Would Help U.S. Distribs

U. S. distributors are looking for a boost in Italian trade as a result of proposal by former assistant Secretary of State Adolph J. Berle for an export-import bank loan to Italy by the U. S. for the purpose of refinancing postwar commerce. Plan was submitted at recent foreign trade meetings. It will be recalled that most distribs pulled out of Italy in 1938 as a result of film monopoly laws passed by Mussolini's government. Biz has been on the upgrade since the war ended, but only in the last few weeks have U. S. distribs obtained a satisfactory pact for importing films into Italy.

Berle called for an interim arrangement under which commerce with Italy can begin on a peacetime basis, rather than have relations continue under the present "state of war" conditions. He said that Italy should be given the fullest measure of responsibility with regard to her internal affairs and that travel and shipping restrictions between the two nations should be lifted. Former New York's Lt.-Gov. Charles Poletti cited the millions of dollars held by the Treasury Department as funds appropriated by the U. S. Army for goods and services received from Italy.

Picture company feelings on the subject were reflected by Carl E. Milliken, foreign chief of Motion Picture Assn. of America, who said that such a loan undoubtedly would improve Italian film trade.

CAPE TOWN THEATRE MGR. SLAIN IN OFFICE

Cape Town, May 28.

Herman Michelsohn, manager of Majestic Cinema here, was murdered in his office during the afternoon show on May 7, robbery being the motive. Although there was evidence of terrific struggle, nobody in the audience or passing by the theatre heard anything. After an intensive man hunt, Cape Town police arrested a European youth on murder charge.

Michelsohn was one of the most popular managers in Cape Town. During 20 years of service he at different times became well known at every one of Cape Town's cinemas. He was a step-father of Sybil Jason who went to Hollywood and did small parts in a few films.

Dolores del Rio Plans Legits of Her Hit Pix

Mexico City, June 11.

The stage temporarily has away two of Mexico's leading screen players. Dolores del Rio and Luis Sandrini.

Miss del Rio is organizing a stage company to stage versions of Mexican picture in which she scored her biggest hits. She plays the lead in all of the M. Sandrini will present a series of four comedies. Both are dickering for the Palace of Fine Arts (National Theatre) for a summer season.

FRENCH NARRATOR KILLED

Paris, June 4.

Capt. Bravig Imbs, 40, was killed near Lyons, in a jeep accident. He was well known in France as "Bobby" of the French radio networks.

Author of the novel "The Professor's Wife," during the war, he broadcast for American troops. His wife and three children lived in N. Y.

Latinos' Coast Meet

Following a week of huddles with homeoffice execs, Metro's Latin-American managers left for the Coast Sunday (9) for another two weeks of confabs with studio officials. Managers, from 10 L. A. countries, were awarded the trip for outstanding business rung up in their territories.

On the Coast, the territorial chiefs will o.o. forthcoming Metro product and advise studio execs on how best to fit in production plans with problems in their markets by discussing problems faced in selling a picture in their territories.

Accompanying the managers were Sam Burger, Metro regional director for L. A.; William Brenner, asst. regional director, and Arthur Pincus, chief of Metro International's 16m publicity staff. Burger and Brenner are slated to return to the h.o. following the end of the confabs. Pincus will stay on for added work on the 16m program.

Williamson-Tait Seen After Big B'way Shows; Hammerstein in Aussie

Sydney, June 4.

Here for a three-weeks' visit, Oscar Hammerstein II, said that he hopes to do at least one Rodgers-Hammerstein show, probably "Oklahoma," this year in Australia. It would play Melbourne, with top U.S. stars back by Aussie talent. He is here while his wife visit her parents.

It's thought here that Hammerstein will deal with Williamson-Tait, with whom he is huddling.

Broadway showman said he was worried about the small scale for legit shows here. Aussie top is mainly less than $4 at opening night and $2 after opening curtain. He inferred that admissions would have to be higher because of the overhead in setting shows of the calibre of "Oklahoma," "Carousel," and "Annie Get Your Gun." Legit people here think the public would pay more to see new shows with new stars of the kind produced by Rodgers-Hammerstein setup.

Legiters aver that a bow-in here by Rodgers-Hammerstein via Williamson Tait would be just the tonic needed to boost legit biz into figures unheard of before World War II. W-T can route a major show into all Aussie keys, with repeats in most zones, plus many New Zealand play dates as has been done before. Playing time from one to two years for a single show is rated likely, for big for a zone with about 7,000,000 population.

It's a cinch that had the Fullers been ready to play legit now on pix switchover, Sir Ben Fuller would have signatured Hammerstein to a contract long ago.

Canada Stepping Into Feature Production

Hollywood, June 11.

Canada is readying a bid for the world film market, according to Paul L'Anglais, president of the newly organized Canada Productions, Inc., of Montreal. Company will use site of a Canadian army camp which has been converted into a film studio. First picture will be "Rendezvous at the Chateau Frontenac," slated to start in July. Production will be backed by Canadian banking interests and government agencies.

L'Anglais, currently in Hollywood, has signed Fedor Ozep as director, Rian James as screen writer, Eugene Shuftan as cameraman and Gilbert Mandelik as assistant director.

'First Gentleman' Sold For $80,000 to Brit. Pix

London, June 11.

After several offers ranging from $40,000 by Michael Balcon to $60,000 by Marcel Hellman, Henry Sherek has finally disposed of film rights of "The First Gentleman," the Savoy theatre hit, to Frank Launder & Sidney Gilliatt (Individual Films). Robert Morley, who is playing lead, is to duplicate his role in the film version.

Understood the show brought $80,000, the price originally demanded by Sherek.

M-G's Upped Grosses in So. America Prove Dubbed Pix Top Titled Versions

Upped grosses of Metro International's all-Spanish versions of M-G pix in Latin America indicate that, contrary to general opinion, dubbed versions do as well in first runs in the key situations as they do in subsequent runs. All-Spanish versions, moreover, have much longer playing time in the subsequents and first runs in secondary cities.

Figures brought back to the h.o. by Metro's Latin managers show that, during the last 17 months during which Metro field tested the dubbed versions by dispensing completely with titled films, grosses in at least two situations were up as high as 300% over grosses produced by Metro films with English tracks and Spanish subtitles during the preceding year and a half. Managers conceded that film business generally in Latin America, had increased but said the rise was not sufficient to explain the tremendous increase in Metro grosses, which they attributed to Metro's use of only dubbed pix.

As a result, Metro International will henceforth distribute only films spoken entirely in Spanish. As one manager said, the pictures offer better entertainment because "now every nuance of dialog can be fully appreciated and understood."

Metro has been the only company in South America that stuck to a consistent policy. Other companies have switched back and forth from the dubbed to titled versions, offering exhibs their choice which, according to Metro execs, isn't good for business. Exhibs who've seen their grosses go up with dubbed pix still complain that they'd rather have the titled versions. This is due, according to the Metro chiefs, to the fact that the exhibs have been conditioned by the policies of other companies.

It had been the general consensus heretofore that, as in most countries in Europe, customers in the key cities preferred titled versions to dubbed films. Metro's dubbed versions in Santiago, however, grossed 127,616 pesos during the 17-month period, as compared to the 90,772 pesos grossed by titled versions during the preceding 17 months. Other key cities showed similar hypocd grosses with dubbed pix. Rest of the majors, Metro chiefs think, never gave the dubbed versions a chance to prove themselves.

Dubbed versions, according to Metro execs, will be the answer to the increased competition being offered American product in Latin America by local product. Technical level of production in such countries as Argentina and Mexico is certain to go up and, when it reaches a point of real competion, American companies will have to have all-Spanish films to stay in the running.

Unlike other companies who've dubbed some of their musicals but retained the lyrics in the original English version, Metro has even dubbed in the songs. Spanish singer, for example, was found who could sound much like Judy Garland for the dubbed version of "Meet Me in St. Louis." Because of the difficulty in getting Technicolor prints, the picture has just opened south-of-the-border and is doing tremendous business.

Austrian Legiters' 10%

Vienna, May 28.

First annual report of Association of Dramatic Authors and Composers, given recently at a meeting by Syndikus Dr. Fritz Stein, revealed strides taken in the past year. The association had been dissolved when Hitler occupied Austria, and was refounded early in 1945. Managers of legit show in Austria agreed on 10% straight royalty for authors and composers at the meeting.

Aussie Govt. Seen Helping Pix Prod.

Sydney, May 28.

Return of Norman B. Rydge, topper of Greater Union Theatres, copartnered locally with J. Arthur Rank in Cinesound and Pagewood studios, is seen as the signal for Aussie film production to be placed on a firm footing, something never attempted before here on a big scale. Rydge indicated that new setup with Rank will see Aussie film production definitely going places in the near future. Plans call for importation of some of world's best directors, technicians, writers and talent.

Understood that the J. B. Chifley Labor Government will introduce special legislation soon to lower the terrific import duty now prevailing on all technical equipment needed in film production. It's possible that the Chifley Government will come into the new production scheme financially, seeing in the Rank plans a ready-made spot for Aussie workers now out of war plants.

One plan for talent, tentatively outlined, calls for British stars to work in U. S. via the Universal deal, continuing on to Australia for a film or two; U. S. stars going to England and then on to Aussie for a picture.

Reported here that Universal may become interested in Aussie film production. Rydge declined to talk about new production and distribution in detail until he's told GUT stockholders about his huddles with Rank.

Femme Nudity Brings Mex Pix Censor Ban

Mexico City, June 11.

A lady in the nude was the grounds for censors to ban the first Mexican picture they have nixed in a long time. Censors banned "To Love Is To Live." Barring of the film has drawn the ire of the film producers association which argues that the nudeness that irked the censors is not the indecency they call it but high art.

This "au naturel" also has prompted a lawsuit. Emilia Guiu, young and sightly Spanish actress who plays one of the leads in "Amar" has filed action against Javier Campos Ponce, press agent for pictures producer, Filmex, S. A., because she says publicity showed a stark naked female statue that has her face. Actress claims that this display makes her the mark of public scorn and menaces her film and stage career.

Col., 20th Honor Crack Salesmen in London

London, June 4.

Joe Friedman, London head of Columbia Pictures and Chairman of War Activities Committee here, tossed a luncheon here for seven American managers responsible for having raised most money in U. S. Film Industry's Victory Loan Drive.

Thirteen prize winners in Tom Connors Film Drive are also visitors to London, and are being feted by 20th-Fox, with Ben Lyon, company's talent scout here, as host. After four days, the visitors went to Paris and then on to Rome.

INFANTILE PARALYSIS IN MEX

Mexico City, June 11.

Infantile paralysis forced the closing of all amusement places in Orizaba, Vera Cruz state industrial center. Children also are banned from all such spots in Puebla City, capital of Puebla state.

Campbell and Connelly Doing Scripts for Rank

Alan Campbell, Hollywood scripter, and Marc Connelly, author of "The Green Pastures," have signed to write original screenplay for Sidney Box, producer for the J. Arthur Rank organization. Campbell's "Self-Made Man" is earmarked as a starring vehicle for British actor Stewart Granger.

Connelly, currently in London, went there to appear in the British legit version of "Our Town," which was a flop abroad. Rank organization heralded the pacts as the first step in a drive to recruit top American and British writers for expanding production plans.

CORDOBA BACK ON AIR

Mexico City, June 4.

Arturo de Cordoba has been inked to top a weekly program at local station XEW, Mexico's largest, by D'Arcy Advertising.

De Cordoba was a star at this station and XEQ before he went into films.

THE CRITICS MEET
man a woman
"Class melodrama, tops in thrills and chills, with heavy box-office potential." —Variety
"Robinson surpasses himself . . . Welles does best acting of career . . . Miss Young scores in most difficult role . . . Excellent." —M. P. Herald
"Tense, exciting . . . richly endowed to score solidly in popularity and profits." —Boxoffice
"Powerful dramatic entertainment delivered by superbly produced film. Cast excels." —Film Daily
INTERNATIONAL
EDWARD G.
LORETTA
ORSON
the
with
PHILIP MERIVALE
AN INTERNATIONAL PICTURE
LISTEN TO "THE STRANGER CONTEST" . . . ALLEN PRESCOTT . . . 4:15 P.M. DAILY OVER WJZ
DIRECTED BY
Orson Welles

the most Deceitful ever loved!

"A good show, and a good show begets grosses in kind." —M. P. Daily

"Well-produced, interest-holding melodrama . . . Should do well at box-office." —The Exhibitor

"Top-bracket draw on names, and can be built into big attraction with smart exploitation." —Showmen's Trade Review

"Tense, suspenseful melodrama . . . Will know high box-office returns." —Hollywood Reporter

"Final scene is sheer dramatic dynamite . . . good show with high box-office expectancy." —Daily Variety

"Will have audiences gripping the edge of their seats . . . Should insure top business." —Independent

•

Movie Of The Week in LIFE, which calls it "a thriller . . . filled with suspense."

•

Top selection in LOOK.

PICTURES presents

ROBINSON
YOUNG
WELLES

nger

RICHARD LONG · BILLY HOUSE

through RKO Radio Pictures · Produced by S. P. EAGLE

VICTOR TRIVAS and DECLA DUNNING · Screenplay by ANTHONY VEILLER

N. O. Archbishop Calls 'Kitty,' 'Gilda,' 'Outlaw' the 'Unholy 3' of Current Pix

New Orleans, June 11.

Archbishop Joseph Rummel names as the "unholy three" group of current films which he condemned as unfit for members of this Catholic diocese, "The Outlaw," "Gilda" and "Kitty." He stated the worst offender was "The Outlaw," which opened Thursday (6) here at Loew's State.

Rodney Toups, Loew manager, clashed with Herve Racivitch, district attorney, two days before the film opened. The newly-elected d.a. of three weeks since the local Morrison reform ticket swept out Mayor Maestri, accepted the complaint from the local Legion of Decency committee. The d.a. cited the Louisiana criminal code setting the maximum penalty as a $300 fine and a year in jail for obscenity-immoral violations for each exhibition of the film.

Racivitch demanded picture screening for the Legion and others but Toups nixed a preview except for the mayor or chief of police. This compromise was refused by the d.a. Opening show Thursday found Legion members, police matrons, state bar members, reps from the d.a. office and police dept. present. Later, after a huddle with the group, d.a. office dropped idea of pushing criminal code violation. The Legion voted it "condemned."

Newspapers were mum, airing neither side of the controversy. Only one Catholic church voted one year's boycott of the theatre. Picture holds at Loew's for a second week starting Thursday (13) after smashing all house records for the initial stanza.

Hughes' New P. A.

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lished as far as publicity is concerned, Hughes is understood anxious to get himself out from under the layers of cheesecake that the Russell campaign has subjected him to. He wants to reestablish himself as the shy and sedate millionaire industrialist and aircraft manufacturer. Getting his own way on "The Outlaw's" censorship and advertising troubles has become something of a fetish with him, but the personal publicity which has attached itself to him as a result is something he doesn't relish. He's told intimates that he'd prefer to leave to the world a more fitting memorial than that of the man who exploited Miss Russell's charms. Change of pace in the type of publicity to build up a worthy reputation for Hughes is right up the Byoir alley.

Birdwell took no chance on Hughes' announcing that he was "fired" or had "resigned." He sent the press a wire frankly stating his office had been "replaced" by Byoir, adding, with no fear of being accused of modesty: "It was Birdwell who made a national issue of 'The Outlaw'." Other than that Birdwell refused to comment.

DUNN ELECTED PREZ OF N.Y. MGRS. GUILD

George Dunn, manager of RKO's 81st St. theatre, New York, who was chairman and organizer of the Motion Picture Theatre Operating Managers & Assistant Managers Guild, was unanimously elected president at an election held late Sunday night (9). Other officers, all of whom will serve for two years, include Leon Kelmer, manager of the Kenmore, Brooklyn, v.p.; Maxwell Levine, Orpheum, Brooklyn, secretary-treasurer; and George Baldwin, Colonial, N. Y., manager, recording-secretary.

A board of three trustees comprises Harry Padva, manager of the Shore Road, Brooklyn; Jerry Greenberger, manager of the Prospect, Brooklyn, and Rudy Kramer, Chester, N. Y. Delegates at large are John J. Thompson, manager of the Franklin, N. Y.; Arthur Piafka, asst. manager of the Kenmore, Brooklyn, and Joseph Abernethy, assistant at the Colonial.

At the Sunday night session membership voted that all vets who returned to RKO managerial jobs but who received less than $200 net in retroactive pay under the contract recently signed, be brought up to the $200 through assessment of the membership. Some veterans were back on the job only long enough to receive $40.

U's $2,576,405, 26 Wks.

Consolidated net profits of $2,576,405 for the 26 weeks ending May 4, '46 was announced by Universal this week. Figure represents an advance over the $2,064,175 that U garnered for the corresponding period of the previous year. In part, the gain was scored because of scaled-down federal taxes for the current year.

Where Will Goldman Get Product, Philly Theatre Circles Ask

Philadelphia, June 11.

William Goldman's new $1,000,000 filmer, now under construction in midtown Philly, is skeded to open about the end of July, and everybody is wondering where Goldman will get the first-run product he says the house will feature.

Goldman won't talk about it other than to say that the product will be forthcoming. Which companies he has signed to deliver the pictures, he won't say, and neither will local distribs.

Goldman is currently engaged in a long-drawn out legal fight with all the majors, whom he has accused of a conspiracy to freeze him out of first run product for the Erlanger which he has under lease. The case has been adjudicated in Goldman's favor, but the amount of actual damages to be awarded him is yet to be decided. Goldman sued the majors and the Warner chain for $1,350,000.

Of the major companies, 20th Century-Fox is believed most friendly to Goldman (Goldman and the Skouras Bros. were once associated in St. Louis) but 20th now opens its first run exclusively at the Fox, operated by a subsidiary of 20th-Fox. Warner product is out. This leaves Universal, Columbia, United Artists, Paramount and RKO as possibilities. The last three companies are considered the most likely prospects for Goldman, according to industry observers.

Jock Lawrence's Mission

Jock Lawrence, top U. S. flack for the J. Arthur Rank organization, planes off for England tomorrow (13) for a month or two stay.

Lawrence will huddle with Rank officials on plans for an elaborate campaign to push U. S. popularity of British stars on Rank's roster.

MPTOA Meet

Continued from page 5

organization that sidetracked that all-important issue was not doing right by its members. There also was the accusation that ATA was producer-controlled through membership of affiliated theatres.

Kuykendall in his address to the directors questioned the preponderance of independent exhibitors in ATA, and pointed out that ATA prexy Si Fabian also was in opposition to Paramount in other situations. Wilby said that affiliated theatres fought high percentage terms as actively as the indies, and that the affiliated circuits were the first to combat them. He said his circuit had refused to play several top pictures, indicating that independents and circuits have same problem.

Wilby took a potshot at commercial advertising finding its way into features and shorts. He recommended that efforts be made to curb the practice by producers. Products such as Coca-Cola, Yellow Cabs, Willys jeeps and others set into pictures through influence of representatives in Hollywood. He said he cuts out all such footage in films playing his theatres, and that if others would do same thing practice may be halted.

Because of his health, Kuykendall was not a candidate for reelection as president a post he has held since 1933.

Approximately 30 representatives are here, including H. A. Cole, Allied leader, who is here as an observer.

$100 Million Profit

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of the balance of the period. Singled out as examples are such companies as Loew's which reported $6,768,000 for its first half of '45, and a $12,913,369 total; RKO with a $1,141,044 first quarter and $6,031,085 total; 20th-Fox with a $2,855,485 first quarter and $12,746,467 total; and Warner Bros. with a $4,605,000 half-year and $9,901,563 full year.

Par the Pacemaker

Easily the pacemaker for fiscal '46, on the basis of first period reports, is Paramount. Company which chalked up a towering $17,821,000 for '45 announced first quarter profits of $11,500,000 and stands fair to net around $40,000,000 for the year.

Likely runnerup is 20th-Fox which now is heading for a banner $20,000,000 net as against $12,746,467 reported for the past year. Company's first-quarter figure stands at $6,241,953.

Warners and Loew's should wind up in close to a dead heat for third-place money with the latter favored because its last reported period cut across the lush first three months of '46 without taking full advantage of it. Loew's half-year garnering of $8,952,067 makes it probable that it will cross the tape at the $16,000,000 mark or more. Company's take for '45 with the fiscal year ending on Aug. 1 was $12,913,369. WB has a $16,000,000 profit foreshadowed by its half-year profit of $9,125,000. Company's net last year was a resounding $9,901,563 which is little more than what its current half-year brought in.

Next in line with a probable profit of $12,000,000 is RKO. Company scored a remarkable quarter net of $3,675,953, as compared with $1,141,044 for the comparative period of '45. Its profit for that year was $6,031,085. Both Universal and Columbia are likely to hit the $4,000,000 mark. U's first 13 weeks ending Feb. 2 brought in $934,506. Its fiscal '45 take, ending Oct. 1, was $3,910,928. Columbia's year which closed on June 1 netted the company $1,945,167. UA, with no publicly owned stock, makes no report of profits.

Warner's half-year profit is equivalent to $2.46 per share on the 3,701,090 shares of common outstanding as against $1.24 per share, after payment of $8,200,000 taxes and $170,000 contingencies, for the year before. Gross income for WB amounted to $79,458,000 compared with $68,228,000 for the corresponding period one year ago.

Company's term bank loan was sliced to $23,865,000 by payment of a total of $6,364,000. Reduction was made meeting installment due May 1, 1946 and prepaying Nov. 1, 1946, Nov. 1, 1954 and May 1, 1955 installments. Warners also obtained a cut to 2% interest for the balance of the loan. Rate formerly was 2% per annum to Nov. 1, 1952 and 2½% thereafter.

Special stockholders meet to pass on proposals previously made by the board of directors to split the common stock two for one, cancel treasury stock and increase authorized capital stock will be called for Aug. 1. Employee pension plan study by the board has not been completed, the company said, and the plan will not be submitted at the coming stockholder's session.

WB reports cash totaling $17,572,300. Evaluation of productions completed but not released, at cost is $23,384,605 while productions in the works figure at $8,869,084. Coincidentally, the company paid a semi-annual bonus averaging one week's pay to its employees simultaneously with the issuance of the report.

Wehrenberg Succeeds To MPTOA Presidency

Columbus, Miss., June 11.

Fred Wehrenberg, veteran St. Louis exhibitor, who was chairman of the board of MPTOA, today (Tuesday) was elected president, succeeding Ed L. Kuykendall, who has held the post many years and hails from here. Kuykendall becomes president emeritus.

Vice presidents reelected are Frank C. Walker, head of Comerford chain; M. A. Lightman, circuit operator of Memphis; Mitchell Wolfson, partner in Wometco circuit in Miami; and E. C. Beatty, general manager of the Butterfield circuit in Michigan.

J. J. O'Leary, g.m. of the Comerford circuit, succeeds Walter Vincent, Virginia chain owner, as treasurer, while Lewen Pizor, Philadelphia exhibitor, succeeds Wehrenberg as board chairman. Morris Loewenstien, of Oklahoma City, was reelected secretary. Herman Levy is retained as general counsel.

Kallet's Super Drive-In Includes Dancing, Refreshments, Picnicking

Syracuse, June 11.

Central New York's first drive-in theatre, five miles west of Syracuse on Route 5, which opened in April, is doing turnaway weekend business as a super-duper outdoor entertainment spot for Syracusans. Built by Kallet Theatres, Inc., of Oneida, at a reported $250,000, the drive-in covers 25 acres at W. Genesee tnpk. and Kasson rd., between Fairmount and Camillus—an easily accessible spot for central N. Y. motorists.

Theatre has an 800-car capacity in an elaborate layout. Cars drive direct onto ramps with no backing up. Films are projected on a huge central screen and each car is furnished with an individual speaker for sound.

Drive-in has a neat landscaping touch of an artificial waterfall at the back of the screen at the entrance. A circular dance floor directly in front of the screen provides diversion for "early birds." There is a refreshment stand near the boxoffice and picnic facilities nearby.

At present, theatre operates on a two-show nightly basis, with an extra midnight screening Saturdays. Under this setup it is estimated that 12,000 persons a week may be accommodated.

Althought peak has not yet been reached, weekend business already is way over capacity, with waiting car lines often extending a mile into Fairmount, keeping state troopers busy with the traffic.

Current screen fare consists of single features of such vintage as "Mr. Lucky" and "Northwest Mounted Police."

F. W. Donahue, veteran exhibitor who has been with the Kallet chain 18 years, is managing the drive-in, assisted by Burton Donovan, ex-GI who was with Kallet at Fulton and Canastota.

Kallett is planning six more drive-ins upstate. Ground already has been broken for the first of them near Utica, at Cary's Corners on the Rome-Utica road.

Fair Enough

Tip from the prexy of one of the country's biggest automobile corporations to newsreel cameramen covering the Automotive Golden Jubilee in Detroit last week really paid off. Kidding with the exec at a dinner thrown in his honor, the photogs asked him what their chances were of getting a car. "You can't buy a car now," he said. "You'd better go back to the horse era. Put your dough on Curfew next week at Belmont."

The cameramen did so, most of them playing the nag across the board. Horse came in, paying $120 for a $2 bet.

PRC Eyes 'B' Market Dropped by Majors, Plans Less Pictures

PRC plans to release fewer than its current 50 pix in the year coming up, Harry Thomas, company prez, said last week. Out to finance additional indie production, PRC is currently dickering with a number of producers for releasing deals with or without PRC coin in the pix, Thomas added. [Company prexy entered Post-Graduate hospital (N. Y.) Friday (7) to clear a minor ailment and then will head for the Coast to complete production arrangements.]

While Eagle-Lion, co-owned along with PRC by Pathe Industries, has moved into the PRC lot, latter company will continue to use the studio facilities for part of its product, Thomas said. PRC can make as many as 12 of its films on its old lot, Thomas added, and is currently looking about for other studio space to augment its production facilities. With Warner Bros. and 20th-Fox dropping B pix, PRC is sighting its aims to fill that gap, he said. Company stands ready to throw up to $500,000 in any one film, according to Thomas.

National sales meet is tentatively set for Chicago, Aug. 3-4, Thomas disclosed, followed by a number of regionals. Possibility is that the site may be switched to Atlantic City, depending on the prexy's state of health.

LOEW'S MAY BOOST ITS DIVIDEND ANOTHER 50C

With the possibility of net profit reaching $3.50 per share in the fiscal year ending next August, Loew's may boost its dividend rate to 50c per share, according to reports in Wall Street. This showing would be equal to $10.50 a share, on basis of the old stock previous to the three-for-one split in recent years. Stock at current prices represents a yield of around 4¼% as reflected in the present 37½c quarterly divvy.

If the Loew dividend was lifted to 50c, it would mean the old stockholders prior to the split would be getting $6 per share annually. At present these shareholders, get $4.50 after giving credence to the splitup.

PHILLY ALLIED NIXES ALIGNING WITH ATA

Philadelphia, June 11.

Fight between the American Theatres Assn. and National Allied States Exhibitors resulted here in exhibs nixing the formation of a local ATA chapter. Action which turned down the organization of a group followed a determination by an exhibs' committee that the move would be "inadvisable" unless Allied and ATA first got together. A committee comprising Jay Emanuel, Morris Wax, Norman Lewis, J. Fred Osterstock, Ted Schlanger, Michael Felt and Lester Krieger, will study the situation.

At a meeting held here last month, at which time Ted Gamble, ATA board chairman, and Si Fabian, prexy, explained the aims of the new theatre unit, conclusion reached was that it would be requisite that a majority of exhibs in the area should hold membership. Without enlistment of Allied members a majority could not be obtained. Allied committeemen declared that national Allied's stand was such that they could not go along.

Picture Grosses

Continued from page 10

KANSAS CITY

Holding well at $13,000. Last week, strong $20,000.

Midland (Loew's) (1,500; 45-65)—"Postman Rings Twice" (M-G) (2d wk). Satisfactory $11,000. Last week, solid $18,000.

Newman (Paramount) (1,900; 45-65)—"Blue Dahlia" (Par) (2d wk). Trim $10,000. Last week, sock $16,500.

Orpheum (RKO) (1,900; 45-65)—"Badman's Territory" (RKO) and "Partners in Time" (RKO) (2d wk). Oke $9,000. First week, fancy $14,000.

Tower (Fox-Joffee) (2,100; 39-60)—"God's Country" (Indie) and "Texas Jamboree" (Col) with stage show headed by Glen Larson. Good $11,500. Last week, "Spider Woman Strikes Back" (U) and "Strange Conquest" (U) with vaude headed by Larry Collins, mild at $9,500.

'Well Groomed' Lusty 17G in Mildish Buff.

Buffalo, June 11.

"Well Groomed Bride" and "One More Tomorrow" look best bets of new entries here this week.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Well Groomed Bride" (Par) and "Hot Cargo" (Par). Rosy $17,000. Last week, "Postman Rings Twice" (M-G), sock $28,000.

Great Lakes (Shea) (3,000; 40-70)—"One More Tomorrow" (WB). Fancy $17,000. Last week, "Blue Dahlia" (Par) (2d wk), great $15,000.

Hipp (Shea) (2,100; 40-70)—"Her Kind of Man" (WB) and "Prison Ship" (Col). Choice $10,000. Last week, "Devotion" (WB) and "Night Editor" (Col), $9,500.

Teck (Shea) (1,400; 40-70)—"Postman Rings Twice" (M-G) (m.o.). Good $7,500. Last week, "Diary of Chambermaid" (UA) (m.o.) and "Red Dragon" (Mono), $6,000, fair.

Lafayette (Basil) (3,300; 40-70)—"Renegades" (Col) and "Talk About Lady" (Col). Dandy $13,500. Last week, "Perilous Holiday" (Col) and "Meet Me on Broadway" (Col), snug $9,000.

20th Century (20th Cent) (3,000; 40-70)—"Heartbeat" (RKO) and "Swing Parade of 1946" (PRC) (2d wk). Okay $8,000 or over. Last week, husky $15,000.

Stock Option Film Contracts Henceforth Subject to Taxes

Industry habit of spreading compensation over over a period of years took a beating within the past few weeks when the U. S. Treasury Dept's, reversing a previous stand, clamped down on the practice of granting stock options. Ukase, in short, holds that paper profits garnered by conversion of options into stock are to be charged up as ordinary income for the year in which the option is exercised. Treasury's change in attitude, as indicated by the new ruling, may play hob with other industry customs including newly initiated practice of leasing story material instead of an outright sale, film legalites opine.

New ruling is retroactive to Feb. 26, 1945. Stock option habit sprung up under previous Treasury stand which permitted an exec, whose contract gave him that privilege to pick up stock under option and hold it indefinitely without paying a penny in taxes. Department regulation went further and provided that profits made on the sale of the stock would be charged as capital gain with the bite fixed at 25% rather than at the substantially higher income tax rate.

Contracts such as that granted Grad Sears by United Artists in which part of compensation is a form of life insurance paid to the sales chief's family in the event of his death, may also be affected, lawyers say. Understood that several other execs have been considering pacts similar to that obtained by Sears.

Tax problem is also posed by the leasing of story material, legalites aver. Actually, it is said, there is little difference between licensing a story or play for a fixed period in which a lump sum is paid at once and leasing the same story for a term of years. General rule enforced by the Treasury provides for the payment of the tax as income of one year where the transaction is completed within that fiscal year. By leasing, the author or playwright spreads his compensation and thereby cuts his tax. Question which now crops up is whether tax officials will regard leasing with jaundiced eyes as a device to escape the one-year provision, attorneys say.

Judge Throws the Book At 6th Ave. 'Hot Shot' Pixer

Branding of the Miami theatre (N. Y.) as a "public nuisance" by the court of special sessions this week, a novel legal procedure heretofore unprecedented so far as a N. Y. theatre is concerned, has Dept. of Licenses officials puzzled on the length of time the house will be padlocked as a result of the judicial label. New York corporation counsel is currently being quizzed to answer that one.

Court hearings on Monday (10) brought down the house when the three judges presiding, angered over the addition of 401 feet of "hot shots" in "Guilty Parents." film which was playing at the Miami, called that theatre a "cesspool, a menace and a dump on Sixth avenue." Maximum fine of $500 was slapped against Benmir Amusement Corp., operator of the house. Benjamin Brodie, prez of Benmir, who contrary to the corporation had pleaded not guilty, will stand trial Sept. 23.

Judge Hackenberg declared: "Any license issued for this place will be over my dead body." Padlocking may be indefinite unless theatre owner can obtain a legal upset on appeal, license officials said. It was pointed out that the License Dept., itself, was now powerless to lift the ban without court action.

Paramount Meeting Reported Routine

Paramount board meeting Thursday (6) is reported to have been routine. There was no official announcement of the session, which was brief.

Company's annual stockholders' meeting will be held next Tuesday (18) to consider increase in capital stock of the company. Later that day, Barney Balaban, president, will leave for the Coast, accompanied by George Weltner, head of the foreign department, Leonard Goldenson, v.p. over theatres; Adolph Zukor, chairman of board, and Curtis Mitchell, publicity-advertising head, to discuss product and other plans

Flays Newsreel Overlap

Indianapolis, June 11.

Duplication in newsreels is latest target of Theatre Facts, bulletin of Associated Theatre Owners of Indiana, put out by Don Rossiter, secretary. "A number of Indiana exhibitors have stated that the amount of shots duplicated by the different companies' newsreels is at an all-time high," Rossiter states in latest burn. "During the war the film companies used the shortness of manpower, materials, difficulties of travel, etc., to excuse duplication. That condition no more exists, and it's high time the newsreels stop interchange of shots which reduces greatly the value of the newsreel to the exhibitor."

Army Show Savvy To Hypo Hitches

Army showmanship, which reached a new high during World War II as the War Dept. sought to enlist the country behind its GIs, is again outdoing itself in current efforts to rebuild the Army via voluntary enlistments. With Congressional dilly-dallying preventing conscription procedure from providing the 1,000,000 men the War Dept. wants, the Army is going all-out on an advertising, publicity and exploitation campaign that has seldom been equalled.

Major item is the "Army Ground Forces Caravan," which opened a five-day stand in Albany, N. Y., yesterday (Tuesday). It takes 40 vehicles, requiring almost two miles of road, to move it, with one of the truck-trailers, containing a tank, weighing 60 tons. Personnel includes 110 men, eight officers and a dog trained to smell out the enemy. Exhibition moves from the Albany armory to Rochester and then proceeds into New England.

Another major exhibit is slated to open at Steel Pier, Atlantic City, June 22. Covering 11,000 square feet, it will include a Signal Corps' demonstration of radar reaching the moon, jet-propelled planes, every sort of air and ground forces training gadget, airborne infantry equipment, etc., etc. Much of the exhibit is of an audience participation nature. In addition, the personnel, consisting of 60 men, all combat veterans, will give three special shows a day.

Two Air Force traveling exhibits are already being operated in New York City and New Jersey. Each of them is housed in 10 trucks and is in the nature of a walk-through. They've all been put together under the guidance of Col. Dorsey Owings, director of public relations for recruiting of the 2d Service Command, which headquarters in New York.

Owings also introduced something new in the way of radio promotion with a spot announcement platter adapted from the Army's Duckworth marching chant, rather than straight talk. Discs were so widely played that the Army has changed the words of the chant and is now putting them on some hundreds of stations commercially as one-minute announcements. Outlets are being paid to use 10 of the spots a week.

Another hunk of showmanship was the purchase last week by the Army of a five-minute five-times-a-week sports show on WJZ, N. Y. It is preceded by a 15-second version of the Duckworth chant recruiting disc. N. W. Ayer agency is handling the War Dept. radio account.

Chico, Cal.'s, 3c Tax

San Francisco, June 11.

City of Chico, Cal., yesterday (Monday) voted 1,604 to 734 to uphold a special license tax of 3c per admission, excepting children under 12, on its two picture houses. Senator seats 1,400 and the American 980, both being Golden State theatres.

Tax will net Chico approximately $16,000 annually. While the tax, fought by many as discriminatory, is upon the theatre ownership, nothing prevents their passing it along to the theatregoer in increased admissions.

Bassler's Busy Summer

Hollywood, June 11.

Busiest producer at 20th-Fox this summer will be Robert Bassler, who has four features slated to roll within six weeks, starting June 24 with "The Homestretch," a Technicolor production co-starring Cornel Wilde and Maureen O'Hara.

Others are "The High Window" and "Bob, Son of Battle," starting simultaneously July 1, and "Party Line," taking off Aug. 5.

ATA's 1st Move To Cut 20% Tax

Opening gun in a newly initiated campaign to scale down the current 20% Federal amusement tax on theatres will be touched off today (12) when Ted Gamble, American Theatres Assn. board chairman, and Robert Coyne, executive director, huddle with Secretary of the Treasury Fred M. Vinson. Move is considered first step in an effort to win Treasury support of exhibitor pleas for Congressional action. Preluding the Federal tax battle, Coyne as ATA rep joined in the successful fight last week which headed off a proposed bill to hike Illinois state taxes by 10%.

Designation of Vinson as nominee to Chief Justice post in the Supreme Court almost crimped slated conference. ATA officials decided to go ahead with the confab despite the nomination to sound out Treasury sentiment. Gamble and Coyne will push the argument used successfully before the Illinois legislature that film admission taxes are directed against the poor man's steady amusement diet. Feasibility of a reduction at the present time is also in for discussion.

The two ATA officials will also meet with Basil O'Connor on the same day. O'Connor as head of both the Red Cross and The National Foundation for Infantile Paralysis, charities which lean heavily on theatre collections, is set to talk about ATA's one-a-year theatre drive stand. With Gamble currently serving as topman for the American Cancer Society, all three important charities will be represented.

Problem of distribution of collections poses major hurdle to be thrashed out. Understood, also, that O'Connor opposes entire idea of one-a-year drives which is figured to hit the March of Dimes campaigns particularly hard since approximately two-thirds of its receipts are garnered in the filmhouses. ATA officials, however, are not expected to yield on that point.

SCHAEFER RETURNS TO PIX WITH 2 INDIES

Hollywood, June 11.

George J. Schaefer returns to film production with two pictures, "Miracle at Midnight" and "Shady Angel," to be produced by William Stephens with financial backing by Equity Capital Corp. Schaefer is president and board chairman of latter.

First feature, "Miracle," will be a starrer for Rin Tin Tin III, slated to roll in July. "Angel," starring William Bendix, gets a January start. Meanwhile, Schaefer is negotiating for a release outlet.

Arch Mercey's Bow-Out Poses New Pix Problem

Washington, June 11.

Announcement by President Truman last week that he will permit the Office of War Mobilization & Reconversion to taper off and disappear in a couple of months, will result in the discontinuance or shifting of the OWMR liaison with the film industry. Unit is presently headed by Arch Mercey, formerly with OWI.

Mercey serves as clearing house for Government requests for assistance from the studios and film theatres in connection with official shorts and clips. Only recently, in an address in Florida, Mercey promised exhibitors that the Government will make very few requests for screen time, and then only for very important subjects such as the world food shortage.

Foldcroo of the job would mean that the industry will be back to the old game of sparring with a dozen different Federal departments and agencies, all of which want something at the same time.

Casey Ired at Retirement Reports; Labor Situation Still 'Explosive'

A Stand-In Winnah

One of the eastern N. Y. managers who won a prize entitling him to a trip overseas because of his work during the war in behalf of the War Activities Committee never made the trek, but it was through no fault of his own. When the owner of the circuit learned that one of his house managers had copped the European trip, he decided to go in his place.

"After all, I taught that manager all he knows," was the reasoning of the boss. So the circuit topper took the trip.

Meakin Upped By RKO Theatres

In a major realignment move in operating supervision affecting numerous persons, Sol A. Schwartz, general manager of the RKO circuit, has promoted Hardie Meakin, assistant division manager over the Cincinnati-Dayton division, to post of divisional head of the Trenton - New Brunswick - Washington group of theatres.

In consequence of this step, William Clark, manager of Keith's, Dayton, is advanced to spot of assistant to Col. Arthur Frudenfeld, Cincinnati division manager, while Goodwin Sable, now manager of the Colonial, Dayton, succeeds Clark in charge of Keith's.

In addition, Schwartz has created seven divisions over the Greater New York group of theatres, which formerly was manned by two zone managers, Charles B. McDonald and Russell Emde, with two division managers each under them. Under the new setup, Michael Edelstein, who was division manager with McDonald takes full command of a group of houses, while Sigurd Wexo, who also was attached to McDonald's zone, will be assigned to a special theatre post in the home-office. Emde's two division managers who take over for themselves are Edward Sniderman and Joseph Di Lorenzo.

John Hearns, who handled the Trenton-New Brunswick houses for RKO, and Jay Golden, who supervised operations in Rochester, are the other divisional heads in the Greater N. Y. area, which takes in New York, Brooklyn, Long Island, Westchester county and northern New Jersey.

Ferguson Joins Dietz, Strickling at Studio

William R. Ferguson, Metro exploitation director, flew to the Coast Monday (10) to sit in on huddles with Howard Dietz, veepee over advertising, and Howard Strickling, studio publicity chief. Dietz and Strickling have been conferring for the last several weeks on hypoed publicity and exploitation campaigns for Metro's forthcoming product.

Strickling is expected to return to the h.o. over the weekend. Dietz will stay longer on the Coast to finish setting up his studio office, new venture which he hopes will bring about closer cooperation between the studio and h.o. publicity staffs.

MPRF Greenlighted For $231,000 Hospital

Hollywood, June 11.

Building permits were granted by the Civilian Production Administration to the Motion Picture Relief Fund for a $231,000 hospital and the Motion Picture Centre for a $250,000 sound stage.

Meanwhile, RKO was denied permission to erect an office building costing $61,350.

Fund will hold its annual meeting July 7 and has invited all studio employes to inspect the home and learn about its work in behalf of needy and dependent film workers.

Indignant at reports he was planning or had been asked to quit his post as studio labor contact, Pat Casey in New York last week stated that no one had ever spoken to him on the subject. Asked if he was considering retiring, he said: "I won't say yes and I won't say no until someone asks me to get out. I don't believe in crossing bridges until I come to them."

(Eric Johnston, president of the Motion Picture Association, the previous week told VARIETY that he was desirous of bringing into the industry, under his wing, a younger man familiar with all aspects of modern labor relations techniques. He stated the matter of Casey's retirement had been discussed. Casey, 71, is independent of the MPA setup. His salary is borne by 10 companies.)

Casey declared the present labor situation in Hollywood is as explosive as at any time in the industry's history, with conditions now almost identical to those of March, 1945, which led to last year's seven-month studio strike. He said he saw absolutely no way out of it as long as the American Federation of Labor refused to settle jurisdictional disputes among its member unions and guilds. In all its history, Casey observed, AFL has never settled one such dispute.

Commenting on Johnston's present efforts on the Coast to bring labor peace and stability, Casey commented: "If he can solve it, he's a bird." Vet labor contact expressed little faith in the three points for studio peace that Johnston outlined in VARIETY last week. Two of these points—an arbitration system and establishment of a single committee of labor to negotiate all wage agreements on behalf of craft unions—Casey said had been aims of studio execs for years, but they've never succeeded in getting the union leaders agree to them.

The third point—greater continuity of employment to relieve the workers' feelings of insecurity, which Johnston contends is the root of the labor problem—Casey said he thought was impossible. He declared the industry just isn't organized in any way to make more stable employment conditions feasible.

Commenting on questionable studio labor practices of the past—which in some quarters have been blamed for Hollywood's present troubles—Casey justified them as having been forced on the industry. He said the producers were forever under a threat from officers of the International Alliance of Theatrical Stage Employees to close down the nation's theatres if they didn't get their demands. Inasmuch as this was the most serious possible action and would cost the companies hundreds of thousands of dollars daily, they gave in.

Present labor troubles, similar to those of last year, grow out of the AFL's practice of direct chartering of international unions in jurisdictional fields exactly parallel to unions already operating under IATSE charter. IA is an AFL affiliate. The opposing AFL-chartered groups operate as the Conference of Studio Unions. Casey indicated he thought Johnston would find himself a babe-in-the-woods in these violent cross-currents with all their background complications.

Casey returned to the Coast yesterday (Tuesday) after a week in the east on "personal business."

Seeks French Talent For N.Y Vaude Policy

Andre Magnus, director of publicity for Siritzky International Pictures, planed to Paris last week to contact French radio, stage and screen talent for appearances in stageshows to be put on by the Siritzkys at the Ambassador, N. Y., starting in September.

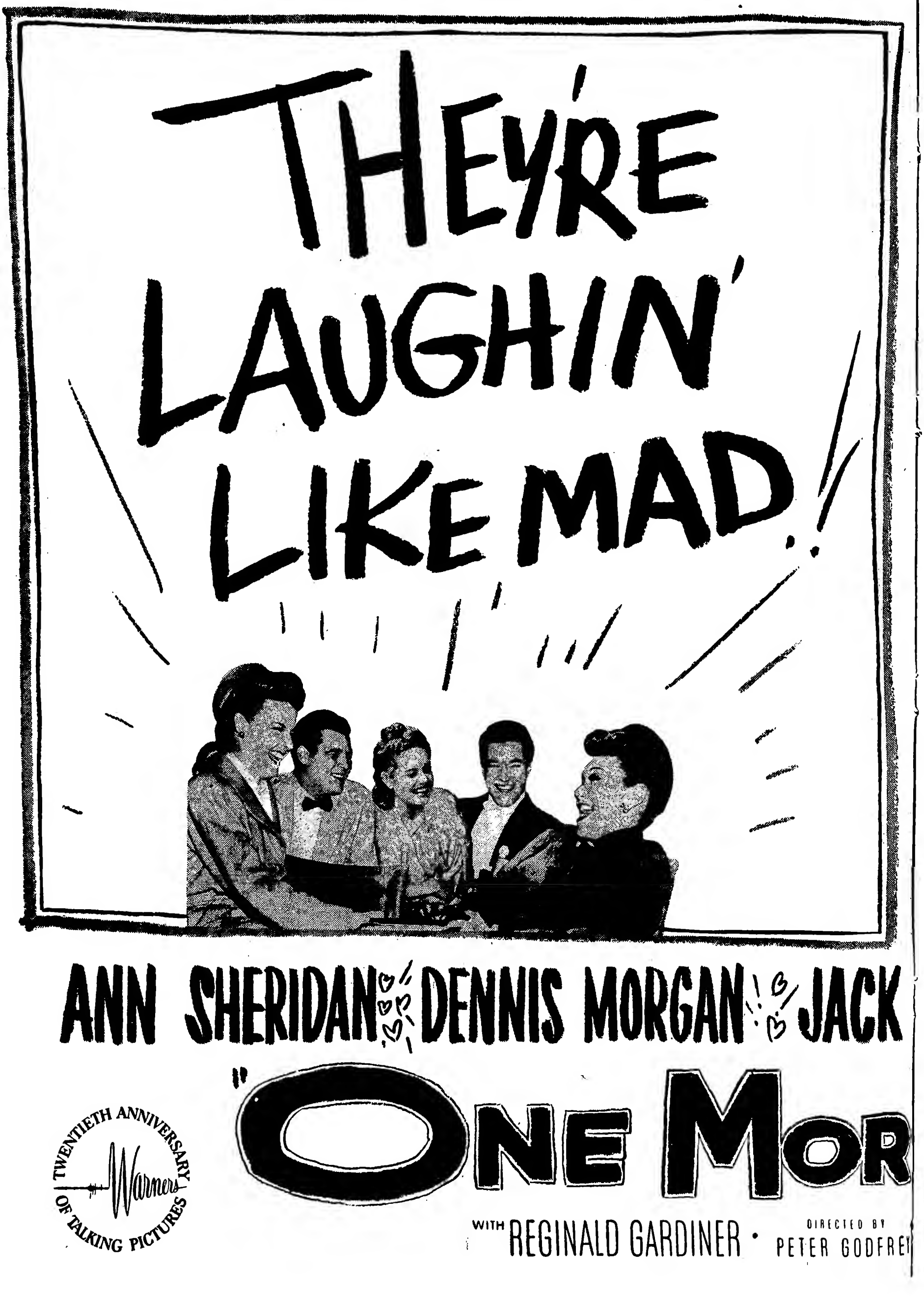
Stagebills, of foreign flavor, will be played with French, Italian and other foreign-made pix.

RENE CLAIR PARISWARDS

Hollywood, June 11.

Rene Clair shoves off for Paris in two weeks to produce and direct a series of French language pictures for RKO in association with Pathe Cinema.

First of the series will be "Golden Silence," with Raimu and Francois Perier topping the cast.


THEY'RE LAUGHIN' LIKE MAD!
ANN SHERIDAN DENNIS MORGAN JACK
"ONE MOR
WITH REGINALD GARDINER · DIRECTED BY PETER GODFRE
TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warners

THEY'RE KISSIN' LIKE CRAZY!!!
CARSON & ALEXIS SMITH & JANE WYMAN
E TOMORROW"
IT'S A LESSON IN CARESSIN'! IT'S A BIG NEW ONE FROM WARNERS
SCREEN PLAY BY CHARLES HOFFMAN & CATHERINE TURNEY • ADDITIONAL DIALOGUE BY JULIUS J. AND PHILIP G. EPSTEIN • BASED ON THE PLAY BY PHILIP BARRY • MUSIC BY MAX STEINER
PRODUCED BY BENJAMIN GLAZER

Metro's 30th Anni Party for Durante Starts as a Gag and Winds Up an Event

By ABEL GREEN

What started as a synthetic nostalgic stunt by Metro's Joe Pasternak and Howard Dietz, et al., in order to give the concurrent Capitol (N.Y.) film, "Two Sisters from Boston," a little extra impetus, turned out to be one of those memorable Broadway nights which could play a week-stand. Dubbed a party in honor of Jimmy Durante's "30th anniversary in show business," the pressagented Metro stunt was eclipsed by an honest sentimentality which no studio could underwrite nor any p.a.s. promulgate to the degree it was achieved.

The idea of doing honor to the Schnozzola was such a natural that it was soon apparent to the Metro homeoffice publicists their problem would be one of selection rather than promotion. The demands for ducats for the "Club Durant," on the site of the Prohibition landmark, the Silver Slipper, at Broadway and 48th, were hotter than a 1946 drive-yourself.

For the occasion even the City Fathers dispensed with protocol for one of its favorite sons and issued a one-night liquor license to the "Club Dura.[illegible]." Today it's actually the Golden Slipper, one of those dime-a-dance creep joints where, as Schnozzola cracked, he came down that afternoon "to case the jernt. I hoid a record playing, and, before I knew it, one of the hostesses grabbed me and right away I was taking six fast lessons."

As Carol Bruce aptly put it, when called on to do something, by co-emcee Danny Healy, "This is Jimmy's night," which is why the host of other top names refrained. Clayton, Jackson & Durante, reunited for the occasion, reprised almost everything they ever did with the exception of Mlle. Fifi's "The Americans" and "Wood," latter because of the lack of props.

Lou Clayton doing his schottische—including the prop salt—and Eddie Jackson with his sockeroo strut and general vocal assist to the Great Proboscis gave the young-oldsters a nostalgic bang. This was the reincarnation of the glamorous Prohibition era in all degrees. Sime's review—reprinted herewith—when he first caught the boys at Loew's State March 16, 1927, still holds true. They did everything in the book.

Still Terrific

Vet showmen like Irving Berlin, E. Ray Goetz, Billy Rose, Earl Carroll, Milton Berle, Xavier Cugat, Monte Proser, Eddie Davis, Sherman Billingsley, Danny Healy, Joe Laurie, Jr., Harry Hershfield, and the seasoned Broadwayfarers like Louis Sobol, Dorothy Kilgallen and Danton Walker, among others, later appraised the boys, as regards 1946 standards. The conclusion was they're as socko today. Stripped of all Volsteadian sentimentality, it can honestly be said that Durante & Co. have a spark which is truly unique. The best answer is Schnoz's continued riding the crest. N. Y. Post's Earl Wilson, who wasn't around Broadway 20-25 years ago, best sums up the newcomers' reactions to the Great Schnozzola when he said: "It's all I've been hearing."

Good Ad Libs

The spontaneity of the Durante-isms made for as much of the fun as their now seasoned routines. As the snapshots flashed Durante exclaimed, "I'm being more photographed here than in my picture." In tribute to Lou Clayton, now his manager, he exclaimed, "But tell me, folks, how much is 300%!" Seeing the mob he cracked, "Chee, I wish it was a payin' crowd tonight." Reminiscing about "Red Hot and Blue," in which show he was with Bob Hope and Ethel Merman, he mused, "I wonder what became of them while I've gone on to greater heights."

Leon Enken, headwaiter for Clayton, Jackson & Durante at the old Parody and Dover Clubs, asked for the privilege of headwaiting again for this occasion, as did Bob Collins, now at Gallagher's. Incidentally, Leon (& Eddie's) worked harder that night than at his own joint. His partner, Eddie Davis, also walked out on their 52d st. bistro to emcee the first show. Danny Healy took over for the second frolic—more of CJ&D—and, incidentally, Healy evidenced himself not only as the perennial juvenile but one of the better emcees, bringing Helen Cohan, Lila Rhodes (Mrs. Charlie King) and people like that to the limelight, in contrast to the current crop of show biz names.

The Whole Book

Durante started off with the first song he ever sang in the original Club Durant (no final 'e' in those days; saved electricity that way) on 58th off Broadway, over a garage. It was "So I Ups to Him" and, from then on, the resulting hand-to-hand acclaim truly substantiated that "this evening is the highlight of my whole career." Thereafter he did the gamut from "Jimmy the Well Dressed Man" to "Umbriago."

Mayor William O'Dwyer was among the attendees, unobtrusively in a corner, but, incidentally, in curious location juxtaposition to some other notorious "characters." Hizzoner expedited the special one-night liquor license for the occasion.

Also, for the occasion, VARIETY published a special giveaway, "Jimmy Durante's 30th Anniversary Edition." Joe Laurie, Jr.'s story on "How Schnoz Blew Into Town!" led the paper, and special articles on The Great Profile were reprinted in this souvenir replica of VARIETY. The name byliners included Damon Runyon, Walter Winchell, Bosley Crowther, Earl Wilson, Dorothy Kilgallen, Sidney Skolsky, Mark Hellinger, Ed Sullivan, Louis Sobol. Sime's review (March 18, 1927), also reprised in the special sheet, is herewith.

Who's That Guy?

Metro's Curly Harris had issued instructions they-shall-not-pass without proper invitation card for the Schnozzola party, so one guy, sans ticket, was held up five minutes at the door until properly identified.

He was only Mayor William O'Dwyer of N.Y. City.

Brandts' Skyscraper Or Hotel Planned For 42d-43d St., N.Y., Plot

Now owning five theatre properties which extend from 42d street through to 43d in New York, all that the Brandt circuit needs to complete what Harry Brandt, president, declares will be the largest plot in the Times Square area will be the purchase of a one-story cafeteria structure which takes up around 30 feet on 42d street. Located in between the Apollo and Selwyn theatres, Brandt admitted that "we may have to pay through the nose for this piece of property."

Brandt interests, headed by Harry and William, have no immediate plans for the 42d-43d properties, but after things ease up and building can be entertained, they will decide what to do in developing the large parcel. Harry Brandt stated that, meantime, the five film houses will continue in operation. A skyscraper with possibly a couple theatres or a large hotel are mentioned as possibilities.

Theatres fronting on 42d street, all adjoining each other except for the restaurant standing between two of them, are the Victory, Times Square, Apollo, Lyric and Selwyn. Some of these theatre properties extend through the block to 43d on which there is a frontage of 227 feet, while on 42d street itself the realty extends 316 feet. All of the houses play grind double features, mostly old pictures.

A deal acquiring the "fee" to the Victory theatre property brought about complete ownership of the large parcel by the Brandts.

Singer's Soundies Suit Settled; Sum Secretive

Ross Leonard, singer, discontinued his suit against Soundies Distributing Corp. in New York federal court. Singer charged Soundies with distributing without consent a coin machine film called "Something to Write Home About," containing a transcription of his voice. He settled for an undisclosed sum.

Leonard, whose real name is Pat Rossi, had sued for punitive damages of $25,000, plus an injunction and an accounting of profits.

Sime's Review

(March 16, 1927)

LOU CLAYTON, EDDIE JACKSON and JIMMY DURANTE (10)
"Just for a Laugh" (Comedy and Songs)
34 Mins.; One and Full Stage
Loew's State (V.F.)

Here's a tough break, because it is necessary to say that these boys went over to a hit Monday night at the State, their initial vaude appearance as a trio.

It's tough because this was the chance awaited to send over a receipt in full for the many checks at their various sawdust joints. These, Lou Clayton, Eddie Jackson and Jimmy Durante, are cafe entertainers, by training, instinct, nature, good nature, ability, disposition, love (of coin) and anything else you may want to add.

New to vaude and how to frame a stage turn, with the cabaret or night-club floor so familiar, the boys did exceptionally well in routining by the Monday night performance. They clipped down to 34 minutes from 44 at the matinee.

Each of the boys go quite some on the solo efforts. Those started with Eddie Jackson in his two individual tries, then Lou Clayton, who bowled them with his fancy step dancing, and finally, Jimmy with his negligee tux, or whatever it looks like.

Not overlooking Harry Donnelly's Parody Club orchestra, doing and sounding much better on the stage of the large State than it does in the one-flight-down Parody room. And it may be further particularized that the Donnelly orchestra can stand up with any in New York or on the road now, of its comparative size (10 men), for music or versatility. It was somewhat surprising to one who knows the band so well to hear how much better it did sound at the State than on the floor.

With this trio of entertainers it's just a matter of routine for the stage. They have enough to select a corking act before the week is over, and hold that in reserve until they accept another stage engagement. Previously their only joint stage appearances have been for benefits, including their Winter Garden Sunday night engagements.

Lou and Eddie are all set as they are. It's Jimmy who must set himself, as he carries the burden of the comedy and nearly all of the ensembles. For instance, the orchestra directing bit; that panicked the balcony and seemingly downstairs as well. But it wasn't so good and it wasn't Jimmy Durante. Jimmy can draw his comedy just as broad, and much finer. And "Yucatan" will never be a sharpshooting stage riot.

Opening in "one" with Donnelly alone at the piano, the three boys gagged along with Jimmy in a Stetson, probably borrowed, and singing "I'm Going to Tell a Story," full of gags, helped by his two companions. When going into the full stage, a handsome set with the orchestra grouped in the center, it told that unless the "one" opening is necessary, the act should start in the full set, the nightclub scene, and remain there.

"She's Just a Cow" and "Old Broadway" were brand new to the house from their laughter and applause. So was "Yucatan" and "The Noose" (news), also all of The Nose (schnozzle) stuff. Lou worked the nose thing to the limit.

For the finale it was "Jimmy, the Well Dressed Man." Durante's own song, and a catch-phrase around town now, picked up from one of the Durante dumps that started on West 58th street, moved by request to 51st street, and again playing for more people and money at the Parody, where they are one of the sights of the town. That goes both ways.

For an encore Eddie did his "Hottest Boy," bringing up another fact, that the longer anyone watches this trio, the more they like them. There is no act in the business that grows on an audience like these three boys, through their work and personalities. Each is individual and neither clashes.

Anyhow, the State is only next door. It will be a pleasure to hop in at a supper show some day this week to see them flop. They all flop at supper shows.

Furthermore, this settles the mooted point whether these unquestioned and unique entertainers will do for the stage. They will for any stage. *Sime.*

'BLUE SKIES' CHI PREEM AS A SALUTE TO B&K

Paramount will world-premiere Irving Berlin's "Blue Skies" in Chicago in September as a salute to Balaban & Katz, pioneers in de luxe motion picture theatre operation. B & K rarely indulges in world preems.

There will be a national "Blue Skies" Week during which Berlin will make personals, radio guest-shots.

Inside Stuff—Pictures

Occasion of Warners' 20th anniversary celebration of talking pix recalls the hostile attitude towards films on the part of vaude bookers in the early days of sound. Introduction of sound was looked upon as a deadly challenge to the variety stage, which already had lost lots of ground to the silent films, and talent was turning more and more to sound shorts as a way of keeping in the public eye.

Trying to dam this drift to films was Edward F. Albee, whose Keith-Albee circuit controlled the major part of the country's vauders. Albee threatened to blacklist all performers who appeared in sound pix and, in 1927, K-A inserted a clause in all contracts forbidding actors to appear on Vitaphone. As is known, the vaude artists ignored Albee's threat and went over to the new medium. Among those who fared better on the screen (and radio, which benefited tremendously because of the new flock of audible stars who were created) were Jack Benny, Bob Hope, Bing Crosby, Fibber McGee & Molly, Bob Burns, Edgar Bergen, Burns and Allen, and many others.

While studio space on the Coast remains tight for any major production, the increasing number of producers of commercially-sponsored pictures seeking Hollywood studios are finding it fairly easy to rent space for a short period of time, according to Gordon Knox, prexy of the Princeton Film Center.

Knox returned from the Coast last week, where he lined up space at the new Morey & Sutherland studios for a two-reeler for an as yet unidentified sponsor. Knox plans to start rolling the film sometime in July on a 10-day shooting schedule, utilizing Hollywood talent. Under IATSE rules, Knox will use studio technicians for the picture but will take along his own staff of writers and directors.

Insiders got a snicker out of Bosley Crowther's review in the N. Y. Times Saturday (8) of "Without Reservations" (RKO). Crowther and the Screen Writers' Guild have been in combat for several months over a SWG charge that he didn't give proper credit to writers on a picture. Times critic, in his "Reservations" review, said: ". . . there are several tiresome episodes and foolish attempts at sight gags to remind one that writer and director were laboring heavily to put over a stunt. . . . Jesse Lasky, who produced, and Mervyn LeRoy, who directed, should have manifested a little more taste—or should we charge the omission against the writer of the screen play, Andrew Solt?"

Ingrid Bergman prolonged her New York stay recently, but to no avail, awaiting a first-hand look at a new Swedish film which Warner Bros. was bringing over with Viveca Lindefors starred. WB has the Swedish girl under contract—she's already on the Coast—but was importing Miss Lindefors' last Swedish-made film for academic reasons and possibly also remake, as happened with David O. Selznick's "Intermezzo" (Bergman).

Incidentally, Katherine Brown, former RKO story editor in New York and now running the N. Y. office of Leland Hayward (MCA), set the WB-Lindefors deal.

Carey Wilson, Metro producer, who has perhaps Hollywood's most free-wheeling tongue, is not averse to telling stories on himself about his verbosity. Irving Thalberg once told him, he sez, that it's a good thing he didn't write the Lord's Prayer. "It might have been pretty good," Thalberg said, "but it would have taken 20,000 words."

Mayer's Policy

Continued from page 5

acquiring it. Same goes for best-selling books.

Final determination to halt participation in production of legiters and purchase of screen rights prior to a show's appearance on Broadway came with a going-over by Mayer of current season's figures. Aside from "Show Boat," screen rights which M-G already owned, no move has been made toward filming any of the other six plays in which the company participated—and it appears possible that they never will be picturized.

Even "On the Town," which was a solid hit, has attracted no interest from Metro's producers. And screen rights are costing the studio around $210,000. It put up about $250,000 for the rights and is getting back approximately $40,000 as its share of receipts.

"Show Boat," Et Al.

"Show Boat" hasn't returned anything to Metro yet, although it is running at a profit and is expected to get the company back by the end of the year the $172,000 it contributed toward the $300,000 production cost. If it continues running in the black after Jan. 1, Metro, of course, will be on velvet.

"Day Before Spring," which was a flop, represented total expenditure of better than $225,000, with $100,000 base film rights cost, $60,000 in weekly payments while it was running and $75,000 for participation in the legit production. "Streets Were Guarded" was practically totally financed by Metro—it put up $60,000—although it made no deal for pic rights. All the coin was lost.

"Soldier's Wife," which ran for better than 20 weeks, was a bit better. M-G got back half of its share ($25,000) of the production cost. Screen rights cost it $75,000, in addition to the usual Dramatists' Guild contract arrangements of 15% of the weekly receipts. On "Rich Full Life," Metro put up $25,000 in production costs and got back $18,000. It paid about $80,000 in addition for pic rights.

"Round Trip" had $20,000 of Metro's coin in its total 50G production cost. It got none of it back and had no picture rights.

On the other hand, Metro has garnered quite a list of profitable properties from Broadway in past years. Some of them are: "The Women," "Babes in Arms," "Balalaika," "Shop Around the Corner," "New Moon," "Wizard of Oz," "Strike Up the Band," "Philadelphia Story," "Trial of Mary Dugan," "Rio Rita," "Panama Hattie," "White Cargo," "Girl Crazy," "Tonight at 8:30," "Grand Hotel," "Dinner at Eight" and "Idiot's Delight."

Settlement has been worked out by Metro with Howard Hoyt, who headed the play department, and Harriet Kaplan, his assistant. They felt that the severance pay they were given when the department was disbanded was insufficient in view of the exec positions they held. Following negotiations last week with Metro prez Nicholas M. Schenck, Hoyt and Miss Kaplan got additional sums which they now consider "satisfactory." Both are taking vacations at the moment and expect to announce future plans shortly.

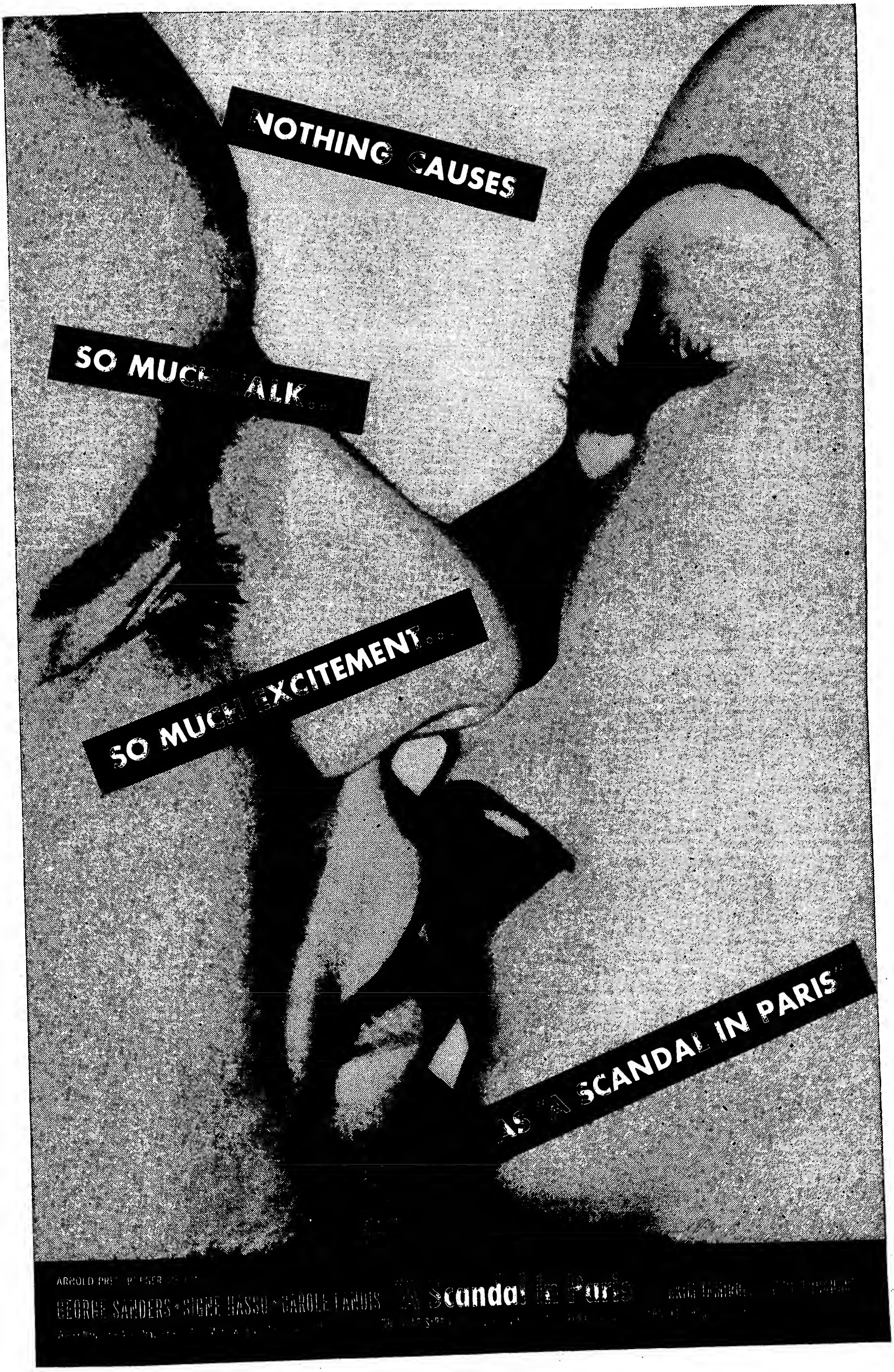
MPRF GREENLIGHTED FOR $231,000 HOSPITAL

American Council on Education and the Film Council of America have completed plans for the national audio-visual conference to discuss motion picture work of the United Nations Educational, Scientific & Cultural Organization, slated for Friday (14) and Saturday (15) in Washington.

Leading American educators and film and recording specialists will huddle with U. S. State Dept. reps and delegates from major civic organizations in formulating recommendations to be presented to the UNESCO preparatory commission, scheduled to meet in London in July. Dr. George F. Zook, ACE prexy, will preside at the two-day session.

Participants in the conference, in addition to Government agencies concerned with UNESCO, such as the Office of Education and Dept. of Agriculture, will represent most education, professional and civic organizations dealing in production, distribution or use of motion pictures and other visual materials. These include the National Education Assn., National University Extension Assn., National Assn., National Assn. of Broadcasters, National Assn. of Visual Education Dealers, Allied Non-Theatrical Films Assn., Educational Film Library Assn., American Library Assn. and the Assn. of Educational Film Producers.

Also slated to attend are reps of the General Federation of Women's Clubs, International Film Foundation, Independent Citizens Committee of the Arts, Sciences and Professions, American Assn. of University Women, American Unitarian Assn., and the Carnegie Endowment for International Peace.


NOTHING CAUSES
SO MUCH TALK...
SO MUCH EXCITEMENT...
AS "A SCANDAL IN PARIS"
GEORGE SANDERS · SIGNE HASSO · CAROLE LANDIS
"A Scandal in Paris"

Minnesota Amus. Buys Mpls. Lyric For $150,000; Other Xchange Briefs

Minneapolis.

Lyric theatre, 1,100-seat loop spot operated by the Minnesota Amusement Co. (Paramount) as an "A" moveover house, bought by this large circuit reportedly for $150,000. Theatre had been under lease to the Minnesota for many years.

Circuit already has started improvement program at this house, including changes in lobby and foyer, and redecorations. No change in policy is planned for the present.

Gates' Successor

Fred Stengl named manager of insurance department at Warner Bros., succeeding the late Frank L. Gates. In the insurance field for 28 years, Stengl joined WB two years ago and was assistant to Gates at time of latter's death a few months ago.

Install ITOA Officers

Newly elected officers of the Independent Theatre Owners Assn. will be installed by Mrs. Franklin D. Roosevelt at a luncheon set for tomorrow (13) at the Hotel Astor, N. Y. With James J. Walker emceeing, other guests of honor will include Mayor O'Dwyer, Anna Rosenberg and N. Y. License Commissioner Benjamin Fielding.

Badge of office for a year's tenure will be presented to Harry Brandt, prez; David Weinstock, first veepee; Max A. Cohen, second veepee; Leon Rosenblatt, treas.; J. Joshua Goldberg, secy.; and John C. Bolte, sergeant-at-arms.

$100,000 Columbus House Planned

Columbus.

City has granted a permit for a $100,000 theatre and store building to the Livingston Enterprises, Inc.

The Uptown Theatre, neighborhood house here, closed June 6 to permit redecoration.

Closed by fire since last December, the Linden theatre has reopened, having been rebuilt from stage to lobby.

Metro's 'Brother Rat' Preem

Metro, tying in with inauguration ceremonies at the Virginia Military Institute, staged a Hollywood-type

(Continued on page 55)

$5,000 Studio Fire

Hollywood, June 11.

RKO Pathe backlot, known as "40 Acres," was swept by fire Monday (10) to extent of $5,000 damages.

Major damage was caused in "Gone With the Wind" sets which are still standing but the fire was checked before damage was inflicted on nearby houses.

Exhibs Catering to Sat. Mat Kids With Special Programs of Shorts

Responding to pressure from parent-teacher groups, theatre circuits around the country are increasingly following the practice of putting on Saturday afternoon screen programs designed exclusively for kids of school age. Move is being made to offset the charges that lurid films are one cause for the upbeat in juvenile delinquency, and that exhibs have shown a lack of social responsibility in indiscriminately allowing kids to buy their way in for any type of picture. Exhibs are now able to retort that it's up to the elders to direct their children to the specially designed shows and shoo them away from the questionable pix.

The Saturday p. m. shows consist of a full-length program of shorts and cartoons and are widely plugged in newspaper ads. Some houses have been booking three-hour packages of straight cartoons but have heard criticism on this score for feeding the kids too much ple. Community organizations, which have taken interest in the shows, are pressing for varied programs combining entertainment and educational values.

Sales Pinch

Continued from page 7

which these outfits have been endeavoring to cover by upping other personnel. That's a natural expedient, but one that can only be carried so far because of inability of lesser execs to carry the bigger loads or their unwillingness to take on heavier responsibilities. Promotion plan has already gone farther than much of the personnel justifies, some execs feel, and voids in major company staffs, particularly at the district manager level, still exist.

In addition to men drained off by indies, top sales help has been lost to the production end of the business, with its promises of quicker gains, and to other industries. Many men in field forces have resigned in recent years to take over theatres of their own. In addition, since the selling system instituted by the consent decree, most companies have found it desirable to have more divisions, more districts and more salesmen in each branch. So that's added still further to the shortage.

There's scarcely a homeoffice exec or division manager who hasn't been approached in one way or another with an offer of another job. But with most of these men earning $600 a week and upwards, they are in a category where the tax situation makes offers of more coin almost meaningless. They don't feel, in most cases, that the small amount of extra green they could keep makes it worthwhile giving up the security of jobs they've held for years.

Gimmicks

When tax laws were more lenient, execs were wooed away with options to buy stock at lower than market price, big expense accounts and other such gimmicks. But that doesn't go any more. The stock warrants scheme, which used to make stock profits made as part of an employment contract a capital gains, now taxes them as straight income, and expense accounts, beyond actual accountable expenses, are likewise fully taxable.

Long-range solution to all this is seen by distrib toppers as careful choice and training of men for the bottom of the ladder. That's the student salesmen category. Students are now getting around $60 a week to start, moving to full salesman status in six to eight months and being upped to around $85. Latter used also to be the average pay of an experienced salesman, but competition among companies and from theatre operation has pushed it up. Necessity of getting and holding good men is likely to tilt it still farther. There's a big jump in pay between salesman and the next rung, the branch manager.

Number of companies have been combing ranks of returning vets for likely prospects as student film peddlers and feel they have made some good choices. Average of about one out of three studes sticks it out to become a permanent member of the industry. Present discomforts and hardships of traveling are discouraging to many of them.

Joan Crawford Setting Final Enterprise Details

Hollywood, June 11.

Joan Crawford and Enterprise are entering final stages of all negotiations, with the actress understood ready to ink three-picture pact on participation basis. She is expected to start work on new ticket immediately upon completion of current chores in "The Secret," her final picture at Warners.

Discussions she had earlier with Skirball-Manning have been called off.

Enterprise is mulling the idea of sending Ingrid Bergman and Charles Boyer to Paris for about two weeks of shooting on 'Arch of Triumph' against authentic backgrounds in the French capital. Trip would cost less than the construction of sets in Hollywood, and would draw a lot of publicity, Enterprise feels.

Charles Einfeld, David Loew and David Lewis are huddling on the proposition and will announce a decision this week.

Enterprise Inks R. B. Roberts

Hollywood, June 11.

Enterprise inked R. B. Roberts as a producer and handed him the John Garfield starrer, "The Burning Journey," as his first chore.

Until recently Roberts was business manager for Garfield and a number of screen writers.

Pressure Groups Win Illinois Fight Vs. 10% Film Tax for Vet Bonus

Chicago, June 11.

Terrific propaganda effect of films was demonstrated vividly last week when pressure from the industry, in the form of trailers shown throughout the state of Illinois, was given credit for deleting a proposed 10% tax on films to help finance a bonus for Illinois veterans.

Levy, if passed, was viewed as a wedge that other states throughout the country would take up to force through similar taxes in their home bailiwicks. However, it was bypassed by the state senate when Gov. Dwight Green and the Republican majority abandoned the plan to levy such a tax, originally designed to help retire a $385,000,000 bond issue for the bonus.

Gov. Green's move came as a complete surprise to many, in view of the legislative votes he had lined up to force it through. The about-face was announced following a discussion with his constituents on the political dangers involved.

It was, nonetheless, not at all surprising to those who had followed the month-long struggle to get the bill passed. Nobody who watched the form the film industry's reprisals took (propaganda against the GOP program, shown state-wide) could doubt that the cost of the tax to Republicans would be eight seats in the house of representatives and four senate seats in the Nov. 5 election.

The Governor publicly admitted his fear of the films in a letter read to the senate by Republican Sen. Everett Peters, chairman of the bonus commission, in which he said he feared public resentment of the admission tax, on top of the present 20% Federal tax, might cause complete defeat of the bonus plan in the Nov. 5 referendum.

Alternate Proposal

Followup proposal, as amended after abandonment of the film tax, now calls for financing of the bond issue through an increase in cigaret and racetrack taxes, plus a biennial appropriation from the general revenue fund. Estimated that the levy on smokes will produce $7,000,000 and that on the gee-gee industry $7,500,000, proponents having previously estimated the film tax would produce $5,000,000 a year.

Sen. Charles F. Carpenter of East Moline, Ill., owner of a string of downstate film houses, was leader of the insurrection against the tax. Among those who appeared to protest against it were Otho C. "Pops" Leiter, professor of journalism at the University of Illinois, who told both senate and house that pictures are morale builders and entertainment for the masses, and that they should therefore be kept free of too many restrictions.

Protesting groups were also lined up by Eddie Zorn's United Theatre Owners of Illinois crowd and like bodies of showmen. They included the Illinois Federation of Women's Clubs, whose youth conservation committee vice chairman, Dorothy Dohrman, came out with the statement that the proposal would cause an increase in juve delinquency.

"Children who attend movies are kept off the streets," her committee's statement read, "and an increased tax such as proposed in the soldiers' bonus legislation would be a hardship on poor families unable to afford other entertainment."

The vets themselves were represented, too, through Veterans of Foreign Wars, Dept. of Illinois, who said the tax would mean vets would eventually have to pay for their own bonuses, with the proposed financing method actually meaning another increase in the already high cost of living.

Chicago group that lined up against it in a protest that it will "add unfair burdens to the average wage earner and his family," were James Coston, Warner Bros. Theatres; John Balaban, Balaban & Katz Corp.; Edwin Silverman, Essaness Theatres; Frank Smith, RKO Theatres; Arthur Schoenstadt, Schoenstadt & Sons Theatres; Morris G. Leonard, B&K counsel and prexy of the Exhibitors' Assn. of Chi; and Jack Kirsch, Allied Theatres of Illinois chief.

E-L Signs de Cordova

Hollywood, June 11.

Arturo de Cordova, Mexican film star, was inked by Eagle-Lion to a two-picture deal, with "Don Juan Murietta" as his first starrer.

Story, to be filmed in Cinecolor, is based on the exploits of Joaquin Murietta, a sort of Robin Hood in the early days of California.

Col. Vs. Krasna (Par) Over 'Dear Ruth' Goes To Trial Today (Wed.)

Plagiarism suit of Columbia Pictures against Norman Krasna, author of the legit play, "Dear Ruth," has been moved up for trial today (Wednesday) in N. Y. supreme court before Justice Samuel Null. Named as co-defendants with Krasna are the Broadway play's producers, Bernard Hart and Joe Hyman, all of whom are being charged with pirating one of Columbia's screen properties.

Plaintiff charges that in 1942 Harry Cohn, Columbia prez, paid $4,000 for a work by Joseph Hoffman, titled, "Dear Mr. Private," plus $28,000 additional for screenplay treatment. In 1944, a few months before Columbia was skeded to start production, Krasna copyrighted a version of "Dear Ruth," which, according to plaintiff, was similar in content to the Hoffman story. Columbia, represented by attorney Louis D. Frohlich, is suing for an injunction and accounting of legit play's profits.

Entangled in the suit is Paramount, which bought the screen rights to Krasna's play for $450,000. Aware of Columbia's claims, Paramount has been marking time on the play's filmization until the litigation is settled. Paramount has only paid out $1,000 of the stipulated purchase price with a provision in the contrace giving the film company the right to duck out completely if the court action is not finished by end of the year.

Trial was originally slated to begin Monday (10), but was postponed due to Frohlich's illness. In the meantime, Harry Cohn is arriving in New York from the Coast to attend the trial as are Lew Wasserman and Jules C. Stein, prez of MCA, agency which handled sale of the Krasna play to Paramount. Latter is already east.

CHI JUDGE WEIGHS RELEASING INJUNCTION

Chicago, June 11.

Film interests are keeping a close eye on Federal Judge Michael Igoe, awaiting his decision on an injunction against the Chicago film release system, filed last week by the Jackson Park Corp. against Balaban & Katz and Warner circuit theatres in the Chi area. System, according to the complaint, prevents the Jackson Park Theatre from bidding on an equal basis with the large circuits.

Judge Igoe listened to arguments by attorneys for both sides Friday (7), then adjourned the hearing to take the case under consideration. The brief, asking for the injunction, further asks that price-fixing be enjoined and that the use of double features under the system be eliminated. It also asks that the Jackson Park theatre be given playing dates ahead of B&K's Maryland theatre and a day-and-date run with Warner's Jeffery theatre.

That admission prices be fixed by competition rather than by combination and agreement was also asked, as was the right for earlier showing than that caused by artificial restrictions of the Loop and successive-runs setup of the present system of releases.

Plaintiff further asked the right for the exhibitor to negotiate for earlier runs without being faced by distributor combination designed to deny this right in order to protect their own theatres from competition.

HUTTON HEADS 'HOUR'

Hollywood, June 11.

Warners assigned Robert Hutton to play the top male role in "Remember the Hour."

Feature is slated for an August start with William Jacobs producing.

WANTED

WILD ANIMAL STOCK SHOTS

African locale, all types, must be top photographic quality. Send complete list and description to Box 514, Daily Variety, Hollywood.

New York Theatres

A WARNER BROS. HIT
"JANIE GETS MARRIED"
With
Joan LESLIE • Robert HUTTON
In Person
ERSKINE HAWKINS
AND HIS ORCHESTRA
Plus
The Berry Bros. • The Charioteers
B'way at 47th St. STRAND

BETTE DAVIS
In Warner Bros. Hit
"A STOLEN LIFE"
With
Glenn FORD • Dane CLARK
Walter BRENNAN • Charlie RUGGLES
Directed by Curtis Bernhardt
HOLLYWOOD
Continuous B'way at 51st Street

M-G-M's MUSICAL
"TWO SISTERS FROM BOSTON"
KATHRYN GRAYSON
JUNE ALLYSON
JIMMY DURANTE
IN PERSON
THE RITZ BROS.
GRACIE BARRIE
Extra!
BUDDY MORROW AND HIS ORCHESTRA
Cool CAPITOL

CHARLES BOYER
JENNIFER JONES
in
ERNST LUBITSCH'S
CLUNY BROWN
20th Century-Fox
RIVOLI
B'way & 49th St. Doors open 9:30 A.M.

John HODIAK • Nancy GUILD
'Somewhere in the Night'
A 20th Century-Fox Picture
Plus on Stage—COPACABANA REVUE
DESI ARNAZ Extra! PETER LIND HAYES
ROXY 7th Ave. & 50th St.

RADIO CITY
MUSIC HALL
"TO EACH HIS OWN"
Spectacular Stage Productions

Paramount Presents
Alan LADD - Veronica LAKE - William BENDIX
"THE BLUE DAHLIA"
A George Marshall Production
In Person
DUKE ELLINGTON
And His Orchestra
STUMP & STUMPY
Extra—THE MILLS BROS.
PARAMOUNT, Times Square

BADMAN'S TERRITORY
VICTORIA B'WAY & 46th ST.
RANDOLPH SCOTT
ANN RICHARDS
GEORGE 'Gabby' HAYES

SAMUEL GOLDWYN presents
DANNY KAYE
The Kid from Brooklyn
—Technicolor
Doors Open 9:30 A.M. ASTOR B'way at 45th St.

RKO PALACE B'WAY & 47th St.
CLAUDETTE COLBERT
JOHN WAYNE
"Without Reservations"
With DON DeFORE
An RKO Radio Picture

LOEW'S STATE
ON SCREEN
Thurs., June 13
Lana TURNER
John GARFIELD
'The Postman Always Rings Twice'
IN PERSON
Menasha Skulnik
Henry 'Red' Allen and J. C. Higginbotham and Band
EXTRA!
Renee De Marco

8TH BIG WEEK!
WALT DISNEY'S
COMEDY MUSICAL FEATURE
make mine music!
in TECHNICOLOR
GLOBE
RKO Release

FREE AIR — IF YOU'RE A DONOR

Petrillo Lashes Daily's 'Slanting'

St. Petersburg, Fla., June 11.

There was plenty of excoriation here at the annual convention of the American Federation of Musicians last week, but there was probably nothing so vehement as the blast which James C. Petrillo directed at the St. Petersburg Independent on the final day of the conclave. Afternoon daily, which had slanted its coverage of the convention since the opening day and editorially took issue with Petrillo's policies, was credited with inspiring the abortive "Petrillo sedition case" in the midst of the convention, in which the State's Attorney's office was asked to invoke an ancient statute and pinch Petrillo for his threat to shut down the networks.

Petrillo was doing a silent burn through the course of the convention as he read the Independent's news stories on the meet, but apparently couldn't restrain himself any longer when the daily went to town on the AFM's royalty fund distribution discussion. Then Petrillo let them have it, before the 1,000 assembled delegates, accusing the daily of misrepresenting the facts and trying in every way possible to discredit him and AFM.

Blast was framed as a resolution which won roaring approval of the delegates.

An editorial appearing in last week's St. Petersburg's Times excited considerable comment among the delegates. Daily let out all the stops in lashing out against the exhibition of Jim Crowism, which resulted in prexy James C. Petrillo cancelling a beach shindig for the delegates because two resort spots refused to admit Negroes.

Times, despite fact that it recently broke a strike of its typographical dept., is one of the few champions of liberalism in the south.

Guild, After Season on Air, Sees Its Own Faults, Views Triumphs Too

By ARTHUR BRONSON

The Theatre Guild, legit's foremost producing organization, has just ended its first year of marriage with radio, with some unusual results attained and with mutual handshaking all around. Full-hour, Sunday night (ABC), the U. S. Steel-sponsored program was tagged as one of the sock dramatic shows of the season. Although next year's contracts haven't been signed yet, the Guild has been assured of renewal.

The Guild's directors admit to having made mistakes, and to have learned something from radio. They also feel they contributed something. The marriage has been happy, the Guild saying that, through coming into radio, it discovered actors it will use in future theatrical productions (as it did this season with Susan Douglas in "He Who Gets Slapped"), as well as finding writers who will make good future playwrights.

The Guild put on 38 plays in 39 weeks ("Strange Interlude" covered two one-hour sessions), presenting 18 of its own productions, and 20 by others. It used 84 radio actors, and 145 from legit. It used 12 radio writers, and three from without. The Guild utilized lead actors in their original parts wherever possible, with some of legit's top names for the roster. The Guild brought the Lunts to radio for the first time.

Rise of Hooperates

The show built steadily in popularity right along, starting with a 2.8 Hooperating last Sept. 30; hitting 4.2, Oct. 15; 5.0, Oct. 30; 5.9, Dec. 30, and 6.5, May 30. The program won nine awards in its first year. Armina Marshall was administrative asst. in charge, with the Guild's co-directors Lawrence Langner and Theresa Helburn supervising.

The Guild admits its first few shows weren't topnotch. In the beginning the productions were too static. The Guild had too great a reverence at the start for the au-

(Continued on page 37)

ABC Hearings on Mich. Buys Set for July 9

Washington, June 11.

FCC today called a public hearing on the proposed purchase of WXYZ, Detroit, and WLAV, Grand Rapids, by the ABC web for $3,650,000. Date of the hearing was set for July 9.

At the same time and at the same hearing, the commission will hear proposals for the reorganization of ABC, under which Ed Noble, chairman of the board, has proposed cutting his stock holdings from 74% down to 35%. If the FCC permits the reorganization, ABC will throw 1,000,000 shares of its stock open to the public at $15 per share.

Loaded AHP Mulls Cutting Budget

American Home Products, which is picking up the tab for the Bob Burns show next season, has apparently decided it bit off more than it can chew, money-wise. As a result, AHP is now surveying its network programming setup, with an eye toward lopping one of its current shows off the budget. Decision is expected tomorrow (Thursday).

"Real Stories," cross-the-board Mutual show, looms as the program likely to get the axe, although AHP, in view of its partiality to strip shows, is surveying the possibility of dropping either "Ellery Queen" or "Mr. Keen" instead.

Rackets Aimed at GIs Get Dramat Spotlight In New Series on WOV

Exposing the new crop of swindles intended to victimize the returned GI and his relatives, a new series of dramatizations tees off on WOV (N. Y.) next Monday, (17) at 6:15 p. m., under the title, "It's a Racket."

Series is based on material taken from the New York Branch of the Better Business Bureau. Dramatizations are by Gail Austrian, and cast will be built up on a "repertory" basis, using a group of actors for complete series. Mildred Clinton and Louis Neistat are already scheduled for leads. Bill Gordon will narrate.

Series will be produced as station project, with station footing all bills and crediting Better Business Bureau for use of case histories. Purpose is to publicize the devious methods now being employed by sharpies to relieve the veteran, or the veteran's heirs, of any cash they may have accumulated during the war.

Radio Also Has Its Strawhat for Tryouts

International Silver's summer show, "Silver Theatre," bowing June 23 as hialus replacement for "Ozzie & Harriet," will be used as showcase for at least three new shows this year.

George Raft, who has a program called "The Private Eye," will audition it on "Theatre" the second week, June 30. A special show is being written by True Boardman for an appearance by Virginia Bruce, with Ted Bliss scheduled to direct. And Marsha Hunt is having a special air vehicle prepared for her, the scripter being her new husband, Bob Presnell.

Also inked for a late summer guest shot on the show is Eve Arden. Conrad Nagel will emcee again.

RADIO SEEN IN ROLE OF SUCKER

Is radio playing itself for a sucker? Between audience participation shows that give network plugs for a mess of gifts, and phoney "awards" that get two-by-four outfits coast-to-coast billing, the industry, many claim, is playing right into the hands of those who support to the hilt the FCC's Blue Book "over-commercialization" castigations.

Audience participationers, against which writers and actors and, in some instances, musicians have been complaining, are becoming the biggest source of free rides on the national kilocycle route. Hep radio producers, some of them tied up with the very shows under discussion, admitted last week "we're suckers."

One half-hour giveaway show on a network last week gave 46 plugs to various promoters inside its allotted period. The gifts donated by the firms whose names and, in some cases, addresses were announced ranged from an ice box to flowers to a room in a hotel.

Press agents and big promotion outfits for many merchandising and manufacturing firms have became wise to the fact that, for the price of a fountain pen that costs the maker something like $14.40 to make, the manufacturer or distributor of the product could get himself several hundreds of dollars' worth of commercial time on the air. Only it isn't "commercial," in the strict sense—it's cuffo.

One ad agency executive who's not particularly noted for anything but conservatism pointed out that, in view of the FCC Blue Book criticisms. "we're certainly acting like a bunch of schoolboys. Why, it's juvenile to give away all that free time."

He pointed out that, on one recent show, when a trombone was a prize, the emcee mentioned the name of the maker of the trombone. "Now that's a perfectly good trombone, and the manufacturer's name is known to everybody in music. But how many musicians would listen to the program and catch that plug? Obviously, few. Obviously therefore, in that instance radio was giving away something valuable for nothing—while, at the same time, it was not really serving the guy who had contributed the gift.

"Networks assume such a high-and-mighty air when told about a coffee pot in Zilchville using an hour disk-jockey show as a vehicle for 12 one-minute spots. That, they'll tell you, is bad practice. But the nets themselves are worse offenders. They use anywhere from 20 to 40 or more 'participants' on one half-hour show. Only they don't identify these free-wheeling riders as participants. They call them donors."

"What to do about it is something else," the critical exec added. "One participationer on one net, calls for a bigger and better one on the competing chain. It's just a vicious circle. But if the FCC doesn't catch up with us, the audiences will. We'll have to stop it soon. We ought to stop it now."

Carter Expands; Switches Fidler

When Fiorello H. LaGuardia bows out of his Sunday-night ABC network commentary at the end of the month, there will be some reshuffling of the 9:30 to 10 p. m. Sunday segment on the network, with Carter's, sponsors of the Jimmie Fidler stanza, expanding to a half-hour of programming.

Fidler, who is heard 9:45, immediately following LaGuardia, moves up to the 9:30 slot, with Carter's buying the additional 15 minutes of time. Client is now shopping around for a quarter-hour show to spot in the 9:45-10 o'clock niche.

Radio Writers Want to Be Led Out Of 'Bondage' on Agency Subsid Rights

A series of confabs among national and regional officials of the Radio Writers Guild, with sessions held in N. Y., Chi and Hollywood, has cued a series of squawks and gripes among scripters, particularly in the N. Y. area, who want to know: "What gives with the Four-A negotiations?"

Negotiations between the RWG and the American Assn. of Advertising Agencies have been in progress for almost a year now. Nothing concrete has happened as far as the membership of the Guild is concerned, and the leadership of the Guild is expected to hear about that matter in the next couple of weeks when eastern regional veepee Peter Lyon convenes a general membership meeting of the writers.

Lyon and Guild national secretary Dorothy Bryant went to the Coast three weeks ago, stopping en route at Chicago. In Hollywood, the Guild's national executive committee held meetings for six days running. What burns N. Y. members, according to a number who've voiced their gripes, is that nothing has been divulged as a result of the meeting of the National Executive Committee.

From the Coast, some information has trickled back on what happened at a general membership meeting held in Hollywood while Lyon and Mrs. Bryant were present. Coast membership, it's reliably reported, got tough with the Guild negotiating committee, which is headed by Lyon, and insisted on progress in the Four-A "snail's pace" negotiations.

Present state of the negotiations, it's understood, it this: agencies have agreed to change form of old-type "release" which scripters must sign and which writers have denounced as "form of bondage." That agreement is considered a victory by the writers. However, writers have been handed a hot potato by the agencies. Latter, who have all subsidiary rights to scripts and programs now under the old form of release, still want to hold on to such rights. They have proposed to Guild that, in future, the sponsor—rather than the agency—be given an agent's cut-in, or even a higher percentage contrib, in case the writer of a show should succeed in selling it for films, television, legit stage, or any other medium.

Balk

That's where writers balked, and that's where the West Coast membership is reliably reported to have put the heat on the negotiating committee. It so happens that Sam Moore, national prexy, is in Hollywood and he proposed a plan which the Coast chapter adopted. The Moore plan is to tell the agencies that the writers will allow the sponsor or agency a cut-in on subsidiary rights to full programs. But on one-shots, the Coast people insisted, they want the writer to have full power to sell subsidiary rights. Whether such a plan would or would not stall negotiations between the writers and the advertising remains to be seen. But that's the Coast plan, and

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Ways to Kill Cat

Hollywood, June 11.

Marry Dean Moss and Bob Schoen are at triple threat theatrical twain. When working she is an actress; he is a radio writer. But now they aren't working—at least not at their professions. They are operating the info booth at the Radio Center building while 'liberty' stalks 'em. On the side they are compiling a talent directory that entails a fee for those listed, and make pitches for jobs to all building visitors.

Coke Cuts Bands For 8 Wks., Bows On Local Sports

Coca Cola, hit acutely by sugar shortages, has instituted a two-way radio retrenchment. "Spotlight Bands" checks off the Mutual network on July 12 for eight weeks, tentatively skedded to return on Sept. 9. It represents a saving of about $250,000 in talent-traveling-production costs alone (exclusive of web time).

In addition, the coke outfit is bowing out of the local sports picture around the country. In a tie-in with the Scholastic Sports Assn., representing a big coin operation, company during the past year had pacted a number of notable sports figures to broadcast high school basketball games on a local basis in various parts of the U. S. Company has now decided to cancel the venture, with dismissal notices already handed out.

GF's 'Baby Snooks' Wields Mean Axe

Fannie Brice show for Sanka coffee, which has been rumored as in danger of cancellation for next season, as part of the exodus of food accounts from the air, is coming back but at a reduced budget for talent and with some change in format.

Entire cast of show, except Miss Brice and "Daddy" Hanley Stafford has been fired. Same axe has chopped the heads of the team of three writers on the show, Dev Freeman, Jess Oppenheimer and Bill Danch. The redeployment includes Carmen Dragon and orchestra, vocalist Bob Graham, Charlie Cantor and Lois Corbett.

When show goes back on in fall, it will probably move from the Sunday 6:30 p. m. time it has held on CBS to the 8 o'clock Friday night slot vacated by the "Aldrich Family." General idea of business between "Daddy" and "Snooks" will remain in the show, of course, but rest of format is expected to be changed and talent costs knocked down. Young & Rubicam agency has been spending $13,000 a week during last season on talent cost for the Brice airer.

FCC Reopens WINS Book On Transfer to AVCO

Washington, June 11.

FCC last week agreed to reopen the record on the application to transfer WINS (Hearst Radio, Inc.) N. Y. to Victor Emanuel's Aviation Corp. Additional evidence is to be presented to the commission here June 19.

Case has been hanging fire for some time, with indication up to now that FCC would nix transfer.

Dinah Not Too Unhappy About Frankie Obligato

Dinah Shore came into New York last weekend for a week's stay, said to have been purely as a social trip with her husband (George Montgomery), but her visit cued renewed interest in report that CBS is trying hard to snag her for next season, either as parlay-partner with Frank Sinatra or solo.

Miss Shore's bow-off on the General Foods show, which was on NBC, has left her free to map a new campaign for next year. It's said that she'd rather star her own show than split it with anyone else, although she's reportedly not averse to the double-billing with Sinatra.

She'll be back in N. Y. later this summer, for a date at the Paramount at $10,000 a week. And it's on that visit, supposedly, when she'll make a definite decision about her radio plans for the winter.

Workshop-Carrington Showcases Pay Off; New Script Talent Shines

CBS Workshop and Mutual's "Carrington Playhouse" are paying off as far as scripters' showcases are concerned, the latter show particularly having brought out a number of new people who've never been on the air before.

That became apparent in a survey of what happened on both these shows. When they bowed last winter, both were hailed as opening "new opportunities" for writers, and people in the trade, including scripters, have wondered whether the results have justified initial hopes.

At least eight of the first 12 scripts aired by "Carrington Playhouse" have resulted in real benefits to the writers, about the amount they received for their airings.

Other scripts have been ordered by sponsors, nets, agencies, or package houses in radio, or by film companies or magazines, from the following Carrington authors: Joseph Cochran, Adele Horton, Carroll Moore, Jr., Kenneth Greenberg, Hilda Ostehout, Harold Rodman, Anne Seymour, Winifred Wolfe.

As for CBS Workshop, it has brought out following authors who'd never been heard before (at least in the U. S. A.); Norman Williams, John Lovelace, Bruce Stauderman, Lou Cooper, Maurice Franz, Harold Rodman, and Jack Benveniste.

It's interesting to note that Harold Rodman appears on both lists—he sold "The Playroom" to CBS and "Ride a Cock Horse" to Carrington. Williams, who opened the "Workshop's" current series with his first U. S. show last February—he's a Canadian—has now sold one to Carrington, to be used June 27.

About 80% of the Carrington scripts have come from ex-GIs, and a high percentage of those for CBS comes from vets. Carrington, however, had expected to get many from American colleges, which it had circularized, but only about 10% of its submissions are from colleges.

Prize Novel Payoff

Biggest payoff for new scripters aired on this season's "workshop type" shows came to Hilda Osterhout whose first radio show, "In the Clouds," was produced in the first cycle of "Carrington Playhouse." This week, Miss Osterhout, a student at Vassar College, will be announced as winner of the Dodd, Mead intercollegiate contest for first novels by undergraduates. Prize is $1,500. Her novel, titled "Field of Old Blood," was ordered partly as a result of her submission of the radio script, which was a story laid in Mexico.

Fletcher Markle, Second Canadian on Workshop, Will Direct Own Script

A deal was closed by long distance telephone last week for Fletcher Markle, Canadian radio writer, to direct his own script "Sometime Every Summertime" as the June 16 broadcast in the Columbia Workshop series. Robert J. Landry, producer of the Workshop, may also buy two other scripts by Markle for later airing. Markle arrives in New York this week.

"Sometime Every Summertime" is described as a study in snobbery. The musical score will be composed and conducted by John Gart with the usual 18-piece Workshop orchestra.

Markle is the second Canadian author to have a script on the revived Workshop. Series opened Feb. 2 with "Homecoming" by Norman Williams, also of Toronto. The network of the Canadian Broadcasting Corp., for which Markle has done considerable work, has arranged with CBS for special permission to carry the June 16 program.

Meanwhile, CBS has arranged for a number of Coast originating Workshop programs this summer. They'll originate from KNX studios under direction of William N. Robson, under Coast eye of Ernie Martin. However, overall supervision will continue from east under Robert J. Landry, who will approve all scripts prior to scheduling.

WBBM's 'Grand Jury' As 'Suspense' Summer Sub

Chicago, June 11.

WBBM is prepping a local mystery show to move into the spot being vacated by "Suspense," which starts a seven-week summer hiatus July 11. CBS replacement will be titled "Grand Jury."

"Suspense" is currently between "Mr. Keen" and "FBI in Peace and War" in the 8 p.m. Thursday slot on CBS.

Walgreen's 56G One-Shot Hoopla

Chicago, June 11.

Top outlay ever spent for talent for a single platter show is that dished out by Schwimmer & Scott for Walgreen Drug Stores' 45th anni show, which will be heard over 131 stations in the drug chain's 39-state area this month. It's $56,000, talent being Bob Hope, the Andrews Sisters, Frank Morgan, Dennis Day, Ginny Simms, Rochester, Vera Vague, Eddie Duchin, Harry Von Zell, and Ray Noble's orch. Show is hour-long.

S&S ran into plenty of difficulty trying to clear that much time on so many stations, but finally wangled CBS into dropping their sustainer, "Roll Call on Production," from 9 to 10 p.m. Tuesday (18) from 60 of their stations. And that, incidentally, is a week after Hope starts his summer hiatus, so they'll be taking advantage of what Jack Scott, account exec, calls a "natural carry-over."

It's the second year for the show, with the drug chain apparently set on making it an annual event, inasmuch as it's described in the script as their second annual celebration. Disk show will be plugged in Walgreen's national newspaper ads.

Chain's angle on "platter vs. live" is that with a record show you can slant your message towards the market you want—in their case, just 39 states—without taking the whole 48.

CBS Program Dept. Nixes Atom Bomb Package For Advocacy of UN Control

Radio scripters Leon Meadows and Abe Pulanski, who have packaged an atomic bomb show which they had presented to CBS veepee Davidson Taylor when latter was on the Coast recently, are trying the other nets now hoping still to get their show on the air by August 6, first anni of the burst of the first atom bomb over Japan.

Taylor acknowledged that he's nixed the Meadows-Pulanski program. Package is said to take a rather dim view of the Bikini Atoll project and advocate too staunchly United Nations control of atomic warfare. Dramatic treatment, however, and backing of topnotch scientists, has interested execs of other nets and at least one agency man from the Coast who reported he'd like to make a presentation of the program for possible big-coin sponsorship.

While CBS plans have not been disclosed, it's known that the net is planning to put on another atomic bomb program, possibly in the format of "Operation Crossroads," beginning sometime in August.

Atom bomb-conscious stations around the country, especially among indies, have been reportedly asking transcription firms for special shows on the subject. One possible tiein in the offing was that WNEW (N.Y.) would produce that kind of a show which would be taken off for transcription and resale around the country. Station has bought the rights to "One World or None," the book which wraps up the view of the Federation of Atomic Scientists.

COTTONE TAKES OVER FOR FCC

Washington, June 11.

Benedict P. Cottone, acting general counsel of FCC, was made regular general counsel last Friday (7). Cottone, a former assistant general counsel had been filling the top legal spot for the Commission ever since Rosel H. Hyde was upped to membership on the Commission.

PIANIST, ORGANIST, ARRANGER

ART GOW

Has toured the nation with name bands. Among musical chores at KLZ, leads "Art Gow's Gow-Boys" on "Potluck Party" five days a week.

KLZ, DENVER

Stratovision In 1st Field Test

First cross-country test flights last week of Stratovision—new system of airborne television and FM transmission being developed by Westinghouse and Glen L. Martin Co.—proved that the system stands a good chance of being successful insofar as electronic results are concerned.

Using an ex-Army medium bomber, Westinghouse engineers flew from Baltimore to Detroit at 20,000 feet and succeeded in transmitting a usable carrier-wave FM signal using only 250 watts of power. Mechanical difficulties forced cancellation of the proposed return flight at night. Plane returned the following day at 10,000 feet, and again transmitted successfully.

Tests were carried out only for FM transmission, Westinghouse engineers desiring to get all the kinks worked out of that system before going ahead with plans for television. Double-night flight is planned for the near future to check daytime against night results.

Planes, to be constructed by Glenn L. Martin on lines similar to the B-29 Superfortress, are still in the design stage, since desired electronic results can be obtained with use of the twin-engine jobs. Big planes will eventually be equipped with four television and five FM transmitters, as well as reception equipment. Planes will thus be able to pick up nine programs simultaneously and re-transmit them to receiving sets on the ground, as well as to the next plane in the relay system.

Planes will carry a six-man crew to man the equipment, plus the regular flight crew. Present plans call for two planes to be in the air at the same time at each relay point, one to transmit and one to act as a standby. Two other planes will be ready at all times on the ground. Planes will probably fly in eight-hour shifts.

Westinghouse has not decided yet on what corporate form Stratovision will take. System can be run either as a company subsid, with broadcasters paying freight charges, or might be run on a cooperative basis by the broadcasters.

Group Seeks FCC Okay To Operate a Station Expressly for Des Moines

Des Moines, June 11.

Application has been made to FCC by a newly-formed broadcasting company to operate another station in Des Moines, under the name of Des Moines Broadcasting Corp. Company has been capitalized at $50,000, with the station to provide programs "expressly for Des Moines," with emphasis on sports, music and local news. The application to operate does not specify a specific power but asked for sufficient strength to cover Des Moines.

James L. Kelehan, former KRNT news and special events announcer, is president; David D. Milligan, first vice-president; George W. Webber, Jr., second veepee; George W. Webber, Sr., third veepee and treasurer and Robt. L. Webber, secretary. All live in Des Moines.

From the Production Centres

IN NEW YORK CITY . . .

Ed Kobak and his wife celebrated their 30th wedding anniversary on Monday (10). The Mutual prexy took her to see "State of the Union." . . . John Faulk, folk story teller whom CBS' Bob Heller has been touting as a new Will Rogers, gets his air chance when he goes on the CBS net with his own show Sunday (16). Stanza's titled "Johnny's Front Porch," and Faulk will talk about anything that pleases him, for 15 minutes.... Philip Stahl, out of the Army, back as WQXR announcer....John A. Aaron upped at WQXR to director of continuity....Jack Barry has gotten apartments for 111 vets in eight weeks through his WOR "Daily Dilemma" show....ABC web building a new dramat show to feature Staats Cotsworth and his wife, Muriel Kirkland....Fay Duncan quit J. Walter Thompson to handle New England Housewives Protective League show for Fletcher Wiley, as assistant to John Trent....Landt Trio on CBS comes back for one week, June 24, after vacation, goes off again, then returns August 1 . Terry Lampert, formerly in the William Morris agency publicity dept., has joined the Foote, Cone & Belding flackery....KSWM, Joplin, Mo., becomes the 157th CBS affiliate July 18. It's a 250-watter....ABC's trade publicity chief, Jack Pacey, ailing....Mitch Grayson at Northport, L. I., for summer....Ivey & Ellington's Hal James off for a visit in Michigan.

Norma Roberts, Mutual music editor, taking on additional duties as mag publicity head June 17, when Helen Stedman leaves that post to return to Columbia Pictures....Norman Livingston, WOR's program director, to Florida Sat. (8) for two weeks' vacation....Lewis Allen Weiss, v.p. and gen. mgr. of Don Lee network, in N. Y. for Mutual board of directors' meeting....The scripter on that critically favored NBC "Mariners Quartet" is Hal Engel....Borden's summer show with Tommy Riggs, pinch hitting for Ginny Simms, trying to hypo the stanza with a fresh writing slant.

Jack Douglas has been taken off writing chore and scripting has been handed to combination of Larry Marks and Bill Manhof....Elleen Farrell, star of Prudential "Family Hour," has signed an exclusive year contract with Columbia Records. First waxing will be an album of Irish melodies ....Paul Lavalle of NBC's "Highways In Melody," forming nuclei for nation-wide Boy Scouts of America orchestras and choral groups.... Sammy Kaye's "So You Want to Lead a Band" on ABC switches from Wednesday nights to Tuesday nights 8:30 with broadcast of June 18.... Jackie Kelk signed to make regular monthly appearances on NBC "Supper Club" during summer.

Guy Lombardo's wife, Lilliebell, required 50 stitches after being bitten by pet Great Dane last week....Perry Como and bandleader Lloyd Shaffer of NBC "Supper Club stanza, Constellationed into New York Saturday (15) ....Como resumes his three-a-week stint on stanza week of June 24....Ara Gerald and John McQuade added to "Our Gal Sunday"....Patsy Campbell and Alan MacAteer join "Just Plain Bill"....Adelaide Klein, Maxine Stewart, and Lon Clarke join respective casts of "The Strange Romance of Evelyn Winters," "The Romance of Helen Trent" and "Back-Stage Wife" ....Len Holton, of the Young & Rubicam talent dept., has been ill for a week and is improving....Tom Lewis going back to the Coast....AFRA attorney Mortimer Becker married in Detroit last Friday (7) to radio actress Barbara Kline....Ed Franck, for a few years a messenger at Young & Rubicam agency, promoted to production staff of "We, the People" ....Rupert Lucas, in charge of Y&R production on the Coast, has been brought eastward, upped to program manager at agency's N.Y. h.q.....Y&R veepee Harry Ackerman commuting to Westport, Conn., these days, where he's planning to turn summer home into permanent diggings....With Harold Rome scheduled to go to Hollywood as result of his success with the legiter "Call Me Mister," his wife, who's commercial writer at Ruthrauff & Ryan agency (handling Rinso account) will go to the Coast.... Vera Barton's "Hospital Circuit" programs renewed for 13 weeks on WNEW.

IN CHICAGO . . .

Mary Hartline, 18-year-old orch leader of ABC's "Teen Town," back after four weeks in the hospital....Don Gallagher back as Peter Colby on the "Ma Perkins" show after four and a half years in khaki....Wilms Herbert recently added to the cast of "Today's Children," set to narrate NBC's new "Tales of the Foreign Service"....Maurice Copeland is a new addition to the cast of "Captain Midnight"....Jack Ryan, NBC central division press head, appointed publicity director of the newly-organized symphony orch in suburban Evanston....A "third-base slide" in a Memorial Day baseball game netted a broken ankle for Howard Greeter, ABC photog ....Ward Quaal, WGN announcer back from the Navy, received a citation from his former boss for "exceptionally meritorious conduct in the performance of outstanding service"....Marie Karlstrom, of Mutual's midwest staff, on vacation to the Pacific northwest....Recent staff changes at WHBF, Rock Island, include Bill Selah upped to production boss, Chuck Harrison, in charge of special events, and Ray Hampton named supervisor of sports ....Lynn Chalmers out of "semi-retirement" to join WBBM's vocal staff ...."Terry and the Pirates" renewed for a period of 52 weeks by Quaker Oats.

IN HOLLYWOOD . . .

Vic Hunter of Foote, Cone & Belding chartered a plane for Sun Valley to shoot the breeze with Bing and incidentally let fall a few pertinent remarks about General Motors and fall radio. They're still talking about how close The Groaner came to signing with Reynolds Pen....Frank Pittman, Coast head of Needham, Louis & Brorby, goes east June 13 to help get the Warings started in "The McGee's spot....Rupert Lucas dispatched to N. Y. by Young & Rubicam to start off "McGarry and the Mouse" and then join the home office staff as a program manager....Ted Bacon's Golden Strings back on sponsored time over KNX....All Joan Davis deals have developed chills so it looks like she'll stay with Swan far another season.... Gene Autry finally got half hour segment on CBS for Wrigley and his vacated quarter hour goes to Toni Cold Wave now hunting for a Hollywood show....Frank Samuels watching over ABC Coast operations while Don Searle vacations....Alex Robb, head of program package sales for NBC, in grave condition following a stroke....Fort Pearson subbing for Glenn Mardy as Alka Seltzer newscaster on Don Lee net....Encores and intermish were trimmed at the Philharmonic where "Roberta" is on the boards so that Luba Malina could make a guest shot with Eddie Cantor.... Jan Savitt's ork, Skitch Henderson, pianist, and Golden Gate Quartet fill the summer void for "Meet Me at Parky's"....Dick Powell's "Rogue Gallery" moves from Don Lee-Mutual into the Fitch NBC spot but won't return to the former skein in the fall. Another show will be bought for that time. NBC refused to sanction the move back to Mutual on the ground that its network would be plugging a rival's program....Bob Hope turned over all tickets to his broadcast to his press agent for distribution out of town. He was highly pleased with the results....Busiest chanteuse in town is Jeannie McKeon. In addition to her two CBS sustainers she's doing five-a-week quarter hour transcription series for Rexall....Hal Bock east to bone up on NBC television....Actress, asked why she chucked radio, replied that it was getting too complicated. She explained: "a director ordered me to sound shorter saying I sounded too tall." With the bowout of 20th-Fox from Frigidaire's "Hollywood Star Time," production passes from the packager, Famous Artists, to Foote, Cone & Belding....Kay Kyser passed around small boxes of cigars to celebrate arrival of his first born....Ken Darby a penumonia victim and under an oxygen tent.... "Request Performance" is being revamped by the Lyons agency for fall sale....Paul Phillips, onetime producer of the Kay Kyser program, now on the scripting staff of "Ozzie and Harriet."....Ben Brady is back "brooding"—on CBS sustaining time....Joe Rines has several agencies interested in "Hollywood House Party." Microphone will eavesdrop on parties in the homes of the stars.

BATTLE OF COLLARITES AT CBS

Decency, Too, Pays Off--

It's true that no one deserves a medal for doing the decent thing. But when scores are tallied, it's worth keeping the record straight about thoroughly sensible behavior on the part of a radio organization that could have made things tough all around—and could have thereby hurt the entire trade—had it chosen to act otherwise than with sheer decency.

An example of such behavior is that of CBS, and especially of its secy.-treas. Frank White, whose job it is to deal with labor. With three AFL unions embroiled and going every which way, and at least two of these AFL outfits opposing a CIO union in this week's (14) election for CBS white collarites, television people, and video directors—the network has opened its mouth only once. When it did appear before the National Labor Relations Board in this connection, it did so only to oppose splitting the video meggers from the audio directors. For the rest, CBS has kept hands off. Tacitly, it said to its employees: Exercise your rights under the Wagner Act, choose whatever union you want, or none at all—it's your right, and we'll abide by results.

That, from a big corporation, is behavior worth remembering.

Six Bow Out of Chi FM, Leaving Dozen in Quest of 12 Channels

Chicago, June 11.

Inability to compete with entrenched AM broadcasters caused the withdrawal of five applicants for local FM stations at FCC hearings in Chi last week, bringing total bows to six. Cancelling their applications were the Telair Co., Dual Engineering Corp., Raytheon Manufacturing Co., Johnson Kennedy Radio Corp., and Nathan Swartz.

The Agricultural Broadcasting Co. (WLS) also withdraw its application from the current hearings, but will reapply for a frequency which is purely rural.

Withdrawal of the six applicants brought the number of those remaining to an even dozen, easing the pre-hearing tension which had developed over the fact that there were 18 applicants for the 12 available local FM channels. On the first day of the hearings Robert Knapp, of the Radio Chapter of the American Veterans Committee, further confused matters by submitting a statement asking that two of the available frequencies be set aside for a period of six months to allow recently discharged veterans time to file an application.

Of the 12 remaining applicants, six submitted testimony at the hearings, which are being conducted by Samuel Miller, chief of FCC's new FM application department. Jack Blume, new regional attorney for the FCC here, handled the legal end.

Pro Blue Book

All applicants concentrated most of their testimony to proving their willingness to support the recent FCC Blue Book anent devoting more time to sustaining public service programs as against the present large amount of commercial programming.

AM broadcasters, now in the saddle, promised an increase of public service shows on proposed FM stations, and organizations not now in AM biz but applying for an FM

(Continued on page 36)

'POT OF GOLD' SET FOR RETURN IN FALL

"Pot of Gold," one of the most-rapped shows, from a trade angle, when it was on the air until June, 1941, is coming back to a network spot again in the fall. Sponsor will be the same as before, Louis Howe Co., for Tums.

Horace Heidt, who conducted the orchestra on the show's old stand, will not be back with it, the podium being taken by Dick Stabile and his 20-piece band.

Gimmick of the show will be exactly as it was—turning the wheel of chance among the nation's 11,000,000 telephone homes and handing somebody $1,000.

As on the 'Pot' of old, no one will have to listen to be entitled to the grand prize—answering the telephone will be enough.

Show is being wrapped up by Roche, Williams and Cleary agency, with Richard Porter, veepee of the agency's New York office, now busy shopping for a network and for time.

Fry Vice Ogilvie

Washington, June 11.

Kenneth D. Fry was named acting chief of the international broadcasting division of State Department's Office of International Information and Cultural Affairs. He had been associate chief in charge of the Frisco office.

He succeeds John Ogilvie who resigned after being with the Department and OIAA since 1941. Fry was formerly NBC director of New and Special Events in Chicago.

Union Sez RCA May Stymie FM

Chicago, June 11.

A subpoena ordering RCA President David Sarnoff to appear and testify at the FCC hearings on new FM stations in Chicago was requested Monday (10) by Joseph Mattson, director of the UAW-CIO Broadcasting Corp. of Illinois, who said he wants Sarnoff questioned on RCA's policies chiefly as they affect unions on volume production of FM receiving sets.

"Sixty per cent of all FM patents are issued to RCA," Mattson said. "RCA is one of the largest producers of radio receiving sets in this country, and its production and sales practices and policies have an important bearing upon the number of FM receiving sets which are and will be available to the American people."

Mattson's statement, included in the petition for a subpoena, continued: "Unless receiving sets are available, it will be impossible to build up a listening audience, with consequent disastrous effect on UAW-CIO Broadcasting Corp.'s operations and those of other independent applicants who do not hold AM licenses and who are completely dependent upon the success of FM for their continuance in the broadcasting business.

"On the other hand, the failure of FM will affect NBC very little, since it intends merely to pipe its AM programs into its FM transmitter at little extra cost. Success of FM is likely to decrease its (NBC's) advertising revenues by the reduction in the population in the service area of the metropolitan FM station as compared with that of its 50-kilowatt clear-channel standard broadcasting station."

SPORTSCASTERS ELECT

Tom Slater, of Mutual, succeeds his brother Bill as prexy of the Sports Broadcasters Assn. as a result of elections held last week.

Jimmy Dolan, treasurer of the group for a number of years, becomes a veepee, sharing that office with Stan Lomax. Joe Hasel is secretary; Andy Lang, treasurer; and Harry Wismer, national secretary.

NLRB BALLOT SET FOR FRI.

By SAUL CARSON

Eight hundred white collarites at CBS' N. Y. h.q. are going to the polls Friday (14) to vote in three elections being conducted by the National Labor Relations Board. And, with the company keeping its hands strictly off the labor battle, the laborites are keeping up a hot ballyhoo that will culminate on Friday when one CIO union will oppose two AFL outfits.

Battle for the 800 is being fought by the United Office and Professional workers of America (CIO); International Brotherhood of Electrical Workers (AFL); International Alliance of Theatrical and Stage Employees (AFL); and Radio Directors' Guild (AFL).

There are three distinct conflicts involved. One is the balloting of about 775 white collarities for choice of a union, or for non-union affiliation. In that fight, it's the UOPWA vs. IBEW and IATSE.

Second fight involves Radio Directors' Guild vs. IATSE for control of about 20 directors and assistant directors in CBS television.

Third separate ballot is for exactly six people. They are wardrobe mistress, assistant casting director (there is no casting director), visualizer, animator, film cutter, and librarian—all in CBS video. For this small group, the separate ballot offers a choice between IBEW and IATSE. While the group is very small, the precedent to be set at CBS may point the way to the big fight ahead between IATSE and IBEW for control of technical personnel in television—a fight that certainly will spill over into Hollywood and the film industry in the future.

UOPWA, with a special Radio Guild headed by experienced organizers, has kept up the hottest campaign, using smart-looking propaganda literature and, besides, presenting a complete program, including wage classifications on which the CIO is ready to go to work "as soon as we win this election."

UOPWA's closest rival is IBEW. Latter, however, is conducting its campaign through the national (International) office, the local at CBS, No. 1212, having refused to take in the white collar people. This point has been punched home a good deal by UOPWA, which points out that if IBEW wins the election the CBS collarites will be "second class" citizens.

Truth is that if IBEW should win, chapter would be a "B" local. CBS engineers have an "A" local in IBEW. An "A" local, confined to male journeymen only, gets one vote per member at a national IBEW convention or in a referendum conducted by the International.

(Continued on page 36)

Continental Can Joins Exit Parade

Continental Can, which sponsors the Saturday night "Celebrity Club" CBS show, joins the expanding list of bankrollers exiting from the radio picture. Outfit is dropping "Club" after the June 29 broadcast, after a year-and-a-half sponsorship of the program. Talent-production cost on show is $4,500 weekly.

"Club," produced by Marx Loeb, had a 5.7 on the latest Hooper, with the sponsor reported not unsatisfied with its drawing pull, but decision to exit based on current conditions. Show had undergone a series of format revisions, including change of title, being an offshoot of the old CBS-packaged "Report to the Nation."

Jackie Kelk, who stepped into the show a couple of months back, in meanwhile reportedly set for an audition at Young & Rubicam for a half-hour situation comedy.

BBD&O is the agency on the Continental account.

Old Vic 'Diction' Stirs Professionals; Fan Mail Floods Columbia Workshop

De Angelo Quits M-E

Carlo De Angelo, producer on the staff of McCann, Erickson agency, has resigned, effective July 1.

De Angelo will devote his time to freelancing in both radio and legit productions. Although he bows out of the agency's central radio department staff, M-E execs said he will be on call for freelance assignments for them.

Corwin and Luce For Com'l Series?

For the first time since he hit the big time on the air, Norman Corwin is likely to do a sponsored series next fall, when he returns from his 'round-the-world trip as first winner of the Wendell Willkie "One World" Award. Sponsor would be Time, Inc., the Henry Luce outfit publishing Time, Life, Fortune, etc.

While negotiations are still in a delicate stage, with Young & Rubicam agency trying to wrap up the package, plans are said to have advanced far enough for agency to be huddling with CBS over peak listening time for a minimum of 10 full hours for the Corwin airers.

Hitch is said to be that Corwin, while not averse to accepting the Luce sponsorship, with all the coin it would involve, insists that he would have sole control of what goes on the air. He's said to have agreed to do the full-hour shows wrapping up his impressions resulting from the global junket. But he refuses to be bound too fast to a sponsor, and he would do these shows anyway, having them aired as CBS sustainers, if the bankroller doesn't accept his terms.

Dope is that Luce outfit is willing to spend as much as $100,000 for the Corwin airers. Corwin would not only write but produce and direct as well.

Corwin is scheduled to leave by plane for London Friday (14). He's been going through a round of confabs and official farewell functions for the last two weeks, first of these having been the "Salute to Corwin" meeting run by the Independent Citizens Committee of the Arts, Sciences and Professions, with which he's worked closely as chairman of the radio committee. Monday (10) he was kudosed at a luncheon thrown jointly by CBS, tha Willkie Memorial Fund, and the Common Council for American Unity.

William C. Paley, CBS board chairman, who was among the speakers at Monday's formal shindig, virtually promised that CBS would be open to Corwin to make a report on the One World theme when he returns. Mrs. Ogden Reid presided at the meeting, and among the guests were Corwin's parents and Lee Bland, CBS engineer who's going to accompany Corwin. Bland will carry with him a wire recorder and other equipment which Corwin will use for his permanent record of occurrences on the tour.

Corwin's trip will take almost four months, the schedule calling for his return to Los Angeles about Oct. 9 or 10. His itinerary covers, after London, the following stops: Paris, Brussels, Oslo, Copenhagen, Stockholm, Warsaw, Moscow, Prague, Rome via Vienna, Athens, Cairo with a two-day sidetrip to Palestine, Kharachi, New Delhi, Calcutta, Chungking, Shanghai, Hong Kong, Manila, Singapore, Batavia (Java), Bali, Sydney, Auckland, Honolulu. Trip is longer, and more complete, than that taken by the late Wendell Willkie from which resulted latter's book "One World."

Pronounced public and trade reaction followed the two 90-minute broadcasts of the Old Vic Theatre Company by the Columbia Workshop on June 2 and June 9. Both in Manhattan and Hollywood the two programs were musts with actors, director and writers, so that the impact of the two shows upon radio (and other) professionals was very considerable according to all information. The film colony, which of course had no opportunity to see Laurence Olivier and Ralph Richardson do their stuff in person, were especially interested in Columbia's two $5,000 specials. What struck most professionals was the "diction" of the repertory group. This sort of speech is not often heard in American radio it was generally agreed and the example of the Old Vic players is expected to be felt in diverse ways in the near future. Professionals also fell in love with the idea of radio drama not limited to the convention 24:40 of the sponsored half-hours. "A chance to get your teeth into a part hardly ever is provided in the U.S.A." one actor was quoted in a Colbee Restaurant bull session afterward.

Professionals take note, however, of the fact that both Old Vic broadcasts were based upon radio scripts prepared in the CBS Program Writing Division by American writer-editors, James Hart for "Richard III" and Charles S. Monroe for "Peer Gynt". It was surmised that this American collaboration probably did a lot to assure clarity and intelligibility and made the perfect combination with the Old Vic decision.

John Burrell, director of the Old Vic Players, took some 22 hours rehearsal for each of the two performances. That fact attracted much attention in the trade. Herbert Menges rehearsed some eight hours with the orchestra for "Richard" and about 14 hours for "Peer Gynt". One coterie of New York professionals argued from all of this that extra rehearsals pay off in quality and quality pays off in audience. The skimpy one-hour rehearsals for the daily dramatic serials in the U. S. A. were mentioned in painful contrast at many a cocktail party in the past 10 days.

Meantime the reaction of the general public to "Richard" (the response to "Peer Gynt" will be more evident in another few days) has been ecstatic. CBS officials report a snow-storm of "unusual" fan mail with a surprising number of telegrams.

One complication in connection with two Columbia Workshop broadcasts were "conflicts" involving Laurence Olivier. While Laurence Evans, general manager, and John Moses, agent, sold the Old Vic as a package to CBS the William Morris Agency separately sold Olivier alone to Anchor Hocking's Reader's Digest (June 2) and United States Steel's Theatre Guild (June 9) so that for "Richard" Olivier arrived at CBS 20 minutes before air and for Theatre Guild it was necessary for the commercial's usual Sunday afternoon dress rehearsal to be postponed because at the time, 3-4:30 P. M., Olivier was in Studio 22 doing the Workshop.

Both the American Federation of Radio Artists and the American Federation of Musicians made gracious gestures to the visiting British company, enabling them to appear for CBS under easy stand-by terms.

Rose.

STRIKE NEWS TABU ON MEXICAN RADIO

Mexico City, June 4.

News of and comments about strikes of any kind are tabu for radio in Mexico, the stations have been warned by the Ministry of the Interior which recently banned news and comments about politics from the mikes.

Station operators are ired by the ban on strike news and comments in view of the fact that this ban does not apply to newspapers, mags and other vehicles of printed infor-

"HOUR OF MYSTERY"
("Journey Into Fear")
With Laurence Olivier, Alex Scourby, Mildred Clinton, Guy Sorel, Dwight Weist, Richard Coogan, E. A. Krumschmidt, Anthony Kemle Cooper, Robert Dryden. Commercial, George Hicks; announcer, Norman Brokenshire, Harold Levey, musical director.
Adapter: Robert Cenedella
Producer: Edwin M. Marshall
Director: Kenneth Webb
60 Mins., Sun., 10 p.m.
U. S. STEEL CORP.
WJZ-ABC, N. Y.
(BBD&O)

Let it be said a. the outset that there's little doubt the biggest chunk of credit for U. S. Steel's successful contrib to the Sunday night air belongs to the agency and the sock production-writing-directing personnel assembled by the agency (BBD & O). Too often, the agencies are left out in the cold, and the sponsor gets the top kudos—whereas raps are directed at the boys on the talent side. A careful breakdown of raves and brickbats involving Steel's full season with "Theatre Guild on the Air" discloses that it's the agency staffers—and neither the Theatre Guild brains nor the steel corp.'s doughbags—who did the consistently good job. The sponsor, of course, is to be credited for having sense enough to pick somebody who knows how. But for the rest, it's the radiomen who can put the stuff across. And that was shown again when Steel bowed for the hiatus season with a 13-week season of full-hour mysteries.

Teeoff vehicle picked for this airer last Sunday (9) was Eric Ambler's "Journey Into Fear." Robert Cenedella did an adaptation that brought every bit of the novel's flavor to the radio version. Ed Marshall's production—except for one spot—was tops; and Kenneth Webb's direction was superb. That ore spot, which is probably not Marshall's fault at all, was the star, Laurence Olivier.

By comparison with Mildred Clinton's sock characterization of the only gal in the story, or the jobs turned in by Alex Scourby, Dwight Weist, Richard Coogan, Guy Sorel, E. A. Krumschmidt, Robert Dryden and three parts by Anthony Kemble Cooper—by comparison with these, the touted Olivier illustrated exactly the reverse of the Theatre Guild's concept of radio acting. The Guild seems to think that great legit actors are necessarily best on the air. Maybe they are—as far as publicity is concerned. But it ain't necessarily so as far as mike presence, smoothness of radioization, and general fluff-free air acting is concerned. Olivier's job was okay: that's all that can be said about it. There's any number of top radio actors around the principal production centers who could've done the lead job just as well, and perhaps without the six or seven fluffs which the great actor permitted himself to make.

On the commercial side, George Hicks carried off his role as "voice of U. S. Steel" proficiently enough, while Norman Brokenshire did the announcing chore in his usual neutral manner. *Cars.*

"ATTORNEY FOR THE DEFENSE"
With Al Hoge, others
Producer: Herb Rice
Writer: Milton Kramer
Director: Ernest Ricca
30 Mins.; Sun., 5 p.m.
Sustaining
WOR-Mutual, N. Y.

Apparently reluctant to dispel any of the mystery aura in its solid two hours of detective stories on Sunday afternoons, Mutual has come up with "Attorney for the Defense" as a summer replacement for "The Shadow." Starting at 4 p.m., the web's Sunday roster now reads "Mystery is My Hobby," "True Detective Stories," "Attorney" and "The Abbott Mysteries." All of which should be enough to satiate any detective story fan.

Most intriguing factor of "Attorney" is the fact that the show is written by Milt Kramer, who practiced law himself for 10 years before turning to radio scripting and, consequently, should have a wealth of material from which to draw. If the preem (9) performance is any indication, however, Kramer is taking full advantage of editorial liberty. Show is basically good and makes for entertaining listening, but it's doubtful whether any attorney could get by in court with the stuff Kramer gives his hero to do.

Script also bore several glaring inconsistencies. Story revolves around Roger Allen, successful lawyer who apparently argues for his clients only to keep an obstreperous district attorney from climbing into the governor's chair on the shoulders of his court convictees. In one instance, Allen impersonates the D. A. before a witness. On the following day, however, the witness sees Allen and the D. A. together in court and doesn't even notice the non-resemblance.

Ernest Ricca does a nice job of direction, keeping the action moving. Al Hoge is good as Allen and the supporting cast follows through in good fashion. Producer Herb Rice has fitted the show with fair mountings, including the inevitable organ music, which helps set the mood. *Stal.*

"MERCURY SUMMER THEATRE"
("Around the World in 80 Days")
With Orson Welles, Arthur Margetson, Julie Warren, Larry Lawrence, Mary Healy; Ken Roberts, announcer; Harry Levant orch
Adapter-Producer-Director: Welles
30 Mins., Fri., 10 p.m.
PABST BEER
WABC-CBS, N. Y.
(Warwick & Legler)

Whatever Orson Welles' eye-ear-popping didderoos may or may not garner from the current Broadway production of the Jules Verne classic with Cole Porter music—fact is that, on the air (7), it was a pleasant, half-zany half-hour that went so fast the listener was surprised when the stopwatch hit the end. Was it great radio? Who cares? It was fun. It was good listening, it was a fitting summer fill for that other sophisticated voice on the air, Danny Kaye. Pabst beer seems to have a penchant for that type of air showmanship, else it wouldn't have picked the Welles as the follower to the Kaye. Doubtlessly, Welles' opener for the hot-weather airer could have been more fun visually. But it was plenty good aurally.

Welles did a sensible adaptation of the stage version for the air, throwing aside conventionalities, hop-skip-and-jumping around the script with frank acknowledgment that 30 minutes on the air permitted no more extensive treatment. His stage colleagues, Arthur Margeson, Julie Warren, Larry Lawrence and Mary Healy were right in there with him, pitching all the way. Welles might have used more of the Porter music. But that lack didn't hit the listener as a disappointment until the show was over; one was too busy following the swift doings during the show to notice that the writer-producer-director-actor was leaving some of his boys and girls somewhat out in the cold.

Ken Roberts handles the Pabst commercials with straightforward effectiveness, and Welles himself added a pitch for the brew without demeaning his artistry for a moment. *Cars.*

"HEART SONGS"
With John Paul Goodwin, Dwight Brown
15 Mins.; Sun., 9:15 a.m. (CST)
Interstate Theatres Circuit
KTSA, LSC, San Antonio

From the studios of KGKO, Dallas-Fort Worth, comes this fourth network program sponsored by the Interstate Theatres. Programs are aimed at the whole family just about ready to take off for church and feature John Paul Goodwin reading poetry to the background music of Dwight Brown.

On program caught "Heart Songs" were "Smilin Through," "If I Forget Thee" and "Will You Love Me When I'm Old." Also heard at the closing was the hymn "The Lord Is My Shepherd." Goodwin has a pleasing voice and puts the poetry across.

There's five minutes devoted to "Pictures of the Week" by Goodwin, to appropriate music by Brown. Latter gives out with some good accompaniment and should be given a solo spot to break the monotony. Best bet would be to add a vocalist to sing one of the "Heart Songs" to hold interest.

Commercials are held to a brief interlude with a hint to the whole family to go to an Interstate Theatre in the evening for swell entertainment and relaxing in a place where its cool. *Andy.*

"THE ABBOTT MYSTERIES"
With Les Tremayne, Alice Reinheart, others
Producer: Mendy Brown
Writer: Ed Adamson
Music: Burt Buhrman
30 Mins.; Sun., 5:30 p.m.
HELBROS WATCH CO.
WOR-Mutual, N. Y.
(Weintraub)

Another in Mutual's listenable slate of Sunday afternoon detective stories, "The Abbott Mysteries" bowed in Sunday (9) as a summer replacement for "Quick As a Flash." New show impresses as a light, easy to take mystery with a good and novel script.

Adapted from the best seller detective novels by Frances Crane, "Mysteries" follows through on Miss Crane's thesis of having each title revolve around a color. Preem, for instance, was titled the "Redwood Coffin," latter being the receptacle in which one of the principals was conveying a set of valuable gems from N. Y. to L. A. Judging from the show's debut, however, scripter Ed Adamson evidently had his mind on Alfred Hitchcock's film thrillers. Writer got in many of the ideas first broached in Hitchcock pictures but never managed to achieve the Hitchcock suspense.

Most of the action in the show occurs on a train, in which the femme jeweler vanishes somewhere east of Albuquerque — and which hints vaguely of Hitchcock's "The Lady Vanishes." When the newlywed detective duo, Pat and Jean Abbott, trace the gal to the gang's hideout and uncover the leader, latter sounds very much like a Sydney Greenstreet character, with his impeccable grammar but cowardly emotions. Which again hints of Hitchcock.

Show's basic faults lie in the lack of suspense at the "curtains" and the fact that Adamson didn't throw in any clues for the listener to try to figure out the mystery for himself. Climax, too, was corny, falling very flat. Les Tremayne and Alice Reinheart, supposedly real-life newlyweds, are good as the Abbotts, achieving enough voice inflection in their clinch sequences to make it seem that the newlywed tag is authentic.

Four commercials are thrown in, instead of the usual three, but they're short and easy to take. *Stal.*

"FOR WOMEN ONLY"
With Creighton Stewart
15 Mins.; Mon.-thru-Fri., 9 a.m. and 3:30 p.m.
Participating
WCAU, Philadelphia

Only male gabber extant (at least in these parts) whose entire spiel is beamed for femmes exclusively. Stewart has a ear-soothing voice and friendly delivery. Script is well prepared and topics he takes are varied. He tells intimate little stories about folksy subjects; gives news items women would be interested in; describes events and drives, in and around town, while dovetailing products he's plugging expertly and subtly.

On twice daily, Stewart is currently bankrolled by Bridgeport Brass Co., Philadelphia Electric, Celanese Corp., Gibson Art (greeting cards), Kingan's Meats, Abbott's ice cream and Colgate Co. *Shal.*

Transcription Reviews

"THE CORONETS"
With Coronets and Scotty Harrell
Producer-Director: Jack Richardson
Co-Op
460 Stations
(Standard Radio)

Music, and more music, is Standard Radio's forte, and all on the hypothesis that that's what the great majority of listeners prefer. Their library ranges from the hot licks of Matty Malneck, Eddie South, Art Tatum and the like to the rural rhythms of some of the country's outstanding hillbilly combos, with "The Coronets," outfit herewith under appraisal, falling well in the middle and combining features from both of the far-flung schools.

They're a sweet, swingy outfit, something on the order of the Three Suns, using Hammond organ, accordion, bass, guitar. Scotty Harrell, vocalist, specializes in show tunes, a la "Grand Night for Singing" and "When the Children Are Asleep," and gives 'em rousing interpretations. Platters heard also included solid renditions of "St. Louis Blues," "Pickle in the Middle" and "Doctor, Lawyer" by the band. *Mike.*

"SPADE COOLEY AND HIS DANCE GANG"
With Tex Williams and Precious Price
Producer-Director: Jack Richardson
Co-Op
460 Stations
(Standard Radio)

Spade Cooley's "western swing" gets slick showcasing in Standard Radio's bid to the hinterlands. Combo of three guitars, novachord, accordion, two fiddles, harp, bass and drums plays swingy, danceable stuff that's a combination of "country" (they don't like to call it hillbilly any more) and swing, and they play it to a fare-thee-well, without any reliance on set-callers, parodies of standards (a la Spike Jones), or what have you.

Standouts are tunes like "Steel Guitar Rag," square dance with riffs; "South Swing," polka; "Copenhagen," which is "society-type" more than anything else, with accordionist and belly-fiddler sneaking in with some nice runs; and ballads like "Please Give Me One More Chance," "Heartaches, Sadness and Tears" and "Shame on You."

Tex Williams shines in ballads, chirping very much on the order of Gene Autry, but Precious Price, while sporting what's probably the year's choice monicker, is only so-so. Gal just doesn't have the li'l dogie approach; however, she isn't on too many of the platters, and the sidemen make up for any shortcomings in that dept. anyway. *Mike.*

"VARIETY FAIR"
With Holland Engle, Elmira Roessler, Spotlighters (4)
Writer: Nellene Smith
15 Mins.
Co-Op
(World Broadcasting)

World Broadcasting has cooked up a pleasant series of 156 quarter-hour musical seminars for its latest "Audi-Flex" feature. ASCAP-BMI vocals are dished out with zip by Elmira Roessler, Holland Engle and the Spotlighters—two guys and two gals—and the latter also double on guitar, belly-fiddle, vibes and piano.

Writer Nellene Smith weaves a country fair theme throughout, with

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BARNEY ROSS
With Bob Brumby
15 Mins.; Mon. thru Fri., 6:45 p.m.
BRASS RAIL RESTAURANT
WHN, N. Y.

With fight fan fever rising at the approach of the Louis-Conn bout, WHN has designed a show that curries favor with the element that's restless for every scrap of info on the protagonistic pugs. Appeal is strictly limited here to the folks with the fight bug in their bonnet which, judging from the numbers willing to lay down $100 for a pasteboard, must be considerable. Show otherwise is haphazardly slapped together in grab-bag fashion.

Show is originating via wire transcription out of the training camps of both fighters with Bob Brumby handling the bulk of the chatter and Barney Ross furnishing the inside psychology as one fighter looking on another. Initial program, which originated from the Conn camp at Greenwood Lake, N. J., was handicapped by Conn's layoff and Brumby and Ross were forced into interviewing everybody in sight. Single question was posed each time: "Who do you think will win?" Range of answers went from hedging to forthright predictions in favor of either Conn or Louis. Conn unhesitatingly voted for himself. We expect the same from Louis. High spot of the show was sportswriter Jimmy Cannon's reply: "Since both are enlisted men I refuse to pick one as against the other; if one was an officer, however, it would be easy to pick the winner on sentimental grounds."

Plugs for the Brass Rail were medium rare.

"OPPORTUNITY, U. S. A."
With Bill Berns, Bill Raidt, others
15 Mins.; Sat., 4:45 p.m.
Sustaining
WOR-MBS, N. Y.

Here's a little show that may build into something quite significant, although it started slowly and without too much excitement on its bow-in last Satrday (8). Idea is an excellent one, and the two young ex-GIs on the assignment seem to know how to handle it.

Bill Berns and Bill Raidt are going to our the country in a jeep to interview fellow veterans and ask them, in effect, "how-ya doin' buddy, and why?" They're going to report on the air in this 15-minute Sat. package just what the vets are doing, what the problems are if any, how they feel about things at home, in general, etc. Which should make for a sock show. Itinerary laid out for the boys covers about every important city between the two coasts. Only slip seems to be that they're sticking too close to the big cities and apparently forgetting that rural America's voice is also worth hearing. However, maybe they plan to bring the rural customers to the studio mikes in the Mutual cities.

On the preem, they put on several New York vets. One told how he established a new mail service, another how he opened a haberdashery with the help of a GI loan. Third guy on the program is head of the Book Find Club who qualified only because he's a vet—but his was a going business before he went to the service. However, there's no doubt that the beginning was slow only because the two handlers were still close to home, working out of a WOR studio. Undoubtedly, they'll make their shows more interesting—the central idea being sound, and the know-how being there-as they get further away from home base.

Pageant mag is tied in with the venture. Monthly, the two GI travelers will do a feature for the publication, based on their trip. *Cars.*

"LUNCHEON SERENADE"
With Hal Thompson, Glen Hunt, Karl Lambertz and orchestra
15 Mins.; Mon. through Fri., 12:30 p.m., CST
INTERSTATE THEATRES CIRCUIT
KTSA, LSC, San Antonio

The Interstate Theatres Circuit of Dallas, with houses in principal cities throughout the state, is becoming more and more the heaviest user of air time. This makes its third network program. This opus originates from the studios of KGKO, Fort Worth and is aired over the Lone Star Chain. Coming as it does during the noontime, program is a natural for the dialer. It features show tunes from current and past film successes. Program's theme is "You Are My Lucky Star."

Karl Lambertz is a vet conductor in this area and is ably surrounded by some good musicians. String orchestra is well modulated and serves better than a swing group.

To the background of "You Ought to Be in Pictures," local announcers break in and give out with what is current at the local theatres. Here in San Antonio it's Glen Hunt, who does alright with his brief commentary.

Hal Thompson, recently returned from the armed services, is program announcer and gives out in neat style.

Commercials are in good taste and are not too long. They invite listeners to "relaxe at your cool Interstate theatre." *Andy.*

"BREAKFAST WITH THE BENNINGS"
With Kay Campbell, Bob Murphy, Venida Jones
Producer - Writer - Director: Mary Agnes Schroeder
15 Mins.; Mon.-Fri., 7:30 a.m.
CARSON PIRIE SCOTT & CO.
WBBM, Chicago
(Burnet-Kuhn)

Replacing "Wishing Well," early-morning pitch for Chicagoans to get down to the Loop and buy things like crazy from the Carson Pirie Scott dept. store, "Breakfast with the Bennings" is an unusual rise-and-shine layout, involving as it does some pretty heavy dramatics. Definitely an experiment, its appeal will depend on how many listeners can take that sort of thing at 7:30 a.m., in preference to standard musicomedy reveilles.

Shows teeoff with a player-piano roll by "Kay Benning" (Kay Campbell) of "Oh, What a Beautiful Morning," with Bob Murphy, playing "Bob," her husband, sleepily yelling for her to quit hamming it up. The corn, she explains, was just to wake him up, whereupon she segues into a more pleasant rendition of the tune. Venida Jones, incidentally, is the pianist, and her player-piano takeoff is a rib-tickler.

Doubtful sector of the show is the first half, with the couple settling down for their coffee-and, chatting meanwhile about "buying that wedding present for Cousin Susie in Carson's china section," etc., with Kay warning Bob it's getting late and to hurry and down his coffee. "It's 7:35, dear," she says, not only for Bob's benefit but for the listener's. There were two such time announcements on show heard.

Last part of the show caught comprised a sock dramatization of the life of Jane Froman, termed "Queen of the Purple Heart Circuit," which turned out to be an inspirational "thought for the day" for Bob, Kay and the audience. Murphy and Miss Campbell took all parts, coming up with a short but exceptionally well done yarn on the career of Miss Froman, from an interview with Paul Whiteman that supposedly started her on the bigtime to the Lisbon crash that crippled her but failed to crush her spirit. The "thought" gimmick is a daily feature, and a good one.

Miss Campbell's impersonation of Miss Froman, complete with stutter, was fine thesping, and the doubling jobs by herself and Murphy were done smoothly and believably. Pro-

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Follow-up Comment

"Information, Please" on Monday (10) hit the season's comedy jackpot with Jimmy Durante matching his I.Q. with Deems Taylor and the regular "Info" braintrusters. If the majority of the questions were slanted toward the "Schnoz" (at one point Taylor questioned the wisdom of his hanging around) then it was all to the good. For if it wasn't educational, it paid off in plenty of laugh dividends. Durante was batting 'em out left and right; the guy's no genius, but what a showman!

"The Pacific Story" has been a late-night, San Francisco-originated show on NBC for nearly three years now. Beginning with last Sunday's (9) segment, it becomes one of the five series of summer programs devoted to build interest in the United Nations (the others being "Tales of Foreign Service," "Our Foreign Policy," "Concert of Nations," and "Home Around the World"). If this week's airing of "Pacific Story" is a criterion, NBC's UN pitch should indeed prove a healthy stimulant toward global thinking on all kinds of issues, including the controversial.

Sunday's show dealt with the Burma Patriotic Front, the nationalist movement in that sector of the British empire. And if our British allies might be disposed to look down their noses at the type of frank criticism they drew from the show, there's no doubt that colonial and subject peoples would be happy to hear that one of America's major radio nets gives their grievances sympathetic treatment. It was good, realistic material, put over with a minumum of dramatization but with maximum punch.

WIND, Chicago, is giving stuff announcer Russ Patch a break by assigning him to emcee "Nonsense Cupboard," morning record show that picked up some hefty ratings when steered by Eddie Hubbard, who has since been picked up by Chesterfield for their local platter pitch, a la Martin Block in N. Y. Patch is doing a good job, too, even though he doesn't play a uke or sing along with the records, as Hubbard did.

Announcer Aldan Fitzpatrick plays straight man, and the two guys bat the gab around glibly, leaving plenty of space betweentimes for plugs for the Satevepost, Borden's, Ex-Lax, Walgreen's, Chicago Daily News, etc. It's one of Chicago's most listened-to wake-up shows, accenting platters by Sinatra, Cavallaro, Haymes & Forrest, Connie Haines, Jo Stafford and the like.

Florida Solons Blow Hot 'n' Cold In Finally Chilling Petrillo Rap

St. Petersburg, Fla., June 11.

For a while last week Florida authorities were hot after the scalp of James C. Petrillo, fiery prexy of the American Federation of Musicians. But their excitement proved only a tempest in a teapot.

It seems Petrillo included some remarks in his opening address to the AFM convention here which State's Attorney General J. Tom Watson thought might have violated an ancient Florida sedition law.

Specifically, Petrillo said that if the Supreme Court rules the Lea (anti-Petrillo) bill constitutional, the AFM would retaliate by directing musicians in the key network cities of New York, Los Angeles, and Chicago to play for local programs only, thus depriving network broadcasts of all live music.

In Tallahassee, Watson read newspaper accounts of the talk, promptly telephoned State's Attorney Chester B. McMullen (of Pinellas county, in which St. Petersburg is located), requesting that he investigate.

Watson said it appeared possible Petrillo had violated a Florida sedition law passed 50 years ago which says: "If any person shall incite an insurrection or sedition amongst any portion or class of the population of this state, or shall attempt by writing, speaking or by any other means to incite such insurrection or sedition, the person so offending shall be punished by imprisonment in the state prison not exceeding 20 years."

McMullen said the definition of sedition as "excitement of discontent against the government," might apply to Petrillo's remarks.

Petrillo refused to comment but Joseph A. Padway, AFM chief counsel, debunked the insinuations. He said:

"President Petrillo's speech was not only lawful and proper but is protected by the Constitution of the United States and the constitution of the state of Florida. I was present in the hall and listened attentively to President Petrillo's speech. He made no threats. I do not think that the state's attorney or any other government official in Florida is anxious to go witch hunting. We have come to St. Petersburg to hold a peaceful, law-abiding convention, and that is what we have done."

McMullen promised a decision by Friday morning, but later said he was waiting on "correspondence" from Watson.

Saturday (8), McMullen huddled for an hour with Circuit Court Judge John U. Bird, in whose court Petrillo would have faced trial if charged. After the conference, McMullen simply stated that the investigation was "washed up."

"I have decided there was no violation," he said. It was reported the judge had told him the whole thing was much ado about nothing.

Sez Petrillo

St. Petersburg, Fla., June 11.

James C. Petrillo's only comment, when apprised that the "Florida sedition case" had fizzled out, was:

"It seems a guy can't even make a speech anymore."

WDGY Bans Religioners, Protest Rally Planned

Minneapolis, June 11.

WDGY has banned paid weekday religious broadcasts from its programs, laying its action to lethargy of listeners. While a rally was planned to protest the action, at least one sponsor agreed with station's attitude.

George S. England, executive director of Christian Businessmen's Committee, which for 14 years had sponsored "Family Altar," one of the broadcasts affected, said "Christians of the area took gospel broadcasting for granted. The type of people who listen to gospel broadcasts don't write letters."

He emphasized sponsors held no animosity toward WDGY, in planning the rally, which he said will seek aid of Congress in changing the law which permits stations to decide whether or not they want to accept paid religious advertising.

Hefty FCC Docket

Washington, June 11.

Next Monday (17) is an important hearing date for the FCC here.

On that day, the commission will open investigations of the Don Lee network, which has allegedly violated chain broadcasting regulations. FCC will also begin hearings Monday on the Philadelphia television applications. Six applicants presently remain in the running for the three channels available.

AFM Accepts Research Plan

St. Petersburg, Fla., June 11.

James C. Petrillo has been bitten by the research bug. His recommendation that the American Federation of Musicians set up a research department, to deal better with the networks, recording companies, film studios, and other phases of show business, won a quick okay from AFM delegates here last week. Budget, staff assignments, salaries, etc., are being worked out by the AFM International Executive Board.

It's the feeling of Petrillo that, with the AFM now approaching the 200,000 membership mark, it's time the union got down to business on a scientific basis and, like the broadcasting industry, explore the values of research in future negotiations with radio, the record companies, etc. It's Petrillo's feeling, too, that it's the only way in which the AFM can compete with the companies, as witness his recommendation to the convention:

"Past experience has proved to us when we met with the industry that they were thoroughly familiar with our business. As a matter of fact, in recent controversies with the recording companies they went so far as to make detailed researches, employing professional research bureaus, to determine just what our membership consists of and the manner in which they were employed. In order to compete with them, I believe it necessary for us to do likewise and to familiarize ourselves with the manner in which they conduct their business. This can best be done by having our own research department."

Roosevelt Chatter Show To Bow on 28 Outlets

"At Home With Faye and Elliott," new 15-minute, five-a-week transcription series employing Elliott and Faye (Emerson) Roosevelt, is scheduled for first broadcast Sat. (15) in 28 markets, including 23 in Canada and five stations on the Coast. Bow-in will be unique, in that show was bought with auditions on strength of Roosevelt name, and transcription record of Kermit-Raymond company, producers.

Series is being auditioned this week in N.Y. for a client, with six stations as outlets, in N. Y., Chicago, Detroit, Boston, Cleveland and Philadelphia. N. Y.'s WOR and WJZ admittedly are angling for the program.

Show's format differs from other breakfast, Mr. and Mrs. programs in that the Roosevelts take a back seat to their daily guest star who holds spotlight. Nine programs have been waxed so far, with Hildegarde and Anna Sosenko; Sgt. Mickey McKeough, Gen. Eisenhower's orderly; Henry Kaiser; Martha Scott; Mr. and Mrs. Douglas Chandor; Orson Welles; Lucille Ball and Desi Arnaz; George Jessel, and Gen C. R. Smith, prez of American Air Lines, as guests. Producer Ray Green plans to do 260 platters in all, for two series of 26 weeks, 130 shows each.

THREE SOAP RENEWALS

Chicago, June 11.

"Ma Perkins," "Joyce Jordan, M. D.," and "Life Can Be Beautiful," three NBC daytime soapers, have been renewed for an additional 52-week period by Procter & Gamble.

"Life," switching over from CBS, replaces "Woman of America" June 24 on the Monday through Friday 2 p. m. slot. Present plans call for "Woman" to fold on the above date.

Heffron to Take Over NAB Public Relations

Washington, June 11.

Edward J. Heffron takes over NAB public relations duties June 17 under title of executive asst. to the president and veepee of the assn.

He has left the post of exec. sec'y of the National Council of Catholic Men where he guided public relations for 14 years. Heffron fostered the "Catholic Hour" and "Hour of Faith" on the webs.

AFM to Enter FM As Broadcaster

St. Petersburg, Fla., June 11.

The American Federation of Musicians is going into FM broadcasting on its own.

On the premise that "FM will foster better music, and the answer to better music lies in the musicians themselves," the AFM convention here last week voted favorably on a resolution to explore the whole picture of FM with a view toward applying for licenses on behalf of locals wherever considered advisable.

No reference was made to the demands of James C. Petrillo that broadcasters utilizing FM facilities for AM shows employ duplicate sets of musicians—one of the controversial issues confronting standard broadcasters entering the FM picture. But it was agreed that the AFM is in a peculiarly ideal position to jump on the FM bandwagon.

PM Needs

Continued from page 1

had virtually to choose between giving its readers more or taking the space away from them to sell advertisers." As an "established" paper, PM could afford to "offer space on its own terms," the prospectus will state, adding that "advertisers could hardly exert more influence than organized political pressure groups—and PM has proved itself able to withstand them."

With no advertising income, PM's only take, consequently, comes from its circulation. That today grosses $57,000 weekly, of which $17,000 goes to newsdealers. And although there is no statement of operating costs available; the prospectus will say frankly that "it costs more than $40,000 weekly to produce PM now —so we draw from our little bank balance and we call for more and more readers."

Marshall Field, prexy of PM, Inc., who bought out all the other original investors, has sunk more than $4,000,000 into the paper, according to the prospectus. During its six years of existence, the paper has grossed $14,000,000 more from circulation. But today "PM's bills are more than the income from its present shareholder-readers." Prospectus will point out that the paper can break even with "considerably less" than 100,000 additional circulation, but "wants that many more so that it can continue driving ahead." With still more than 100,000 readers, it will say, it might be possible to establish a chain of PMs in other cities.

Financial crisis first materialized around Jan. 1, when the circulation had reached 165,000—highest normal average in the paper's history. Expenses in the postwar world, though, had also risen. Newsprint, for example, had gone up from $50 a ton in 1940 to $67. To attempt a cut in operating costs would have meant an "inevitable loss in the quality of the paper," which the editors turned down. Prospectus will state the editors were also considering a hike in the paper's price from 5c, but decided this would be inconsistent with its current fight against inflation.

Prospectus is given over to a history of the paper, with its preliminary fights for existence, its constant crusading, etc. On the back page is a box, as a pledge from readers to help get the additional 100,000 circulation.

EGOLF NOW ON OWN

Washington, June 11.

Willard D. Egolf, who has just resigned as special counsel for the NAB, has opened law offices here and will figure principally in cases before the FCC. He is also president of Broadcast Management, Inc., which has filed an application for a 250-watt standard station in the Bethesda-Chevy Chase suburb of Washington.

Petrillo, Beer and Jobs

St. Petersburg, Fla., June 11.

James C. Petrillo and his American Federation of Musicians got hot under the collar here last week over the shipment of barley to outside countries and voted to ask Congress to do something about it. They claim that it's brought about "a totally unnecessary shortage of beer and other alcoholic beverages" for roadhouses and nite spots and which, in turn, is seriously jeopardizing the employment possibilities of musicians and entertainers.

Resolution adopted by the convention aimed at preventing further layoff of musicians and further pointed out that "the sad plight of the starving Europeans and Asiatics has been seized upon by the professional prohibitionists to propagandize their efforts to make the country dry once again, to the great detriment of our people in the musical and entertainment field."

AFM resolution also charged that barley now being sent abroad for the manufacture of beer and other alcoholic malt beverages, in many cases, is being sent back to this country for sale at tremendous profits but in insufficient quantity to alleviate the current shortage.

Churchmen Back CBC In CFRB Tiff

Toronto, June 11.

Belabored on many sides for its announced intention of taking over the wavelength of CFRB, Toronto, and installing a 50-watt transmitter, the Canadian Broadcasting Corp. has found an unlook-for ally in the United Churches of Canada which passed a resolution here condemning the "cartel connections" of CFRB and supporting CBC.

The churchmen's resolution claimed that the owners of CFRB were part of an international radio tube cartel and that "this conference, aware of the cartel connections of CFRB, and cognizant of the potential threat of this cartel to the purpose and work of the CBC, now records its support of the CBC policy as recently stated before a House of Commons committee by A. Davidson Dunton, CBC general manager."

It was the claim of Rev. Dr. J. R. Mutchmor, secretary of the evangelism and social service department of the church union, that CFRB was a wholly-owned subsidiary of Standard Radio Ltd., which in turn was part of Thermionics Ltd., holders of world patents on radio tubes. (CFRB, Toronto, is owned and operated by Rogers-Majestic Ltd., manufacturers of radio tubes in Canada.).

But Joseph Sedgwick, counsel for CFRB, declared that "there is not a word of truth in the charges." In at denial, he said that "the only possible basis of fact for the church resolution is that, until February, 1941, Standard Radio Ltd. was engaged, under the name Rogers-Majestic, in the manufacture of radio sets and parts, and up to that time Standard Radio had certain patent interests; but Standard sold to English interests in 1941 and, since then, we have had no interest in patents and could not be interested in any tube cartel."

Cohen Move From DFS Causes Staff Changes

Move of Harry Cohen from Dancer, Fitzgerald & Sample to John D. Tarcher agency has brought a series of changes to DFS, and the addition to executive staff of Jerry Seehof, from LaRoche & Ellis. Cohen was supervising account exec on the $5,000,000 per year radio billing Whitchall group, but switched when he received control of Groves Laboratories ad business.

Upped as a result of switch are Ken Beirn, to supervising account exec; Jerry Seehof, former copy chief of Ruthrauff & Ryan, and H. W. Kastor, who will do copy planning, field analysis, and merchandising; Bob Buckley, from media director to account exec, with Beirn, over Anacin, Kolynos, and BiSoDol; and William Lewis from merchandising to exec, also with Beirn over Freezone, Hill's Cold Tablets, Guards, and Heet.

Strictly Public Fights To Get Mutual Audition

"Family Affair," audience participation quiz show with two families stacked up against each other (husband vs. husband, wife vs. wife, etc.), will be tried out on Mutual July 11 and 18, 10:30-11 p. m., with possibility of going on air in fall as regular program. Airer was tried out May 16 similarly as a one-shot. Program has Ed Wolf as producer and Tiny Ruffner as emcee, under Dolph Opfinger's supervision.

Petrillo Bid

Continued from page 1

the hands of the executive board. Instead, he put himself on record as to what he thinks of the press in America, linking them with the networks and commentators as the "Wall street contingent."

Petrillo cited chapter and verse, taking the Chicago Sun and the New York Times over the coals for what he charged was reversal of policy in regard to radio after Marshall Field, who owns the Sun, and the Times acquired their own stations. His attitude was "what's the use?" as he recalled that the AFM had spent $1,700,000 to fight the emergence of canned music in the pix industry. He characterized it all as "pouring money down the drain," because, he charged, the press of America isn't interested in anything but smearing labor. If money is poured into public relations, he averred, it will only be to prove once again how useless it all is. Rather, he suggested, money could be spent more wisely in free concerts around the country. "That's my idea of public relations," he said, adding that as the campaign against Petrillo more and more adds up to persecution, "the public itself will do the constructive job for us."

This anti-press attitude somehow seemed to translate itself into the conduct of the delegates themselves. While Petrillo himself appeared more approachable to the press than at any previous time, one could sense a note of suspicion among the delegates in their reluctance to talk.

Other detailed AFM convention stories on P. 1 and in Music section.

'The NAB Regrets'—In Reply to Petrillo Blast

Washington, June 11.

James C. Petrillo's attack on NAB at the recent AFM convention in Florida drew a frigidly correct reply from the association Saturday night (8).

"The National Association of Broadcasters," said the statement, "regrets that Mr. Petrillo found it expedient or necessary to resort to personalities and to terms of conflict at the American Federation of Musicians' convention.

"The ultimate object of the radio industry and the AFM must be to provide the best possible music for the American public. Neither the broadcasters nor the Federation can escape this responsibility. Only by reasonable approach can we hope to solve our mutual problems and discharge our obligation to the American people.

"Through the initiative of its president, Justin Miller, and long before the passage of the Lea bill or the introduction of the legislation concerning labor now before the Congress and the President, the NAB sought to establish new machinery and methods for amicably settling the long-standing differences between broadcasters and the AFM.

"The NAB has taken the position that neither legislation nor judicial determination can obviate or diminish the ultimate necessity for industry and labor to sit down together and reach fair agreements by proper discussion, adjustment and negotiation. Resort to any other procedure is wasteful, inconclusive and can only breed bitterness and resentment."

VIDEO READY TO SHOOT WORKS

Authors Press Film-Video Copyright Separation; Studios to Crack Down

Authors might have an easier time with the film companies than originally anticipated in pressing for a separation of copyrights for television when a story material is sold to a film studio, it was revealed at a meeting of the exec council of the Authors' Guild in N. Y. last Wednesday (5).

Huddling on what course to follow to get the long-awaited separation of copyright clause in their contracts with the studios, the authors discovered that no one present at the meeting had ever lost a sale when he demanded such rights. Most of the conflict, it was pointed out, arose from the studio's demands for complete rights to a story from tyro authors or those oldtimers seeking to make a comeback. It's that situation the Guild is trying to rectify.

With television finally starting to roll, all members of the Guild have indicated more interest than heretofore in obtaining the sought-for rights. Guild will continue to lay preliminary plans at another meeting on the Coast at the end of the month. Committee has not devised any definite plans yet on what form would be best to present its demands to the studio. All four guilds in the Authors' League, including the radio writers, dramatists, screen writers and authors, are expected to join in the fight and, since the membership is scattered all over the country, it's been difficult to work out the strategy.

Film companies, according to an Authors' League exec, haven't raised too strong objections to copyright separations for films and television in the past because tele hasn't meant much until now. With the current advent of commercial tele, however, studios are expected to crack down in an effort to counter the plans presently being worked out by the League.

Bendix Receivers To Plug CBS Tint

CBS television's fight for high-frequency color received another boost this week with the decision of the Bendix radio division of the Bendix Aviation Corp. to manufacture color video receivers through licensing of CBS patents.

Bendix is the third company granted licenses to produce equipment based on CBS's inventions. Other two companies, however, Westinghouse and Federal Telecommunications Laboratories, were licensed to manufacture only transmitter equipment. With Bendix making receivers, CBS is now all set to push its fight for the establishment of commercial standards for ultra-high frequency video.

Immediate plans of Bendix call for the construction of an experimental color transmitter at the company's main plant in Baltimore, according to Charles Marcus, veepee over engineering. Bendix engineers will carry out extensive development and research to produce receivers as soon as possible for home consumption.

Viewtone, Still in Prod., Adds New B'klyn Plant

Irving (Chic) Kane, president of Viewtone Television, has added a new Brooklyn plant in addition to the present East 18th street (N. Y.) location, because of expanding business, although the new video sets are still on the assembly lines.

Viewtone is rushing into the market with a $130 video receiver and a $275 combo television-automatic phonograph-radio set.

B&K'S 600-FT. TOWER

Chicago, June 11.

Skedded to become the tallest structure in Chi, the proposed B&K joint FM-television transmitting tower will rise 600 feet above street level on the edge of the Loop.

Television Reviews

"HERE'S MORGAN"
With Henry Morgan
Producer: Harvey Marlowe
15 Mins.; Thurs., 8:15 p.m.
Adler Shoes
WABD-ABC, N. Y.

Henry Morgan's first video show has probably brought to light more problems that the Television Broadcasters Assn. can handle at the moment. In tele, as in radio, he's one of the most unorthodox performers extant, completely uninhibited to the point that he can cause more gray hairs to producers in a brief 15 minutes than most performers during an entire career.

Privately, performers complain of the terrific heat generated by the overhead light banks, but no one has ever done anything about it. Morgan—he stripped down to the waist, showed the viewers how the lights melted the records, and complained bitterly about the conditions under which video workers perform. TBA will probably promulgate a Hays office code to take care of guys like Morgan. Unorthodoxy of the performance was probably the most surprising thing ever to come over the screen, but lest TBA clamps down on Morgan too hard, it was all inoffensive and didn't exceed good taste, and it was funny.

His gab, strictly ad-lib, poked fun at the product in a manner which would cause immediate cancellation by a less liberal bankroller. His lampoon of Adler shoe products was funnier than anything he's done on the audio medium because of the sight values afforded by video. But withal, he gave a practical demonstration of the efficacy of Adler elevators by having a gent from the audience, accompanied by a femme, try on a pair. The guy afterward was much taller than she was.

Morgan probably didn't mean to be that good to his sponsor. Morgan has provided the first burlesque of television, a certain sign that the medium is on the way to growing up.

Jose.

"CHIME TIME"
With Jean Tighe, Gay Moods (4), others
Director: Art Rivera
Producer: Harvey Marlowe
15 Mins.; Thurs. (6), 8 p.m.
A. E. Rittenhouse Co.
WABD-ABC, N. Y.
(Donovan & Thomas)

Singing commercials of 15 minute duration are much too long for radio, tele, or what have you. Consequently initial display of Rittenhouse Chimes fell short of its intended mark because of too heavy concentration upon the product and too little on

(Continued on page 42)

Video Set Sellers Can Demonstrate Now, But On Strict Time Schedule

Television broadcasters were back in the good graces of the set manufacturers this week as WNBT (NBC, N.Y.) resumed its daytime programming after a several-week hiatus for transmitter returning, while WCBW (CBS, N.Y.) came out with its first daytime show since the end of the war on Saturday (8).

Those set manufacturers who'd been able to get some sets on the retailers' shelves had been hard hit until now by the complete void in daytime telecasts. Customer was forced to buy a set as an almost complete blind article, since all the retailer had with which to demonstrate the set's reception qualities were the station's test patterns, which were not transmitted on any definite schedule.

WNBT is now on the air four afternoons a week, broadcasting its "Radio City Matinee" on Mondays, Wednesdays and Fridays 1-2 p.m. and the educational series for high school students on Tuesdays 2-2:30 p.m. WCBW will probably run its Saturday "Man in the Street" show as a weekly feature also.

All of which means that a potential set buyer would do well to hit the store sometime during those hours for best results on what kind of a buy he's getting.

FCC, ADMEN PUSH MEDIUM

Television, oversold to the public by its over-enthusiastic backers for the last decade, might finally attain something like full stature this year. New upswing in optimism being evidenced by the industry's top execs is cued by the fact that five more top-coin advertisers signed up for video shows in N. Y. during the last week, and by the expressed determination of the FCC to clear as many station applications as possible during the next six months.

With hearings for Los Angeles and New York out of the way, the commission is pulling all stops and, from present indications, might be able to grant permits for at least 90 stations by Sept. 1. Actual start of operations, naturally, must await the lifting of the Civilian Production Administration's building freeze and the beginning of mass production of receivers. While unwilling to make any predictions on the former score, industry execs are confident that sets will begin rolling off the lines in quantity by the end of the year.

Present and potential broadcasters have given plenty of evidence during recent hearings that they're eager to go ahead as fast as conditions permit. Illustrative is the ABC web, which went on record during the hearings for N. Y. channels as being ready and willing to spend $10,000,000 for video, half for construction and the other $5,000,000 for operations during the first year for its four requested stations. Although beset by inter-industry controversies, such as the color conflict, industry chiefs are confident that such questions will wither away and die once television gets rolling.

Advertisers' faith in the new medium is indicated by the comparative raft of new commercials. Especially heartening to industry chiefs is the fact that the top-coin sponsors are buying time on television at the same time they're slicing their advertising budgets for radio and other media. WNBT, (NBC, N. Y.) has signed with Bristol-Myers for a 52-week series of Sunday night shows through Young & Rubicam, and has renewed deals with Firestone and Esso. ABC television has just signed for a series of four Thursday night shows to be sponsored by Sweetheart Soap through the Duane Jones agency. Shows will be broadcast over WABD (DuMont, N. Y.) starting Thursday (20). And Gulf has bought the former sustaining night news show on WCBW (CBS, N. Y.) for 52-weeks. Latter deal was also handled by Y. & R.

WNBT, in addition, currently has two weekly shows sponsored by Standard Brands and other weekly programs plugging Gillette Safety Razors, Vocational Guidance Institute and RCA-Victor, plus a string of other advertisers who buy video time to run their commercially-sponsored films. ABC, without its own station, currently produces shows for the A. E. Rittenhouse Co., Adler Shoes, U. S. Rubber and Chevrolet.

Thus, despite the many obstacles being placed in television's path from various sources, including James C. Petrillo, American Federation of Musicians prexy, as well as execs inside the industry, television can finally be said to have gone commercial. And, according to broadcasters, all things point to video growing up in a big way during the rest of 1946.

TBA'S POPPELE NAMED TO C. OF C. COMMITTEE

Hypoed interest in television by the nation's top business execs was evidenced last week by the appointment of J. R. Poppele, prexy of the Television Broadcasters Assn., as a member of the committee of the domestic distribution dept. of the U. S. Chamber of Commerce.

Committee, representing the retail, wholesale, advertising and service industries, serves to promote sound principles and practices in marketing.

Thackreys Have $8,000,000 Assets To Back N. Y., L. A., 'Frisco Video

Washington, June 11.

Early decision is expected from FCC on allocation of the remaining four video channels in the New York area for which six applicants appeared at hearings last week. Three of the city's seven channels are already licensed to NBC, CBS and DuMont.

Final session on Thursday (6) was devoted to the applications of Dorothy S. Thackrey (N. Y. Evening Post and WLIB) and the Debs Memorial Radio Fund, Inc. (WEVD).

Mrs. Thackrey gave her total assets as $8,092,000 and told the commission: "My primary interest in television, radio and newspaper publishing is to provide the widest possible public service by utilizing and making available to the public the most effective means of mass communications. I am enthusiastic over the limitless future of television."

She has video applications in for Los Angeles and San Francisco also, and said she would spend 50% of her time on the West Coast if she gets all three channels. She estimated equipment and installation of the New York station would cost $299,000, and said the first year's operation would exceed $416,000. Ted O. Thackrey, her husband; Frank Knaack, chief engineer of WLIB; and Jackson Leighter, president of WLIB, also testified.

Adolph Held, president and board chairman of Debs Memorial Radio Fund, said the idea was to "provide a free voice in N. Y. radio and perpetuate the name of Debs." Questioning brought out that the Forward Assn., derived from the N. Y. Jewish Daily Forward, would help with the financing. Inference was that if Fund got a station, it would be largely devoted to foreign language programs as is WEVD at present.

Muezzin's Disks

Hollywood, June 11.

Gag recording cooked up by ABC execs as a satire on the Los Angeles television hearings has become the talk of the industry. Platter, written by a staffer at KECA, the web's L.A. outlet, kids all the brass assembled for the Coast hearings, including such execs as John F. Royal, Howard Hughes, Paul Raibourn—and even Mark Woods, ABC prexy.

Typical of the gags: Hughes is heard to say that if his application is accepted the station will play "The Outlaw" at least once a night—just to show that the Hughes Tool Co. can "keep abreast of the times" in video. CBS applicant, plugging for color video, has a decided southern drawl. When Royal gets ready to take the stand, the FCC examiner tells the assembled applicants to "please bow your heads and face to the east."

ABC played the platter at a special dinner during the hearings. It has cut 60 of the disks and so far has received requests for more than 100 of them.

British Tele, Resuming After Seven-Year Layoff, Shows 25% Improvement

London, June 11.

BBC television, which resumed broadcasting Friday (7) after a six-year wartime hiatus, has improved 25% since 1939, according to BBC experts. Number of sets in operation in the London area, however, has decreased from 23,000 since before the war to about 15,000. Some of the sets suffered damages during the blitz and others have gone out of use through the dearth of spare parts.

Set owners pay BBC a fee of $16 yearly. Company is expected to spend about $4,000,000 annually on television, which works out at the rate of about $240 per viewer. Number of viewers is expected to increase very soon, since radio manufacturers are working overtime and expect to have at least 100,000 sets in operation by the end of the year.

BBC's hour-and-a-half formal opening ceremony was beamed to the limited audience in the London area. Teeing off with a gag theme of "you can see us but thank Heaven we can't see you," the opening show ranged from Shakespeare to music hall varieties. Program began with a cloud-framed shot of the single BBC television antenna at Alexandra Palace in North London, which was the principal RAF radar station during the blitz.

After a short fanfare, tele director Maurice Gorham spoke of the better things to come once the video program starts rolling. Show was highlighted by a repeat performance of the last BBC telecast in 1940, featuring a Mickey Mouse cartoon. Also included was a remote pickup from BBC's special events truck of the Victory Parade rehearsal.

Two More Bow Out

Washington, June 11.

Two more applicants dropped out of the race for low frequency black and white television stations last week.

Stromberg-Carlson withdrew its application for Rochester, N. Y., and WFBM, Inc., bowed out in Indianapolis.

WOW Withdraws

Omaha, June 11.

WOW has withdrawn its application for commercial television but will continue experiments, according to John Gillin, Jr., president.

Video 'Oscars' Due Tonight

American Television Society will pass out video's "Oscars" tonight (Wednesday) at special ceremonies at the DuMont Wanamaker studios, N. Y. Recipients of awards for the 1945-46 season were chosen this year by a special committee composed, in addition to chairman Richard Manville, of radio execs of the three chief wire services, including Robert Brown of International News Service, Phillip Newsom of United Press and Tom O'Neil of Press Association, an Associated Press affiliate.

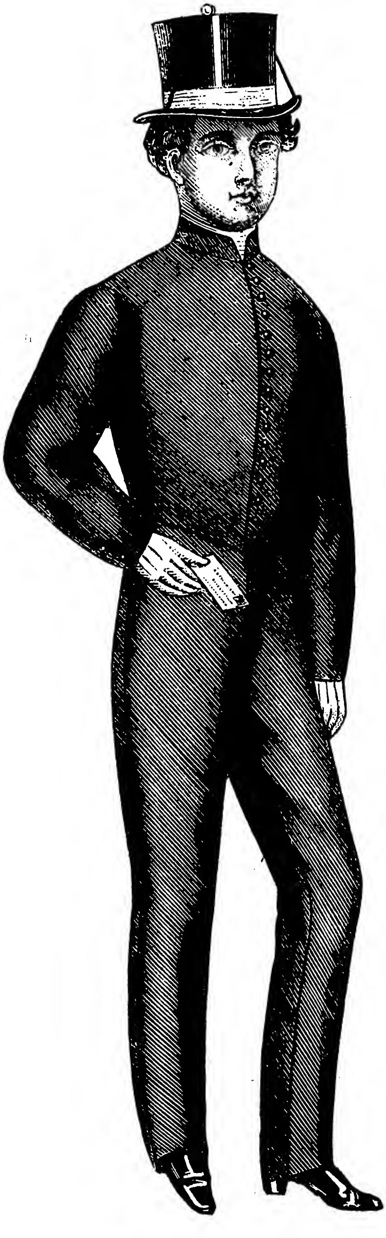
For the first time in ATS history, presentation of the awards will be televised. Telecast has been scheduled over WABD (DuMont, N. Y.) from 9 to 9:30 p.m.

Newly-elected officers for the forthcoming year will be inducted at the same meeting. New officers include George T. Shupert, prexy; Ralph Rockafellow, veepee; Dan Dinein, secretary, and Archibald U. Braunfield, treasurer. New board members include Charles Allicoate, Richard Manville, Edward C. Cole, David Hale Halpern, Frederick A. Kugel, Don McClure and Alice Penllarge.

Awards, in the form of plaques, may go to individuals, stations, ad agencies, etc., and may be given jointly. Citations will be made for the year's outstanding contribution to the development of television commercially; to technical excellence in video production; for technical advancement in the science of television; for the most consistent effort in the developing of the most effective video commercials, and for the year's best sports programming.

Awards will also be given for the year's best educational program; for the most outstanding contribution to children's programming; for the best news programs; for the most outstanding productions; best special events program; best direction, and for the most outstanding service to ATS.

sponsors! agencymen!



NEWS
10:00 AM Open Mon., Wed., Fri.

MYRT & MARGE
9:00 AM Open Mon. thru Fri.

RAINBOW HOUSE
10:30 AM Open Saturday

NEWS
11:00 AM Open Tues., Thurs., Sat.

ANSWER MAN
12:45 PM Open Mon. thru Sat.

EASY ACES
6:00 PM Open Mon. thru Fri.

STAN LOMAX
6:45 PM Open Mon., Wed., Fri.

FULTON LEWIS, Jr.
7:00 PM Open Mon. thru Fri.

BARRY GRAY'S VARIETIES
2:00 AM Open Mon. thru Sun.

timebuyers!

Whether you're "going off" or "coming on" the air today, tomorrow, or a month from now, here's a frank and helpful statement from WOR—the station that has probably created and produced more plaudit-prompting, audience-building, sales-producing local, low-priced shows during the past 12 months than any station anywhere

NEVER BEFORE in WOR's almost a quarter-century of *action*-arousing programming to 18,000,000 people in seven of the Eastern Seaboard's greatest states, has its schedule been studded with a wider variety of crack shows priced *low* for immediate sale.

This is no casual boast and these are no casual buys. The majority of these programs have bounced — and *are* bouncing — to top-ranking rating slots on an ever-mounting crescendo of new and repeated acclaim from the nation's most astute critics, columnists and feature writers. They are programs that have pulled rave letters of endorsement from such shrewd buyers as Raymond Spector, Ruthrauff & Ryan, O'Cedar Corp., Van Raalte, Julius Scheck, etc.; programs which have paved the way for "success stories" that are the envy of the industry and the delight of their sponsors.

So, if you are making or contemplating a change, either seasonal or permanent, in your network or local programming in New York, WOR sincerely suggests that you give some thought to the great show buys it has listed here. For these WOR programs are much more than station "packages". They are grown and growing *regional institutions;* properties that, for net "vacationers", are audience and sales "insurance" in their coverage of 16 of the nation's greatest markets of more than 100,000 people each. They are also investments that can play a tremendous part in holding and increasing the popularity of *any* advertiser's product or service.

WOR urges you to act on this ad for a very simple reason. Annually, for more than eight years, we have published a similar message—and had it accepted by three, four—as many as seven advertisers. And in almost *every* case, those clients are among our present and most consistent users.

NOTE: a recording of any of these WOR shows, plus the *free* help and advice of the station's talent-and-time-wise Commercial Program Sales Division, can be had for a phone call, PE 6-8600.

***—that power-full station* WOR**

at 1440 Broadway, in New York

MUTUAL

NYC School

Continued from page 2

others. Problem of competent teaching personnel is expected to be solved by people active in show biz, who will have only a short distance to travel to the school's West 46th street location. [It's a few doors away from VARIETY.]

Projected school will have a regular four-year course designed to equip students to enter music, dance, radio, or drama directly after graduation. Program, calling for $130,000 to remodel P. S. 67, provides for auditions of applicants to determine fitness for the courses they request, since it is expected that once the school is established, the number seeking enrollment will be high.

While dramatic training has always been a part of college courses, and schooling in the various phases of radio production has been introduced in many universities, there has never been a secondary school, municipally run, which has provided vocational training for show business aspirants.

Several colleges in the country have their own commercial radio stations, most notable being WWL, CBS affiliate in New Orleans, owned by Loyola University Recently, too, a few universities have begun courses in motion picture production, with Wesleyan one of the pioneers in the field. Most definite move of this sort took place, not in the U. S. but in Mexico, where a Director of Cinematography was appointed in April to head up Universidad, Mexico's film department.

In New York City, first hint of broad interest in educating for entertainment was evidenced by a group of Long Island high schools which began training their school bands intensively in pop music. Culmination of the modern music curriculum took place in a Town Hall Concert last week.

Fourteen page prospectus for the new school was prepared by the vocational education advisory board, under the chairmanship of Stephen F. Voorhees. Paper outlines emphasis on practical side of courses, with shows produced by students themselves. While there is a High School of Music & Arts already in existence in New York, it does not equip students to enter professional entertainment field.

Longhair Music

Continued from page 1

tion or boom in the concert business, but he doesn't see it casing off next year. Even when it does deflate, he said, "we'll have a bigger concert business than before the war." It won't even drop in proportion to others in time of lull. It's a young business yet, like the radio, and it will grow.

Judson says the concert business and audiences were built up through (a) records, (b) radio, and (c) nationwide concert courses like Community and Civic. Concert management haven't the capacity to supply the new public, he avers. Especially since the U. S. has gone into something relatively new—the export of music talent.

"Where Germany used to distribute artists for the world," according to Judson, "the U. S. now will. We have already started to book artists abroad. And we won't have enough good artists to go around."

Judson sees an excellent crop of young American talent coming to the fore. "Our young American pianists, in particular," he says, "performers like William Kapell, Eugene Istomin, Eugene List, will soon lead the world."

The most significant development of our day, says Judson, has been the expansion of symphony orchestras in America. The U. S. now has between 30 and 40 major ensembles, and from 200 to 300 smaller orchestras. New ones are being started every day. The movement got under way before the war, and wasn't retarded, despite the fact that practically all orchestras operate under annual deficits of from 35% to 50%.

Judson attributes the rise of orchestras (a) to symphony performances on the air, and (b) to freer money in circulation. He also points out that during the pre-war depression, although other ventures folded, no symphony orchestra went out of business. Today's orchestra budgets, he adds, are being increasingly balanced by records, radio shots and endowments.

Transcribers See Sound Effects As Answer to Petrillo's Ban of Music

Chicago, June 11.

Producers of electrically transcribed dramatic shows aren't losing any time waiting for James Petrillo's axe to fall. Instead, they're exploring every possibility of using sound effects on their shows in place of music.

The threat of abolition of cadenzas from e.t. shows, and the fate of those shows already pressed wobbly in view of what might happen if Petrillo decides to use some means of penalizing stations that air them, has galvanized the e.t. guys. In adopting sound effects that have proved useful from the early days of radio and have been greatly refined in their latter-day stages, in place of musical bridges, themes and whatnot, they may well be setting a pattern that producers of live shows will find it advantageous to follow.

Live shows, of course, can drop music at a moment's notice, while the plattered boys would be stuck in the event of a Petrillo prohibition. Withal, the latter are pointing to such live shows as "Gang Busters" and "Famous Jury Trials" as samples of drama layouts that get away with no music at all in spots where it would seem most effective to use it, and are working on the same gimmick for themselves.

Opening theme of "Busters," for instance, is the tramping of prisoners' feet; than a bell rings in the jail as cell doors open—all of which sets the stage. They use music throughout, of course, but not for the theme. In "Trials" there's the sound of a gavel, then voices in an echo chamber to denote the courtroom. No music—but a decidedly novel effect that sets both shows apart.

A number of small e.t. outfits haven't used music at all because of the expense involved, and precisely because of that economizing they may prove the lucky guys in the long run. Also, a number of live shows have been known to shy away from hiring the Petrillo boys because of the AFM chieftain's ruling forbidding transcribing of programs that make use of music for rebroadcast in delayed markets.

Up to the present, it's generally agreed among producers here, sound effects have never been as effective as music, but that may be because producers have never gone into the use of them as completely as they might. It's a foregone conclusion, they insist, that practically any kind of a mood can be denoted without music, and with very little difficulty. Most directors, however, have left it up to the music to change the scene, create a mood, etc.

If nothing else, therefore, a Petrillo ban will introduce something new to radio, it's felt, and it's therefore up to the industry to get to work exploring the vast field of effects that has been practically ignored up to this point simply because most producers and directors have been too lazy to let anything but music do their work for them.

CBS COAST SCRIBES WIN 20% PAY HIKE

Hollywood, June 11.

Increase in pay of slightly over 20% has been granted personnel of program writing department at CBS here. Hike, retroactive to May 1 when old ticket was terminated, was given after several weeks of haggling between net execs and reps of Radio Writers Guild.

Writers jump from $58 to $72.50. They also get a 50% increase in schedule of commercial fees for writings used on Pacific network of CBS. Also under the new agreement CBS loses 10% interest in subsidiary uses of material penned by staffers. In the future, the writers will be permitted to do freelance work so long as writings are confined to CBS shows, commercial or otherwise. Radio, television and other rights, excepting rights to one radio usage by employers, are now held by writers and net no longer shares extras.

Brisson's Legion of Merit

Washington, June 11.

Legion of Merit has been awarded to Lt. Col. Freddie Brisson for his work with the AAF as chief of the Office of Radio Production. Citation said in part:

"He organized and developed the original AAF radio production unit. In the summer of 1944, in answer to the demand from the American public to know and understand the activities of our overseas fighting forces he proposed the idea of sending combat radio operating teams to all theatres of operations in order to record and report the actual war in the air.

"The resultant program, 'The Fighting AAF,' broadcast over ABC and throughout the world to our fighting men, contributed in a great degree both to troop and home front morale during the closing phases of World War II."

MacGregor Sets Stars For Recruiting GIs

Hollywood, June 11.

Humphrey Bogart, George Murphy, Pat O'Brien, Joe E. Brown and Robert Mitchum have been set to essay lead roles in series of transcriptions being made by C. P. MacGregor for U. S. Army Recruiting Service. First in series was completed last week, with Clark Gable in top spot.

Army is buying total of 26 platters. Film actors do dramatic bits, grouped around which are please by military figures.

DAVE BECAL
ORGANIST and PIANIST
Now
FREE LANCING
ORIGINAL MUSIC IDEAS
AND *B. G.
47 East Division, Chicago 10, Ill.
Delaware 4247
*BUT GOOD

More Recognition of WCAU LEADERSHIP

AWARDS AND CITATIONS RECEIVED BY WCAU IN 1946 FOR PROGRAMS BUILT AND BROADCAST IN THE PUBLIC INTEREST:

"THE CAREER FORUM"

Institute for Education by Radio, Ohio State University: "... An outstanding radio series, distinguished for its originality and freshness of treatment ..."

Variety: "... Civic conscious WCAU ... an auspicious project helping young America to speak up and answer, as well as ask, questions ..."

Chamber of Commerce and Board of Trade of Philadelphia: "...In recognition of an outstanding contribution to the future business life of Philadelphia..."

Billboard: "... Local Section of National Radio Editors cites WCAU for its outstanding public service program, The Career Forum ..."

"CRUSADE FOR BETTER DRINKING WATER"

City College of New York: "... Citation for the outstanding public service program broadcast by a clear channel station ..."
"Award of Merit for the most effective public service program "

The facilities that created the programs that merited these awards are available to all WCAU advertisers

WCAU

50,000 WATTS • CBS AFFILIATE

PHILADELPHIA'S LEADING RADIO INSTITUTION

CIRCLING THE KILOCYCLES

Cincinnati—Present trends in radio will be discussed by James D. Shouse, chief of the Crosley Corp's broadcasting division, in his talk at the annual meeting of the National Editorial Assn. at Estes Park, Colo., starting June 13. It's the second time for Shouse to address an NEA convention. Other speakers at this year's powwow will be Archibald M. Crosley, president of the radio research firm bearing his name, and Palmer Hoyt, publisher of the Denver Post. Bill Barlow of the WLW publicity staff is accompanying Shouse to Estes Park.

Omaha—Mel Hansen, ex-Navy lieutenant has been appointed head of WOW's new farm service department.

Pittsburgh—Donald F. Lassinger and Walter R. Glaus are new additions to the KDKA technical staff. Lassinger comes here after seven years with Westinghouse in Baltimore while Glaus, a former part-time worker at KDKA and other Pittsburgh stations, recently finished a four-year stretch in the Marines. Bill Grayburn has returned to the WWSW announcing staff after completing his freshman year at Pitt. It took him five years to do it, his studies having been interrupted for four by Uncle Sam.

Detroit — George W. Trendle, president of WXYZ (ABC) recorded for posterity the voices of the automotive pioneers on a wire recording spool and presented it to the Automobile Manufacturers Assn. to be placed in a scaled vault and opened 50 years hence for re-broadcast on the 100th anniversary automotive celebration.

Among the voices recorded are those of Barney Oldfield, George Nash, George Holly, Charles King, Henry Duryea, Gen. William S. Knudsen, Henry Ford II, Senator Homer Ferguson, Walter P. Reuther, Norman Steinkraus, A. A. Berle, James Melton and George Romney.

Kansas City, WHB, one of Kansas City's pioneer radio stations, goes nighttime in the near future. News was received Friday (7) that a "conditional grant" has been given by the FCC to the station's long-standing application for 5,000 watts day and night on 710 kilocycles.

Switch from daytime only to full operation will climax 15 years of surveys, negotiations, and FCC applications on the part of WHB to get evening time. Station presently is operating on 1,000 watts, 880 kc, daytime only. During the past decade and a half WHB has had one application or another almost constantly before the FCC.

Management of Station WHB has voluntarily given a general wage boost to office workers, effective June 1. President Don Davis said the boost is being made to somewhat equalize the pay of these workers with those of announcers and artists, recently boosted by the signing of a new contract with the American Federation of Radio Artists.

General Manager John Schilling said the pay boosts for some 15 workers ranged from $5 to $50 per week, striking an average raise of about 25%.

San Antonio—A plea made by the Rev. Sam Morris, Baptist minister and prohibitionist on behalf of the National Temperance and Prohibition Council, to the FCC to deny renewal of license to KRLD, Dallas, was turned down by the FCC. Morris contended that he sought to buy time over KRLD and that the station refused to sell him time for his abstinence messages.

Philadelphia—Alan Barrie, out of the Coast Guard after four years' service, is now radio director for Elmer P. Cook Associates.

Victoria, Texas — Morris Roberts, owner and operator of KVIC has applied to the FCC for consent to sell the station to John G. Long for $192,500. Long is a theatreman (Long circuit of 57 houses) and is also a partner in the Bay City Broadcasting Co., which holds a grant for a station there. Long is also planning to purchase KSAM, Huntsville, from J. C. Rothwell and W. J. Harpole.

Washington—Annual search for "Miss Washington" for the Atlantic City beauty contest will be handled as usual by WWDC. Contest got under way locally Sunday (9), with the station calling on contestants to file their applications. D.C. semi-finals will be held in August.

Minneapolis—Ray Tenpenny, staff announcer on WCCO, CBS, for the past three one-half years, leaves to join the NBC announcing staff in Chicago.

ADD SLEEP HAZARDS: RADIO ALARM CLOCK

Something new in the way of alarm clocks that will wake the public up with its favorite ayem radio show has been designed by General Electric electronics engineers. New invention is a bedside clock-radio set that automatically goes off in the morning with a radio show instead of a blaring ring. Latter is also included for the heavy sleepers, sounding a few minutes after the radio comes on.

Set is equipped with an alarm selector control that turns off the radio for the evening. Clock, however, continues to function. At the time selected, the clock turns the radio on. Clock and radio work independently of each other.

Set is expected to hit the market this month. Cost is to be $27.35.

Texas Politico Gripes Vs. 'Quality' Stations

Washington, June 11.

Homer Rainey, one of the 12 candidates for governor of Texas, wired the FCC Saturday (8), charging four Texas stations with trying to restrain full discussion of public issues because they refused to sell enough time to permit the candidates to air their platforms.

Stations, all belonging to the Texas Quality network are: WFFA, Dallas; WBAP, Ft. Worth; KPRC, Houston; and WOAI, San Antonio.

Rainey charged the four stations had entered into an agreement to sell each candidate time for only one broadcast between June 11 and July 13, latter the date of the Texas primaries. Rainey charged this was a violation of the Sherman anti-trust act and the Communications Act.

CBS

Continued from page 27

A "B" local gets one vote for each 100 members. If IBEW wins, therefore, the 800 members would get at most only eight votes—and UOPWA is making most of that point.

IATSE's big fight is concentrated only in the television field, where it has already lost its first step—the NLRB having ruled that directors should vote on belonging to the Radio Directors Guild or no union at all.

The fact that the UOPWA's Radio Guild has made a careful job analysis, and has proposed exact wage scales, with raises averaging 25% for CBS collarites, is also being used strongly by the CIO union. On the other hand, IBEW answers that drive with sarcasm, declaring in its leaflets that it will do the best it can for its membership but won't promise "a brand new Cadillac, a six-room apartment on Riverside Drive, a diamond ring and a yacht."

The CIO group claims the support of many other labor groups and of some top CBS people not in the office workers' classification, while IBEW is backed by engineers and technicians largely. CIO group says it has been endorsed by Radio Writers Guild, William L. Shirer, CBS producer Bob Heller, actor Frederic March, and "one of CBS' oldest employes in point of service, Anthony Desmarteau, head of the CBS tevevision accounting dept."

CIO group has skedded a rally for today (Wednesday) at the N. Y. Newspaper Guild Club, where it will have Betty Garrett of "Call Me Mister" and Kenneth Spencer of "Showboat" cast to help boost its cause.

Woman Bites (Hot) Dog

Chicago, June 11.

Chicago Herald-American's film critic, Ann Marsters, pulled a switcheroo last week, throwing a cocktail feed-party in the Ambassador hotel's Polo Room for all the press agents in town.

Reason: She started femceeing a celebrity interview show, teeoff guest being Carl Brisson, on WGN Monday (10).

Chi FM

Continued from page 27

license pledged programming on a 60-40 basis in favor of sustainers.

Fact that Paramount has a controlling interest in the B&K corp. was brought to light by Blume during the testimony of John Balaban, secretary-treasurer of the corp., one of the organizations applying for an FM license. B&K now operates the local television station WBKB. Blume questioned Balaban on recent anti-trust suits against Par and B&K, and wanted to know if the studio would exert influence to plug its products on the proposed FM station. To all questions Balaban answered no. Before B&K's testimony was concluded, Blume asked that additional information on the anti-trust suits be submitted for the record.

Other organizations testifying during the week were the Amalgamated Broadcasting Co., ABC, WCFL, Lincoln-Belmont Co., and NBC.

WCFL Rapped

Surprise appearance of S. E. Gourfain, of the Gourfain-Cobb ad agency, at Wednesday's (5) hearing, to protest the application of station WCFL on the grounds that the station acted contrary to existing broadcasting standards by cancelling the commercial program of the Erie Clothing Co., sponsor of commentator Gerhardt Schacher, broke the quiet that had prevailed during the first three days of the hearings.

WCFL cancelled Schacher's program for his alleged "pro-Russian" and "anti-American" broadcasts and, according to Gourfain, refused to announce the switch of the program to another station.

Maurice Lynch, WCFL station manager, maintained that Schacher was "pro-Russian" and "anti-American" but denied charges that the station refused to make announcement of program cancellation. Miller, ordered the agency and the station to submit samples of Dr. Schacher's scripts to the FCC.

Hurry! Sunday, June 16, is your last chance to get in on PRIZES OF $12,000.00 IN MERCHANDISE

JUST TELL WHY YOU LIKE TO LISTEN TO

'MY TRUE STORY'

For Women Only

1053 wonderful prizes!

1ST PRIZE
1946 Lincoln 4-Door Sedan

2ND PRIZE
1946 Mercury 4-Door Sedan

3RD PRIZE
1946 Ford 4-Door Sedan

NEXT 1050 PRIZES

10 BENDIX AUTOMATIC WASHING MACHINES!
They wash—triple rinse—damp-dry clothes... automatically

10 PHILCO PHONOGRAPH-RADIO CONSOLES!

10 PHILCO REFRIGERATORS!

10 LADY ELGIN WRIST WATCHES!

10 TOASTMASTERS!

1000 PAIRS OF ARTCRAFT NYLONS!

Prizes will be awarded promptly after winners are chosen

LIBBY, McNEILL & LIBBY
Chicago 9, Ill.
CANNERS OF LIBBY'S 100 FAMOUS FOODS

WIN A LINCOLN MERCURY Ford [IMMEDIATE DELIVERY]

TUNE IN! EASY TO WIN!

YOUR LOCAL ABC STATION MONDAY THRU FRIDAY

NOTHING TO BUY! And right away the car of your dreams *may be yours if you hurry* to enter this easy contest open only to women, 18 years of age or older.

All you do is tune in Libby's popular "My True Story"—and then tell, in 100 words or less, why you like to listen to this dramatic, entertaining radio program.

Listen to "My True Story" on your American Broadcasting Station today. (You'll enjoy listening even if you don't enter the contest.) When you hear the easy rules, you'll hurry to get in on the $12,000 worth of wonderful prizes. Remember—nothing to buy!

THESE FAMOUS RADIO PERSONALITIES ARE YOUR JUDGES:

Don McNeill, of "THE BREAKFAST CLUB"

Joe Kelly, of the "QUIZ KIDS" program

Paul Whiteman, of "STAIRWAY TO THE STARS"

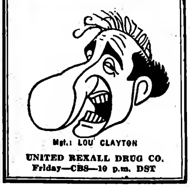
Duplicate prizes will be awarded in case of a tie. All entries become the property of Libby McNeill & Libby.

close hauled

to the wind requires a steady hand at the wheel. Like the skipper of the yawl, radio time salesmen must be experienced. Weed and Company's staff of seventeen "old hands" daily covers the nation's important radio centers with the skill and effectiveness that come only from long experience.

WEED AND COMPANY

RADIO STATION REPRESENTATIVES
New York • Boston • Chicago • Atlanta
Detroit • San Francisco • Hollywood



Mgt.: LOU CLAYTON

UNITED REXALL DRUG CO.
Friday—CBS—10 p.m. DST

Philippine Air Chief Buying Coast Material

Hollywood, June 11.

Norman Paige, head of recently reformed Philippines Broadcasting Co., checks into Hollywood sometime this week from San Francisco. He has been in Bay City buying equipment and lining up personnel for revival and expansion into an archipelago network.

In addition to resuming with two jap-destroyed Manila stations, the company plans building stations on other larger islands of the group such as Leyte, Luzon, etc.

Guild

Continued from page 25

thors whose works it was adapting, and was chary of changes. Then, according to its directors, it learned to deviate from original scripts, and toward the end got quite ruthless.

The Guild found that plays with too many dialects (like "Jacobowsky and the Colonel") were difficult to get over on the air. Plays with too many characters (like "Yellow Jack") were too hard to follow. Voices that sounded differently at a play's first reading, began to grow similar as tension mounted towards performance time, so that certain voices sounded alike on the air. The Guild admits it made this mistake several times, as in "Jacobowsky" with Louis Calhern and Oscar Karlweis, and in "Boy Meets Girl" with Gene Kelly and his opposite.

The Guild found its purposes served better by the use of legit actors who knew the roles, than by radio actors, discovering that though radio actors gave a smoother first reading, their work was less rounded at the end. It took legit actors longer to get into stride, but when they learned they were the better actors. The Guild found, too, that dramatic values in legit and radio were the same, with some necessary changes as adding punchlines instead of bits of business for effects or climaxes.

O'Neill Not Holy

Curiously enough, it was the Guild's most sacrosanct playwright, Eugene O'Neill, who awoke it early to the need of radical script changes to make its plays more radio-wise, telling directors Langner and Helburn that you couldn't do radio successfully without using radio media. Then the Guild had its adapters do a great deal of rewriting, plus original writing, to replace stage direction, stage limitation, etc.

The Guild feels it was wise in choosing radio people like producer George Kondolf and director Homer Fickett for its plays, the former being especially valuable because of his experiences in both fields, radio and legit.

The Guild found that most of the expected tabus were non-existent. They put on "daring" plays with hundreds of favorable letters to the few dissents. Only a few people objected to "Strange Interlude," which as a stage play had been banned in Boston. In other plays of adult theme or provocative situations, like "The Silver Cord," "Second Man" or "They Knew What They Wanted," the Guild stuck right to the original script and experienced no trouble.

The sponsor, U. S. Steel, say Langner and Helburn, let the Guild do as it pleased, never interfering. The Guild was never once asked to cheapen or "popularize" its plays.

Required Listening

The directors feel they contributed something to radio, in bringing to it a high standard of play selection, creating a new legit audience, and stimulating in radio audiences an appetite for certain types of plays. The Guild brought the theatre to 10-15,000,000 people in a new, good form. In some instances, certain schools made the Guild plays required listening.

The Guild's directors liked the following productions best: "Strange Interlude," part two; "The Guardsman," "Mary of Scotland," "They Knew What They Wanted," "Payment Deferred," "On Borrowed Time," "Three Men on a Horse," "The Silver Cord" and the final one, "Call It a Day." Strangely enough, Eugene O'Neill and Sidney Howard, of the Guild's playwrights, came out best of all.

As to television, the Guild's contract with U. S. Steel had a clause that the Guild could do an experimental show on tele, but Steel had the first call on the Guild's services if it did go into that medium.

WLS Show to Find Out What They're Thinking Down on the Farm

Chicago, June 11.

WLS will enlist farmer audiences from its Saturday night "National Barn Dance" shows for an unusual new aud-participation show that tees off here June 22. Titled "The Farmer Takes a Stand," quarter-hour program will be sponsored by Superior Paint & Varnish Co.

Program is designed to give rural visitors to Chi an opportunity to voice their opinions on questions of the day concerning agriculture, with quizzees chosen from standees waiting in line to attend the last barn dance show of the evening.

Such persons as the farmer who lives the greatest distance from Chi, the one whose family has occupied the same farm the longest time, etc., will be picked out, and, following interview with emcee Jack Holden, will be asked to express thoughts on labor problems, international affairs, etc., from the farmer's angle.

Show, which will feature inexpensive giveways, is considered by station reps a sop to farm characters who get their ears filled all week with giveaway shows staged in big cities, which they can't attend due to farm chores.

Shampoo Angles for GF Slot on ABC 'Breakfast'

Chicago, June 11.

General Foods' option on the first 15 minutes of ABC's "Breakfast Club" is up this week, and if GF doesn't pick it up it'll probably go to Kay Daumit (Lustre Creme Shampoo), subject to approval of Philco and Swift, bankrollers of the show's remaining 45 minutes. Swift has the middle 30 minutes, Philco the last 15.

First quarter-hour of the show has never been sponsored on the net—only in individual cities. When Kellogg, Philco's predecessor, and Swift shared sponsorship of the last half-hour, there was an agreement that the first half, not considered as valuable because earlier in the morning, wouldn't be sponsored, with S & K paying extra for the privilege of keeping it clear.

Picture has changed through the last few years, however, with Swift finally taking on an extra quarter-hour and Don McNeill, owner of the package, making a pitch for complete sponsorship.

GF is figured to drop out of the picture, incidentally, because of product shortage, with network-agency confabs going on now as to whether it's advisable to make pitches for a shampoo in the same segment with meat and radio receiver set ballyhoo. Hill-Blackett is handling deal for Daumit.

Churchill Tabernacle Reverses Stand, Offer to Purchase WBKW

Buffalo, June 11.

Churchill Tabernacle, which in its current battle with Buffalo Broadcasting Corp. for the ownership of WKBW has up to now contended that the station legally reverted to it because of BBC's failure to fulfill the contract under which it was purchased, this week reversed its field and has now offered to repurchase the station from BBC.

Following FCC's ruling last December that possession of both WKBW and WGR was in violation of the commission's multiple ownership rule, BBC was directed to dispose of one or the other of the two stations. Recently Frank D. Scott, Washington counsel for BBC, filed with FCC an application for six months extention of time for compliance with the order, asserting that BBC had been unable to find a purchaser for one of the stations. Last week, Camden R. McAttee, Washington attorney, filed a brief opposing BBC's petition for extention, contending that the company had had ample time to dispose of one of its stations, and that an extension would mean that BBC would be operating both WGR and WKBW for more than three years in violation of the commission's ruling. The brief asserted that Churchill Tabernacle was willing to pay in excess of the value of the physical property for WKBW.

An application by the Tabernacle is now pending in Supreme Court here for an order directing BBC to turn WKBW over to it, on the ground that the original purchase contract had been abrogated by BBC. James L. Fly, former FCC chairman and now counsel for the Churchill group, filed a petition with FCC this week requesting early hearing on the application of Churchill for a wavelength, preferably the one now assigned to WKBW.

KQV'S 'PIE' IN NEW POST

Pittsburgh, June 11.

Harold (Pie) Traynor, director of sports at KQV and one-time Pittsburgh Pirates' manager, has been appointed recreation supervisor of Allegheny County Parks. Traynor's chief chore will be the establishment of baseball schools for kids at North and South Parks this summer.

New job, which pays $3,780 a year, will not interfere with Traynor's sports broadcasting. He does a daily sports column on KQV at 6:30 every evening.

Everything Points To

THIS ONE FACT

WLW SERVES ITS 4-STATE FARM AUDIENCE

Radio Editors Commend WLW Farm Program
"From The Ground Up" Wins Acclaim

Variety Award To WLW For Farm Service
"Contributing To World's Breadbasket" Wins Citation

WLW Dominates Farm Listening
Nielsen Radio Index Shows 29.1% Of All Rural Listening Is To WLW

THAT WLW is seriously aware of its clear-channel responsibility to serve the farmers of its great midwestern area is borne out by many kinds of evidence.

Variety's 1945 award to WLW "for contributing to the world's breadbasket" is one valued recognition of showmanagement in the former's interest.

Citation by the Radio Editors' Poll of WLW's farm service feature "From The Ground Up" is another strong endorsement.

And the approval of the farmers themselves, expressed in actual listening, clinches it. In the poorest rural radio months of 1945, August and September, 1,324,000 rural radio families averaged 400 minutes per week* listening to The Nation's Station . . . 29.1% of their *total* listening to all stations heard in the area!

Yes—everything points to the fact that WLW GIVES *THE FARMER WHAT HE WANTS TO HEAR!*

*Nielsen Radio Index. August-September 1945

WLW
DIVISION OF THE CROSLEY CORPORATION

THE NATION'S MOST MERCHANDISE-ABLE STATION

MURDER AT MIDNIGHT

New Smash-Hit Transcribed Mystery Thriller

produced by

LOUIS G. COWAN, INC.

To the stations, clients, and agencies throughout the country who have given "Murder at Midnight" such a rousing reception —thanks. Thanks not only for the signatures on the contracts, but also for proving our point—that top writers, actors and directors, brought together to do a show they like doing, can make a transcription series that bows to no "live" show on the air. Some markets are still available. We suggest you send for the audition discs by calling or writing World Broadcasting System, 711 Fifth Avenue, New York 22, N. Y., or Louis G. Cowan, Inc., 250 West 57th Street, New York 19, New York. 52 programs available.

'Thought Provokers' n 10 to 100G Season As U. S. Lends Eager Ear

By FRANK SCULLY

Hollywood, June 11.

Lecturing never had a better year than this one ending with spring. Just plain talk worked into a $1,000,000 business and got so wild toward the end that there were three times as many bookers as speakers. In fact the field became so disorganized toward the season's finale that it reflected the world at large more faithfully than probably intended.

Just how such a horse and buggy business could pick up in the face of radio, pictures and news commentators may confound the illiterati, but to those who know, the explanation is clear. The reason for the platform pickup, top lecturers contend, is that at least 1% of the population is always willing to pay to hear those it considers experts, and the public has been flocking to anything that resembles an attraction if it has live performers.

Victims of lecturitis will pay nobodies $10,000 a year and those whose specialized knowledge lend them a certain eminence in their field can make $25,000 to $100,000. Net? No, not net. The net in most cases is about half that. Under some managerial contracts the agent gets 25% and the spieler pays his own rail and hotel expenses, while others provide at 50% fee with the agent footing the bills.

The agents range from "managers" to "block-bookers," meaning those who book college professors around the block for $10.

'Thought Provokers'

Most of the gabbers have a book or two in print and while few shill to extremes on these items none forgets to make at least a passing mention to his bound volumes. Some even have the lobbies stocked with copies and all agree that the books help lecture-dates and lecturing helps sell the books. Lecturers with a hot subject, like Harrison Forman with "Report on Red China," naturally have an edge over those who might be lecturing on the Ming Dynasty.

But best are the "thought-provokers," a term created by Forman as a sort of gag. Often he has been asked by his wife if he had a sellout. "No," he has been forced to admit, "but I provoked a lot of thought." So now she kids him by asking, "Did you provoke a lot of thought tonight, dear?" It has become a standing gag like "a moral victory" in athletics.

Tops among the thought-provokers and who are usually sellouts as well are Dorothy Thompson and Eleanor Roosevelt. This year Miss Thompson may not have done quite so well as formerly, having changed her stance, but Mrs. Roosevelt really packs them in. She came to Los Angeles and it was announced a week before her arrival that there would be a change in her subject. She would answer Winston Churchill. The result of that switch in subject was a second switch from the 2,600 Philharmonic to the 6,500 seat Shrine Auditorium, meaning a $10,000 house for the switch. Her fee, however, is understood to be $1,000 a lecture wherever held.

Mrs. Roosevelt motored in, being among those possessed of '42 cars or better. Forman was in this class too. Indeed, with a good car, especially one that can be made over into a bed, a speaker can do five lectures a week, meaning 100 for the season. These circuit-riders found their private lives uncomplicated by overcrowded trains or jammed hotels. Forman traveled with his wife and family from New York to Los Angeles and did 100 lectures between the two coast towns in a few months, grossing $25,000 as easily as if he had been on a vacation from the New York Times—which in fact he was. About the only lecturer who travels from west to east is Burton L. Holmes, whose home is in the Hollywood hills. The rest start in New York and work west. Toughest bottle-neck is in the middle west where a 100 mile jump sometimes involves three railroads and 14 hours of trains. Having his own car spares the lecturer much of this sort of thing.

The Routine

Most lectures are scheduled for around 8 p.m. and run an hour. Then they usually have an extra hour for questions and answers. Lecturers gauge their success by the size of the question box as much as on the gross.

In college towns and certain other cities they sometimes get a morning or an afternoon date, the best being the Friday Morning Club of Los Angeles. This goes into session before noon and then adjourns to its own dining room for lunch, after which comes the question hour taking up five hours at least of the lecturer's time. But it is a solid booking and desired by all of them.

As old as the business is and as out-of-date as much of the technique is, lecturers expect to hold out against all comers. The UN was put together for "thought problems."

Kansas City—The name of E. P. J. Shurick, publicity director of KMBC, was included in the lists of graduates from the University of Kansas City last week. Shurick gathered himself a sheepskin with a bachelor of arts in economics, winding up three years of night school work which he carried on along with his full time work at the radio station.

PHILLY RADIO GANGS UP IN FAMINE WAR

Philadelphia, June 11.

Every station in Philly has teamed up in a special pitch tomorrow (Wednesday) for the sale of food coupons, a local stunt to raise money to buy food for the starving overseas. All day, spots and special programs will call attention to the sale of the 15-cent coupons at 6,000 food stores, department stores and midcity booths. The day has been designated as "Food Coupon Day" by Mayor Bernard Samuel.

The radio campaign is under the direction of Milton J. Feldman, radio promotion head of the southeast chapter of the Red Cross.

Louisville—Reported as the first award for distinguished service ever given a radio station by the U. S. Dept. of Labor for work in helping veterans solve their problems, WGRC Monday (10) was recipient of the honor presented by J. K. Johnson of the U. S. Employment Service, Cleveland. Vehicle is the WGRC show "Veteran's Guidepost" which had its 104th performance Monday night. Award was accepted by Charles Lee Harris, exec of the station.

Lloyds Fishes KSTP Out of Drink As Too Many Sportsmen Catch Prizes

Minneapolis, June 11.

Lloyds of London were taking a hand this week in a promotional stunt of KSTP. Station had released 1,000 tagged fish in lakes of Minnesota, Promising $567 in merchandise prizes, donated by manufacturers, for each fish caught, and an additional $1,000 in cash and a new car for grand prize fish, the first of 10 bearing certain numbers.

With fishing season but a few weeks old, however, 33 winners had been caught, claiming prizes worth in excess of $18,000, and some donating manufacturers were getting fidgety. Meanwhile the stunt was getting KSTP's name on the lips of many, there being many anglers in these parts.

KSTP revealed to donors this week that, when the stunt originated, it had sought protection from Lloyds of London which, equipped with no actuarial tables for this sort of thing, nevertheless agreed, after first 30 sets of prizes were claimed, to underwrite manufacturer's costs.

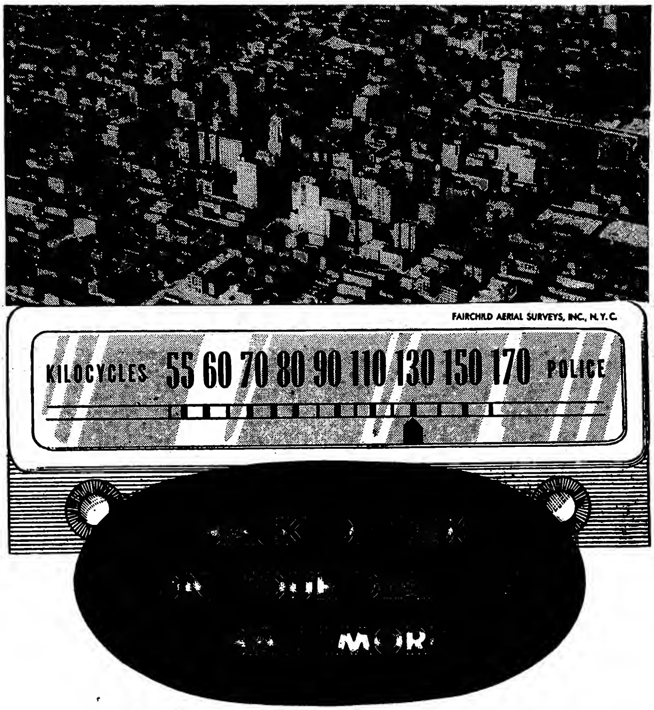
The deal, however, applies only to the second 30 fish. After that, what?

Meanwhile it was reported one angler had taken a fish bearing one of the grand prize numbers. He was a sportsman, however, and the fish being a bass, not yet in season, he tossed it back.

Kermit-Raymond Waxes Second Variety Series

"Hollywood Open House," half-hour variety transcription show inaugurated about nine months ago by Kermit-Raymond Productions, when 26 shows were produced, has now gone into production with a second series. New set still has Jim Ameche as emcee, with same format of guest vocalist, comic and Hollywood star weekly, but with Ray Block's orchestra replacing Enric Madriguera's.

Series had 90% claimed renewals, with 184 stations presently running the transcriptions. Guesters on new platters include Jack Pearl, Fred Bartholomew, Martha Scott, Phil Regan, Morey Amsterdam, Henny Youngman, Monica Lewis, etc. Ray Green is producer. Series is currently being waxed Wednesdays at CBS Playhouse No. 4, N. Y., before a live audience.



For WFBR—1300 on the Dial—is radio to Baltimore. WFBR is the only living, breathing radio station that attracts big studio audiences and crowds of visitors—a RADIO CITY in smaller replica.

WFBR goes far deeper than a spot on a dial by reaching the real Baltimore. And WFBR reaches Baltimore by being part of it in assuming radio's community responsibility—in juvenile programs—in civic and church work—in everything that helps Baltimore.

And to advertisers, WFBR delivers the real Baltimore listener—the one who listens and buys.

MEMBER—AMERICAN BROADCASTING CO. • NATIONAL REPRESENTATIVE—JOHN. BLAIR & CO.

WFBR

Inside Stuff—Radio

Listener interest in kid programs can be gauged by amazing response to contest held by Mutual's "Land Of The Lost" Saturday a.m. tgener program regarding food saving ideas. Contest, tied in with emergency food saving campaign, began 10 weeks ago, and ended last week. It elicited 135,057 letters, with belated entries still coming in. Response jumped from 1,543 returns in the first week to 35,092 in final stanza.

Program, produced by Isabel Manning Hewson, and which now has over 9,000 "Land Of The Lost" clubs throughout the country, offered four publicity-wise prizes in its contest. Unique prizes are: (1) "a barrel of money" (over $300); (2) "a roll of money big enough to choke a horse" (over $100); (3) "a stack of nickels seven feet high," and (4) "a child's own weight in pennies." Awards are to be made June 29. Judges include Charlotte Adams (AP), Richardson Wright (House and Garden), Clementine Paddleford (N. Y. Herald-Tribune) and Oscar of the Waldorf. Ex-Mayor Fiorello LaGuardia is planning to make presentations.

American Legion is offering stations free a 15-minute weekly transcribed program for 10 weeks titled "Play Ball." Program features National and American League players, umpire and sports commentator. Format is a baseball quiz with players and sports announcers on opposite sides of the debate.

First program, available for week of June 23 broadcast, features Johnny Hopp, Whitey Wietelmann and Dick Culler of Boston Braves; sports commentator Bill Stern and Bill Klem, chief of staff of National League umps. Red Barber and Bill Slater; Bob Feller, Phil Caveretta, Buddy Lewis, John Beasley, and others, will appear during the series.

Teched by spring fever, WOR's (N.Y.) publicity combo, Richard Pack and Charles Oppenheim, cooked up a double-barrelled stunt for yesterday (Tues.) by inaugurating the first postwar cruise party—a trip via tugboat from Manhattan (42nd st., w.) to Brooklyn.

Cruise was tied up with Brooklyn's 300th anni. with officials, celebs and press on board, and Manhattan's borough prez, Hugo Rogers, presenting a replica of Brooklyn's first flag to latter's borough prexy, John Cashmore. Hour cruise on S. S. Thomas E. Moran, WOR's flagship, was strictly big-league cruise stuff, guests being offered sports (shuffleboard, deck tennis, etc.), ship news, fashion show, concert, gymnasium, food and ship's bar. Proceedings were broadcast by shortwave from shipboard.

Passenger list of 60 included Jack Dempsey, as athletic director; Barry Gray, Harry Hershfield, Beatrice Kay, Dioso Costello, John Wildberg and Dorothy Kilgallen. Each passenger was issued a passport, with such imposing stamps as "Immigation Officer, Flatbush"; "Debarquement, Commissariat Special, Brooklyn"; "Special Transit Visa, Canarsie" and "Not Valid In Ebbets Field." Printed passenger list also included two names who kept discreetly out of sight all during the cruise—Evan Llewelyn Evans and Victor Norman.

The Literary Rash: CBS' "Radio Alphabet," glossary of radio terms edited by a flock of the net's present and recently resigned braintrusters, has copped an award from the Trade Book Clinic of the American Institute of Graphic Arts. The 85-page booklet, illustrated, was edited by Paul Kesten, Paul Hollister, Robert Strunsky, Douglas Coultar, William Lodge, William C. Gittinger, William Ackerman, John Churchill, Earle McGill, Elmo Wilson, Gilbert Seldes, Howard Chinn, Davidson Taylor and Lyman Bryson.

That Saturday Review of Literature radio dept., under Albert N. Williams has made its appearance at last. Williams started off easily, planning to give his customers an "orientation course" in radio before he hits out hard in the fall.

N. Y. Herald Trib's new radio ed, John Crosby, rapidly becoming known as the most vertical columnist in town. His "I's" have it.

Henry W. Roden, president of American Home Food Products, whose firm sponsors a lot of radio, has written a thriller, "Wake for a Lady." John Reed King is plugging the book on his CBS audience participationer, "Give and Take," and Roden himself is appearing on the show next Saturday (15). Home Food sponsors "Give and Take."

"Author Meets The Critics," which goes on Mutual network (WOR excepted) tonight (Wednesday), was also strongly angled for by WOR, Mutual's N. Y. outlet, on grounds that program differed, in books discussed and panel of experts, from the program carried in N. Y. locally by WQXR Thursdays.

Idea had to be nixed, however, because WQXR has exclusive rights to title and format of show for one year in N. Y., and Mutual took on show for web, despite the several changes, subject to WQXR's rights.

It's believed, however, that WOR will cop program next year for the local Mutual outlet. The sponsor, Book of the Month Club, is already represented on WOR with "Let's Go To The Opera" and is believed to have no objection to a subsequent switch from WQXR on "Authors."

Mutual's network series tonight opens with Bill Mauldin on program, discussing his book "Up Front."

Coincidence caused by a plane crash in Hollywood last week was also cause for first alarm reception at switchboard of Dorothy Trackrey station, KLAC, when severed power lines blew out station and other severed lines reversed current into receivers tuned to KLAC. Situation caused listeners to call station with blast that it had ruined sets because of "too many volts." Management had tough time convincing listeners that they received only microvolts from any station and that operating current came from elsewhere. Straight of it was that telephone lines carrying KLAC's power intake were cut in crash and fed back excess power. Consumer power lines reacted similarly, feeding back approximate 550 volts into sets built for 110.

Recent manoeuver of a musical personality in Hollywood is causing deep blushes among former employers. They were taken for a financial ride in rescuing him from an Eastern situation, building him up in the job they afforded—only to lose him to what must have been his intended job all the while. Having obtained comfortable shift in jobs, the subject curtsied to all the expensive ballyhoo that went with his new chores. When the time was ripe for his exit into his own business he vamoosed.

Former FCC Chairman James Lawrence Fly, who's been in law practice with offices in N. Y. since he quit the commission, has now formed a partnership with two of the legalities who've been with his organization anyway. New firm is now Fly, Fitts and Shuebruk. William C. Fitts, Jr., is former general counsel for the Tennessee Valley Authority. Peter Shuebruk is former asst. general counsel for the FCC.

House of Murphy, w.k. Hollywood eatery, is nothing if not frank in its commercials over KHJ. Sample patter: "To the few thousand who have saved enough money to eat at H. of M. and don't know the directions, it's at Fourth and La Cienega, just across from Eaton's Restaurant."

Topper is: "Be sure you've seen everything you want to see at H. of M. before you expose yourself to the shock of looking at the check."

Atom Bomb Coverage

Continued from page 1

and still photogs. No women have been accredited.

All reporters were slated to leave San Francisco for the target area tomorrow (Wednesday) aboard the Appalachian. Present plans call for the tests to be finished by Aug. 1, but if there is a hitch in the weather, the correspondents may be delayed until Sept. 1.

A live mike will be placed on the target battleship Pennsylvania which will be close to the bullseye ship of the test flotilla. Shortwave transmitters will relay the sound almost instantaneously to listeners in the U. S. However, there is a possibility that the mike might be disintegrated before it can pick up the explosion. Hence, another mike will be placed on the destroyer Rhind, on the rim of the 77-ship target array.

Additional pickups will be made on Vice-Adm. W. H. P. Blandy's flagship, the USS Mt. McKinley, and on the press ship, the USS Appalachian. Because of the speed with which sound travels, the explosion noise will not reach these mikes until several seconds after the bomb has burst.

Because of the situation on the battleship Pennsylvania, an electric metronome will be placed in front of the mike there. First indication to the listener that a bomb has burst may be the halt in the metronome's ticking, the Navy pointed out.

To Serve All

All major networks, as well as other outlets will have extensive coverage of the Bikini test.

"The broadcast of the 'drop' itself, and of the periods immediately preceding and following," explained a Navy announcement, "is to be made on the basis of a 'pool' to all networks, with one selected correspondent at each origination point to handle the voicing to all stations.

"Other broadcasts available to all networks include the first report of the results of the bombing; the first post-bombing broadcast by the commander of the Crossroads operation, Vice Adm. Blandy, and his immediate deputies; first post-bombing broadcast by the pilot or other crew members of the bomb-carrying plane; all broadcasts from the USS Panamint; and other news broadcasts where time limitations necessitate pool handling."

The USS Appalachian will have most of the transmitting equipment, including mikes located at various points. Broadcasts from the other ships will be sent to the Appalachian and relayed from there to the U. S.

Reporters aboard the Appalachian, which is expected to cruise about 20 miles from the target area, will be furnished on-the-spot television coverage. Video transmitters, operated by remote control, will be placed on the opposite side of Bikini from the lagoon on which the bomb is to be dropped.

Receivers will be set up on board ship to record the event. Navy engineers believe that the video transmitters will be able to withstand the terrific blast of the bombs if the transmitters are placed under cover and about five miles from the target area.

Cousins

Continued from page 29

ing was a way to project Cousins into national radio prominence—and the ABC chore, pinch-hitting for Swing, is expected to provide Cousins with the jumping-off place for bigtime radio work next season.

Albert N. Williams' new radio column in the mag is, in a way, part of the same project, it's said. Idea is to build the magazine in every field of radio, including criticism and production. Of course, if some advertising coin results from that kind of tie-in, mag's sponsors are not expected to toss money offers into the discard.

Musicians Nix Pix

Continued from page 1

must yank out of the libraries pre-vitaphone films.

Move, laid before the pix moguls three weeks ago but held back for public announcement until forthcoming publication in the AFM journal, is the latest in a series of developments aimed at bringing radio, tha film industry, recording companies, etc., into line in signing up separate negotiations for television.

As pointed out by Petrillo to the delegates in his annual report, "the introduction and development of television presents the same threat to employment of musicians as did the change from silent to sound films. As television progresses from one stage to another, it is apparent the films will play a great part in its future, and that it is possible to produce the majority of television programs in "canned" form, thus eliminating all radio employment. You all know, through bitter experience, that when the vitaphone and movietone were installed in the theatres, we lost the employment of 18,000 musicians overnight.

"The AFM is determined to avoid a repetition of that tragic experience and until we find out exactly where we stand, we are not going to render services in the making of television."

Chattanooga—WAGC getting lots of local comment about its Saturday feature, "Orchid for Safety." Show features presentation on air of kudos to either a pedestrian or motorist chosen for recognition by the police traffic bureau.

17th Year
16th Year
written EVIDENCE
OF AN
AUDIENCE THAT
RESPONDS TO TALENT
AND PROGRAMMING
CHOSEN TO
PLEASE AND SERVE
MIDWEST AMERICA
WLS
THE PRAIRIE FARMER STATION
BURRIDGE D. BUTLER President
GLENN SNYDER Manager
890 KILOCYCLES
50,000 WATTS
AMERICAN AFFILIATE
CHICAGO 7
REPRESENTED BY JOHN BLAIR & COMPANY

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EDD Lemons
WKY FARM REPORTER
Edd Lemons is probably the most widely known farm personality in Oklahoma today. More than a third of his 594 broadcasts have originated from farms, fairs, school rooms and farm meetings.
WKY
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BUILDS SHOWS WITH THE SENSE OF SELL
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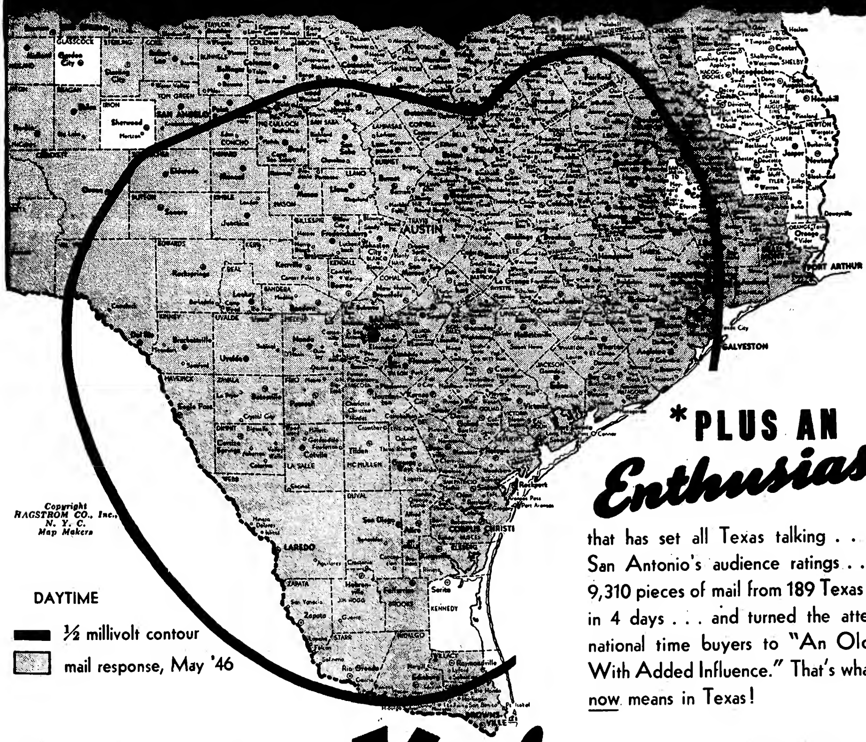
Plus



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DAYTIME

▬ ½ millivolt contour

▢ mail response, May '46

*PLUS AN *Enthusiasm*

that has set all Texas talking . . . upped San Antonio's audience ratings . . . drawn 9,310 pieces of mail from 189 Texas counties in 4 days . . . and turned the attention of national time buyers to "An Old Friend With Added Influence." That's what KABC now means in Texas!

50,000 WATTS
DAY
10,000 WATTS
NIGHT

Kabc
SAN ANTONIO

Gene L. Cagle
President
Charles W. Balthrope
Station Manager
Represented Nationally by
Weed & Co.

AMERICAN BROADCASTING COMPANY • TEXAS STATE NETWORK

Television Reviews

Continued from page 31

the entertainment aspects of the show.

Agency production, banging away at beauty and tone of its product, was too naive to hold up, despite the fact that the musical tubes are an ideal product to sell via video, because of its combination sight and sound values.

Entertainment portions of show were too slim despite the fact that Jean Tighe is a competent singer and vocal backing by the Gay Moods, a mixed quartet, is ample.

Show works with two sets depicting the chime counter of a store and a home scene. Major portion is naturally spent in the shop, where the chimed musical cues are as obvious as those of the early Victor Herbert operettas.

The commercials appeared too frequently during the proceedings to need a spot of its own.

Chief fault of this session lies in the fact that agency's director, Art Rivera, concentrated on plugs more than on the entertainment values. However, the more experienced ABC hands, particularly producer Harvey Marlowe, should have known better than to allow this basic fault to be carried out. *Jose.*

"ALL AROUND THE TOWN"
With Gil Fates, emcee
Director: Bob Bendick
30 Mins.; Sat. (8), 3 p.m.
Sustaining
WCBW—CBS, N. Y.

Tony Miner, director of CBS television, once said that if tele broadcasters were forced on a 28-hour weekly schedule, it would be a simple matter to poke a camera out the studio window and just record what goes on in the street below. He was against such an idea, however, because it wouldn't be good television.

For its first daytime show since the war's end, CBS did just about that, setting up two remote cameras on the corner of Vanderbilt avenue and 42d street, just below the CBS studio, for a "man in the street" program. But, for Miner's sake, this was good television.

Since CBS was not out to get a taste of public opinion on the day's controversial subjects, emcee Gil Eates limited his interviews to questions about landmarks in the Pershing Sq. area, history of the location, etc. Participants, selected mostly at random from among the gaping onlookers, were then awarded some kind of a token for having taken part.

Announcer stressed the fact that the show was unrehearsed but the fact that one of the stars from the "County Fair" CBS radio show just happened to be passing that corner at the time and was selected by Fates for questioning must have caused several viewers to speculate on the show's complete spontaneity. Fates' knowledge of the background of several of the other participants also didn't sound too much like part of an unrehearsed show.

All in all, however, the program was a good teeoff for the array of such shows that will almost certainly follow on other tele stations throughout the country. What's most important, probably, is the fact that such programs hypo the interest in television for the man in the street, which is good for the industry as a whole.

Bob Bendick's camera direction was fair under the circumstances. Picture went on the blink several times during the show, but that's probably due to the average equipment. *Stal.*

"CONSUMER'S QUIZ"
With Fred Uttal, Joan Barton, others
Director: Cledge Roberts
Set: James McNaughton
30 Mins.; Thursday (30), 9 p.m.
Sustaining
WCBW-CBS, N. Y.

Here's another example of an audience participation show lifted directly from radio without being suitably adapted for television. Viewers tuning in to the preem of "Consumer's Quizz" on Thursday (30) night might have closed their eyes and got just as much benefit from the show. Such programs, and this one in particular, hold promise for video, but they'll have to take television's visual aspects into account before they can be successful.

Format followed the same as that embodied in the radio show. Five women from the audience were asked questions on how best to shop for certain articles in a store. After hearing their answers, emcee Fred Uttal then turned the question over to "expert" Joan Barton for the correct answers. Participants were scored on how much of the correct answers they gave, with the winner getting the usual cash bonus.

Only time at all that the producers took advantage of their medium was during Miss Barton's spiel. When a woman was asked, for instance, how she would test a felt purse in a department store to see whether its color was fast, Miss Barton demonstrated visually the correct procedure. Articles under discussion were such, however, that the demonstrations could have been just as effectually presented via audio alone.

Producers also erred by failing to outline their method of scoring. One participant protested mildly that she thought she'd done better than her score indicated, and the audience, for the most part, agreed. Total points seemed to be added arbitrarily, which doesn't make for good relations wtih the participants.

Uttal, as emcee, was affable enough and kept the show moving fairly fast. Camera work, under the able direction of Cledge Roberts, was good, although, with the inanimate quality of the show, all this involved was cutting from one camera to another to maintain a semblance of change. Jim McNaughton's set was good for the purpose. *Stal.*

Tele Followup

With a string of some of the best television shows on the air to his credit, CBS director Paul Belanger came a cropper Sunday (9) night with his "Fantasy in Space" ballet. Show was to have been his most ambitious effort to date, with film and live talent integrated and an array of his dissolves and superimpositions.

Despite the fine choreography of Valerie Bettis and the excellent dancing of Miss Bettis and the rest of the cast, the show didn't come off. Special camera effects distracted rather than added interest, and the integrated film didn't make any sense at all. Selected music was also n.s.g., with the cowboy number becoming monotonous and the second number, using a full symphony orchestra, putting viewers' attention on the music rather than the dance.

Show was to have been a dance simulation of the old "pea in the shell" game, with two sets of pedestals set up for the dancers to stand on. Miss Betts would go for one dancer, only to have Belanger fade into the other set of pedestals, which were bare. However, set designer Jim McNaughton built the pedestals, with three sets of vertical spokes. When Belanger imposed one set over the other, the two sets of spokes were always visible, which defeated the purpose.

Radio Reviews

Continued from page 28

duction, writing and direction by Mary Agnes Schroeder were also slick, especially in the dramat part, with the commercial half boasting a light touch—although it's too bad plugs aren't limited to fore, center and aft, rather than weakening the structure of the whole layout by basing the whole dialogue on what Carson's has to sell. A freer hand for Miss Schroeder is very much in order. *Mike.*

"RADIO FOOTBALL"
With Jim Wells, Announcer
Writer-Producer: Alfred Jeffrey
30 Mins., Sat., 12:30 p.m.
Ontario Club Crackers
WBEN-NBC, Buffalo

This new quiz series is currently enjoying a highly successful vogue, chiefly among the local bobby soxers and teen-age groups. Twelve western New York high schools have been participating weekly, with the contest narrowing down to final championship playoffs this week. With an estimated 60,000 youngsters directly interested, potential listening audience is worthy of serious consideration.

Program is a fast-moving quiz between selected high school teams, with the scoring patterned on football, and employing yardage, gains, punts, passes and touchdowns. The young run-of-the-mill quiz contestants demonstrate an amazing fund of versatility and general knowledge. Announcer Jim Wells gives the show a real fillip with plenty of football verbiage, and the general overall effect of an actual grid contest. The result packs plenty of thrills.

In its present format, most of the continuity falls on Wells' shoulders, leaving a sense of too little participation by the contestants except for the actual answering of the questions. Increased wordage for the participants, with perhaps the captains calling the plays via the quiz questions and maybe the selection by the captains of the opposing receivers of the verbal ball might build up a sense of more enhanced direct competition.

If interest of local high school circles is any indication, program looks to have potent youth audience appeal. Producer reported to be considering proposals to tie program in with college participation during fall football season, which, particularly if under the sponsorship of a product with more direct appeal, should assure wide popularity for the program. *Burt.*

Rochester, N. Y.—WSAY has opened its own Washington news bureau, in charge of Steve Feeley. Station is giving bureau lots of promotion on air and through ads in local sheets.

Transcription Reviews

Continued from page 28

scripts sent out separately and music recorded, so that bankrollers can spot their commercials wherever they wish. Some of the gags aren't too bright, but there's a homey atmosphere about the whole thing that should make the shows particularly effective in rural markets.

Theme is "The More I See You," played by the quartet, which the announcer follows up with some "hello - there - gee - it's - good -to-be-with-you-again" palaver. Engle is "Uncle Dan," Miss Roessler is merely "Elmira," and the homespun sweepstakes is on.

On disk auditioned, the quartet played "Tico Tico," Miss Roessler sang "I Want a Little Doggie," Engle sang "Melancholy Baby," and the foursome closed with "Cuddle Up a Little Closer."

It's commercial—and maybe not just for the rubes, in view of the fact that the Times Square-Randolph Street-Hollywood & Vine dopesters have been known to err in their type of tunes pay off best in certain prognostications as to just what areas. *Mike.*

"STAR SHOWS"
("Swing Street")
With Duke Ellington, Hal McIntyre, Boyd Raeburn, Bob Crosby, Jack Teagarden, Teddy Wilson, King Cole Trio, Carol Gilbert and the Swing Shifters, Kay Starr, Phil Moore, Art Tatum, Matty Malneck, Eddie South, Georgia Barnes, Ruth Berman
Writer: Adeline Hanson
Producer-Director: Jack Richardson
15 Mins.
Co-Op
25 Stations
(Standard Radio)

Carrying their "Star Shows" idea a step farther than the "Music by Martin" series, in which all the music is by one band, Standard Radio herein picks some of the best hot stuff out of their library and mops up. Talent used should demonstrate why.

As on the Martin show, Adeline Hanson's scripts are knowledgeable and slanted towards hepsters. Sample: "By combining harmonic effects with a powerful Kansas City beat, Boyd Raeburn has evolved an entirely different style for himself." She also credits songsmiths, digs into the background and sources of various styles, and, what's probably most important, doesn't get smart-alecky. Jive talk can get mighty wearing, as can chatter about "dropping in at the next house on Swing Street." Miss Hanson has wisely avoided all that, and the result is a package of 156 quarter-hour shows that bounces along unhampered by dull scripts.

Two shows heard featured powerful arrangements of "Apple Shiner," "Stormy Weather" and "Sheik of Araby" by Hal McIntyre, and Boyd Raeburn's groovy outfit doing "High Tide," "Forgetful," "Are You Livin' Old Man?" and "Tonsillectomy." Theme on all platters is "Bugle Breaks," by the Swing Shifters. *Mike.*

RWG 'Bondage'

Continued from page 25

that's the one to which Moore is committed.

Moore is expected to come to N. Y. to push his plan at the next meeting between the negotiating committees of the Guild and advertisers. From word among writers in New York during the last week, the Moore plan will have wide backing of rank and file membership, regardless of how Lyon and Mrs. Bryant advise on the situation.

Only definite information that has come from the meeting of the national executive committee on the Coast concerns a plan to put the Guild on a pay-as-you-go basis, which involves upping of dues to three lowest learning categories of members. Members now paying $12 a year (those whose maximum earnings are $2,000 annually) will pay $18 instead. Move, however, must have approval not of only of Writers' Guild membership but also of members of Authors' League (of which writers are a section) because it involves League constitutional amendment.

Another new rule adopted by the eastern and western councils of the Guild—with Chicago not yet voting—calls for payment to writers entering contests. Under the new rule, such writers will "license" only one broadcast, must receive the prize money not later than 10 days after broadcast, get full name credit on air, and must be allowed to use the fact of their prize-winning for their personal promotion. Further, scripts turned down by the prize judges must be turned back to the authors and not automatically folded into a stipulation that "script not winning award may be purchased at lower figure."

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WJW

AFM CAN'T GET RID OF $1,000,000

Capitol Shows $107,761 Net for 1946 First Quarter in Bullish Report

Band and music biz people, who were amazed recently by the relatively low earnings-statement for all of 1945 by Capitol Records, took a different stance last week after a glimpse at the company's income figures for the first quarter of '46. Whereas Capitol showed only a $95,145 profit for all of last year, out of a gross income of $5,119,528, the initial quarter of this year has produced a total gross of $2,094,064 and a net of $107,761 after federal and state tax provisions and other charges.

Such a statement by Capitol puts the company in the light that most band and music people had held it originally and justifies somewhat the eagerness with which they went after Capitol stock when it was put on the market recently. Jump in figures, which in one quarter surpassed the statement for all of 1945, was due somewhat to lowered tax assessments, but principally, it's claimed, to increased business.

However, the first quarter statement, when compared with those by RCA-Victor, Columbia and Decca, still does not put Capitol in the class of the three majors just yet. Total revenue and net income for 1946 by each of the three top labels probably will be nearer double that of Capitol for the entire year, if present pace is maintained. But, nevertheless, it shows Capitol as a major operator and a close fourth to the three leading firms.

Another angle on Capitol's report is that it does not include the earnings of Scranton Record and Scranton Distributing, both now owned by Capitol. They are listed separately. For the same first quarter, Scranton Record listed a gross revenue of $1,046,041 and a net of $97,135 after all charges and tax provisions. Scranton Distributing for the same period shows a $63,310 gross income and a $13,253 net after estimated taxes, etc.

Reunion

St. Petersburg, Fla., June 11.

Fred H. Field, Berkeley, Cal., delegate to the AFM convention here, happened to be looking at St. Petersburg's memorial roll of World War II dead when he spotted the name George A. Field.

Investigation proved it to be the name of his long-lost brother, whom he had not seen in 20 years.

Morris Frees McKinley Orch To Alexander

Ray McKinley's orchestra drew a release last week from a three-year contract with the William Morris agency, finally severing all ties between the latter and Willard Alexander, McKinley's manager and former Morris band dept. head. McKinley joins the Vaughn Monroe and Count Basie orchestras, which Alexander previously had withdrawn from Morris, in the manager's stable of free-lance bands. He's booking them himself, with assists from various major agencies.

Ironically enough, the reason Morris gave McKinley up was the terms they were called upon to meet in a contract which Alexander himself engineered just before he left the agency. At the time he left, he wanted to take McKinley with him. Morris executives balked at this and it caused a bitter argument. Last week, when Alexander again asked for McKinley's release, Morris lost no time in cancelling the contract. It is said to have called for a picture deal, a radio program, plus guarantees of gross beginning at $250,000 the first year and graduating upward.

Alexander, immediately upon securing the Morris release, advised other agencies they were free to book the band. General Artists sold the outfit into Lakeside Park, Denver, for a run beginning July 19. This agency may get a contract on McKinley. One other of Alexander's properties, the Sam Donahue band, is booked by it.

185 Disks to Plug 'Night and Day'

Hollywood, June 11.

Most number of record releases on a picture score will be gunned for Cole Porter biog film, "Night and Day," concurrently with release of film July 6. On that date pic will preem at Hollywood theatre, N. Y.

A total of 185 different recordings of old and new songs from musicals, rendered by all manner of singers and orchestras, will be revived when film is released. Special stress is being put on title tune and total of 15 different platterings of it will be among the lot. The 185 different disks will comprise reissues, plus recently recorded items, emanating from more than a score of waxeries.

SHAW GOES BACK TO BRASSLESS ORCHESTRA

Hollywood, June 11.

Artie Shaw apparently has returned to his first love—a band without brass. His new outfit with which he is concentrating solely on Musicraft recordings, is composed of 39 instruments, with nary a trumpet or trombone among the woodwinds, reeds, strings and rhythm.

Before the war, when Shaw first debuted as a bandleader after years of studio and sideman work, his plans were built around a brassless combo. He failed with it, and later went into the style that gave him his reputation—the jump outfit that created "Begin the Beguine." Still later, he modified the latter into a combination of strings, brass and rhythm, which started a similar trend by rival maestros. Now Shaw has again gone straight strings and reeds, etc.

Shaw has been recruiting his current combo here on the q.t. the past few weeks. He put it to work for the first time last week when he cut two of a projected eight sides of a Cole Porter album.

Liability Insurance Gets AFM Brushoff On Traveling Dates

St. Petersburg, Fla., June 11.

The American Federation of Musicians got nowhere in an attempt to force leaders of traveling bands who are contractors under Form B to carry liability insurance on the bandsmen they represent on all traveling engagements.

Resolution introduced at the annual convention here, advocating such insurance for members of bands "as they travel many miles, regardless of weather conditions, by automobile or bus," was referred to the International Executive Committee. That's exactly where it had been reposing for the past year.

Stone to Comb Hills For Cap Transcription Series

Hollywood, June 11.

Cliff Stone, of Capitol Transcriptions, flies to Nashville, Tenn. on July 1 on first leg of trek to wax hillbilly talent of known abilities and scout out new combos.

In Nashville he will disk 50 tunes rendered by Oak Ridge Quartet, of WSN's "Grand Ole Opry" program, thence to Chicago to platter Karl and Harty, oatwain. Then Stone will meander through West Virginia and western Pennsylvania looking for new talent which Capitol might use.

DISK COIN SNAGS ON DISPERSAL

St. Petersburg, Fla., June 11.

The American Federation of Musicians last week, at its convention, found itself saddled with a $1,000,000 royalty fund from record and transcription fees—with no solution on how to dispose of it. It was probably the most ticklish problem to come before the AFM convention, and for nearly 24 hours the delegates from 475 unions volunteered approximately 475 different proposals for channelling the coin where it could possibly do the most good. That ranged all the way from an expression that "Petrillo's the boss, we respect his judgment, so let him decide", all the way down to an out-and-out division of the spoils via cutting a melon.

But one thing was paramount; the AFM was confronted with a situation where it was up against public reaction. The delegates were conscious of the fact that the general public would hop on "Petrillo's $1,000,000 grab-bag", and unless the funds were disposed of via the most democratic process possible, Petrillo would come out on the short end of press and public sentiment. That's why the delegates were torn between a recognition of their responsibility to hypo public sentiment in regard to Petrillo by voting to utilize the fund for worthy projects, and building up their own prestige with their hometown locals. With local elections coming up, the delegates couldn't ignore the fact that the best way to romance votes was to bring back a fat melon from the convention.

Other detailed AFM convention stories on P. 1 and in Radio section.

Pro Rata Suggestion

Much of the debate centered around the wisdom of dividing the spoils on a pro rata basis, which would add up to about $5.50 a member on the basis of the 181,000 membership. While this would give New York Local 802 about one-seventh of the total fund, Jack Rosenberg, 802 prexy, spurned the coin on behalf of the New York local, asserting he'd rather see the fund put to more advantageous use, particularly in parts of the country where good will could be created toward Petrillo and AFM. That Rosenberg was actually expressing the overall sentiment of 802 membership was left in doubt, however, as there were persistent rumblings from the 802 corner, some of whose members appeared to share other ideas.

Upshot was a decision to nix allocation of the funds on a pro rata basis; rather, the boys went along with the law committee's recommendation that it be referred to the executive board, which was empowered to name a committee to determine best how the fund shall be used. Committee will come up with its findings by Jan. 1, 1947.

The royalty fund has an annual potential of $2,500,000—once the recording biz gets into full swing.

AFM'S 1947 SLATE WITHOUT OPPOSITION

St. Petersburg, Fla., June 11.

James C. Petrillo was reelected president of the American Federation of Musicians without opposition, as were other top AFM officers. Charles L. Bagley of Los Angeles was reelected vice president; Leo Cluesmann of Newark, secretary; Thomas F. Gamble of Providence, treasurer. (Latter post was contested, Gamble's opponent being Moses E. Wright, of Newburyport, Mass.).

Elected members of the international executive board were John W. Parks of Dallas; Oscar F. Hild, Cincinnati; Herman Kenin, Portland, Ore.; Chauncey A. Weaver of Des Moines and Walter M. Murdoch, Toronto.

Detroit was chosen for the 1947 convention.

AFM, Four Major Band Agencies Set Closer Dealing on Mutual Problems

AFM Into Disk Biz?

St. Petersburg, Fla., June 11.

Some of the delegates to the American Federation of Musicians convention here got the idea that the AFM should enter into the music recording business in direct competition with all other recording firms.

So they cooked up a resolution that had the whole thing figured out, whereby 40% of the profits would go to the members, proportionately, who make the recordings; 30% to the Federation's treasury; 30% to be distributed equally among the local unions comprising the AFM.

Resolution got a quick brush-off.

Petrillo Refuses Hike for Self But Ups Four Aides

St. Petersburg, Fla., June 11.

James C. Petrillo, American Federation of Musicians prexy, who's currently down in the books for a $46,000 a year salary from the International and the Chicago local, revealed last week that he's turned down a pay hike because "I wouldn't know what to do with it, anyhow." However, Petrillo managed to put through some legislation which provides substantial increases for his four assistants. That's because, says Petrillo, it's time he started hitting the road, letting the locals around the country know what he looks like, take in more AFL meetings and, in general, to spend a good part of his time getting around. And that, he avers, will put more pressure on his assistants who will be vested with carte blanche powers—that is, except to call strikes.

Here's the revised salary sked, as okayed by the AFM convention here:

First assistant, Harry Steeper, raised $5,000 a year to $15,000; 2nd assistant, Rex Riccardi, raised $2,500 to $10,000; 3rd assistant, Clair Meader, raised $2,500 to $10,000, and 4th assistant, Edward Canaran, raised $1,000 to $8,000.

AFM Has 'Too Many' Broken-Down Tooters; 'Home' for 'Em Nixed

St. Petersburg, Fla., June 11.

The American Federation of Musicians voted itself out of a home for indigent musicians last week despite a protest from the convention floor that the union musician is as deserving of the same treatment and recognition as that accorded members from other unions that maintain such establishments.

Apparently, however, one of the questions that couldn't be decided was: At what stage of the game does a musician enter the ranks of the "broken-down"? Joe Weber, former prexy of the AFM, who spoke up in favor of killing the resolution for the maintenance of such a home, left the inference that the nation had too many for comfort. "Within two years the AFM would drain all its finances to keep it up. You'd have so many guys," he said. The nix followed.

RCA Inks New Fields Band to Term Contract

Herbie Fields' new orchestra has been signed by RCA-Victor to a term contract. Initial sides by the band will be made in N. Y. within the next couple weeks under Eli Oberstein, head of RCA artists and repertoire.

Fields is at the Rustic Cabin, Englewood Cliffe, N. J., on the first leg of a three-month run.

Four major band agencies, Music Corp. of America, General Artists Corp., William Morris and Frederick Bros., are off on a new tack in their relations with the American Federation of Musicians. It has been agreed between the four outfits and the AFM that in the future all relations between the two factions will be on a more cooperative basis.

In the past, the AFM never took cognizance of the agencies' way of thinking in matters pertaining to name bands and the musicians they employ, riding roughshod in its chosen path over most all problems arising from the booking of bands. This developed a strong resistance to all union moves among the more important agencies, as well as a constant apprehension and suspicion of union thinking that goaded the agency executives into bucking union tactics at every turn.

It also has been the complaint of the agency men that the union was too quick to listen to resolutions and new regulations, at executive board meetings and annual conventions, suggested or demanded by local presidents or delegates. Often these resolutions were vital only to local matters and when voted into national laws hurt the band industry nationally as much as they aided purely local problems. This has happened frequently.

So, with a ever-growing situation between them and the union, agency delegates sat down with union men during last week's annual convention at St. Petersburg to get matters straight. With the union men in a very receptive mood to agency arguments, it was decided between the two factions that in the future when matters vitally concerning agency operation are brought up in AFM confabs there will be no arbitrary decisions by the latter; that union and agency men will sit down together and work the problems out to the benefit of all concerned.

The new attitude was plain during the latter part of the recent meeting. New resolutions were broached which came under the heading of the AFM-agency agreement and they were tabled for future consideration by both parties.

MCA Appeal Of Finley Suit Denied

Hollywood, June 11.

Federal Judge Paul J. McCormick last week denied Music Corp. of America's petition for new trial of the anti-trust suit which agency lost to Larry Finley, San Diego ballroom operator, last February. Finley was awarded $55,000 damages.

Arguments, however, have been called for a second hearing of plea today (Tues.), with MCA lawyers making the pitch to judicial bench that the fees set had no basis and were too speculative.

JONES SETS B.O. RECORD TO SNUB EAST DATES

Spike Jones' orchestra, now working the midwest, won't spend much time in the east this summer, if the leader can help it. He's been offered a spot in a new George Abbott musical, to be produced in the fall, plus a shot at Frank Dailey's Meadowbrook, and so far doesn't want either. He wants to head coastward as soon as possible after his current run of one-nighters and theatres.

Jones broke Kay Kyser's b.o. record at the Circle, Indianapolis, last week even though he worked only six days. He had a car entered in the Memorial Day classic at the Indianapolis Speedway (which broke down after 50 laps), and refused to open until Friday (31). He piled up a $30,850 gross to beat Kyser's seven-day mark. On a straight 50-50 from the first dollar, Jones took $15,425 for his end.

RECOMMENDED RECORDS (For Jocks and Jukes)

By BARRY GRAY

(*WOR-Mutual's All-Night M.C.*)

Vaughn Monroe (vocal by Vaughn Monroe and Moon Maids) "Who Told You That Lie?"-"It's My Lazy Day" (Victor 1892). "Who Told You" is a f.t. that gives Monroe and the Moon Maids an opportunity to sell the business man's bounce department. It's the usual Monroe format, the maestro fronting the group, and the gals in close harmony. Band plays well. Tune itself sounds commercial, and should peddle well in racks and jukes. "Lazy Day," from a western pic, sounds the same as the other side with a different lyric. Not recommended.

Ella Fitzgerald-Louis Jordan Tympany Five (vocals with orch)—"Stone Cold Dead in the Market"-"Petootie Pie" (Decca 23546). "Stone Cold" is top calypso stuff with Miss Fitzgerald and Jordan dueting the words. With the Tympany Five to handle the backing in legit fashion, the femme and Jordan really wrap it up for sales. Recommended. "Petootie Pie" is teed off by Jordan and quickly segues to the "Atisket" gal. Purely Harlemesque in wordage, it will probably rate sales. Recommended.

Jose Morand (vocal by Marilyne Towne)—"Amado Mio"-"Vem-Vem" (Apollo 1007). Morand's initial attempt on pop wax (he has been on World transcriptions). Apollo, a minor diskery, lacks technical quality to record this, or any group depending upon shading of minor tones, any good. High surface noises. Morand holds fast to tempo lines, and delivers a beat. Miss Towne sings poorly. Arrangement is very ordinary. Not recommended. But not fair chance for Morand due to bad disk. "Vem-Vem" is much cleaner, louder and brighter. Brass reproduced badly. But a better side. No arrangement to speak of. Tempo good. Recommended to introduce Morand only.

Louis Prima (vocal by Jack Powers and Prima) "Whatta Ya Gonna Do!"-"The Coffee Song" (Majestic 7191). "Whatta Ya Gonna Do!" is a thing with a dragged beat, and Prima playing McCoy (Clyde). Powers sings badly. Waves vibrattos like he's saying goodbye. Not recommended. "Coffee" goes native. Just call Prima "Xavier." Actually it's a good vocal turn for the maestro. Nice rhythm. Clever lyrics. Recommended. Should do very well at jukes.

Louis Armstrong (vocal by Thelma Middleton) "No Variety Blues"-"Whatta Ya Gonna Do!" (Victor 1891). "No Variety" is torched by Miss Middleton. It's good. Femme has excellent diction. Armstrong talks into disk at end of first chorus, and then swings into musical verbiage. Personality plus. Great for Armstrong fans. Commercially not solid. But recommended. "Whatta Ya Gonna Do!" is the maestro's "B" offering. And it is. Written by Sunny Skylar, it's weak. Not up to the lyricist's par. Armstrong breathes life into it, but it's still not enough.

Ginny Sims (vocal with Lou Bring Orch) "My Melancholy Baby"-"I Live But to Love You" (ARA 146). This is the best ARA disk yet heard. Miss Sims docs a nostalgic selling job, and it should show up nice on the books. Recommended for jukes. Bring orchestra handles background well. Fiddles sound good on Miss Sims. Guitar work at intro is neat touch. "I Live But to Love You" is based on a classic. Musically lovely, but lyrically bad. Waste of good voice. Not recommended.

Bob Crosby and **Wingy Manone** Orchestras (vocal by Quig Quigley and Wingy Manone) "Big Fat Ma, Skinny Pa"-"General Jumped at Dawn" (ARA 143). ARA backs the Bob Crosby and Wingy Manone bands on this one. Crosby is on the "A" side with "Big Fat Ma." Sung by Quigley, it's adequate musically, and poor lyrically. Lyric isn't helped by the skat handling. Recording, although better than ARA's previous work, is still not good. Not recommended. "General" is Dixie, and majors in Wingy's trumpet. If you like Dixieland, you'll like this. Cleanly waxed. Recommended. But no great sales threat. It's nostalgic to hear Manone's voice.

Billy Eckstine (vocal with Orch) "You Call It Madness"-"Tell Me Pretty Baby" (National 9019). The "Sepia Sinatra's" latest platter release. "You Call It Madness" will sell to fans. National could do better with Eckstine's voice on wax. At times his work is muffled. He has sounded better. Band only adequate. Not recommended. "Tell Me" is in a hep groove. Band in better beat form. Wax needs cleaning up badly!

Jan Savitt (vocal by Bob D'Andrea) "All the Time"-"I've Never Forgotten" (ARA 147). Savitt uses a studio band on this one. They play raggedly. D'Andrea sings pleasantly, but phrases poorly. Another poor disk, technically, by ARA. "I've Never Forgotten" on the flipped side listens brassily. D'Andrea handles quicker beat, with resultant shorter phrases, easier. Not recommended.

British Best Sheet Sellers

(*Week Ending May 30, 1946*)

London, May 31.

Can't Begin Tell You	Chappell
Mary Lou	F. D. & H.
Chickery Chick	Connelly
Cruising Down River	Cinephonic
Bygones Be Bygones	Feldman
Money Root All Evil	Chappell
Along Navajo Trail	Maurice
Atchison, Sante Fe	Sun
Land Beginning Again	Feldman
Ashby De La Zouch	Gay
Oh What It Seemed to Be	Sun
Grand Night Singing	Chappell

Slack Settles With Morris To Revive Band

Hollywood, June 11.

Freddie Slack, who has been working as a single pianist on the Coast for months, intends to reorganize his band. He has secured a release from a contract with the William Morris agency with the payment of approximately $900 he owed it in back commissions and has signed with Joe Glaser's Associated Booking Corp.

It was Slack's unauthorized switch to Glaser's ABC from Morris over a year ago, incidentally, which started a three-cornered fracas between the leader and the two agencies. Morris took Slack to the American Federation of Musicians to force him to abide by a contract between them or pay a sum for release far higher than the above amount he plunked down to sever the ties.

Slack apparently is in a hurry to get rolling again. He already has begun rehearsing his band and will start on one-nighters in this area before another week. Maurice Duke is personally managing the outfit.

Johnny Mercer Finally Agrees to Do Cap. E.T.'s

Hollywood, June 11.

Johnny Mercer has been signed by Capitol Transcriptions after originally refusing to ink a contract, even though he's prexy of Capitol Records, parent company.

He etched two sides of 10 tunes each before returning east. He'll return in August to complete the series.

Move to Force Vocalists In Bands to Join AFM But AGVA Row Averted

St. Petersburg, Fla., June 11.

Over the protest of a number of delegates, the American Federation of Musicians in convention here last week skirted what had all the earmarks of developing into a major jurisdictional dispute with the American Guild of Variety Artists. The AFM delegation rejected a resolution calling for an amendment to the laws which would require all vocalists working with traveling bands or bands on location to identify themselves as taxpaying members of the AFM, regardless of whether the singer was recruited from vaude or other ranks.

Move to force all vocal accompanists with bands into the AFM ranks had overtones of the recent jurisdictional dispute involving AFM and the American Federation of Radio Artists, when latter insisted that bandsmen doubling into chatter roles should enroll with AFRA.

Number of delegates pointed out, however, that enforcement of the new provision, particularly in such top production centers as Hollywood and New York, would invite strikes "90% of the time."

Inside Orchestras—Music

Panther Room of the Sherman Hotel, Chicago, is gradually assuming all the aspects of a circus, with a midget added recently to keep clown Carl Marx company and pass out Mercury recordings by Buddy Rich. Marx is a fixture in the spot.

Platters by Rich are distributed three times a night by the midget, known as "Mr. Mercury," to customers holding winning tickets. Stubs, which the little guy distributes at the door and later pulls out of a hat, are the idea of Mercury prez Berle Adams, who's testing the exploitation deal here prior to trying it out in other spots throughout the country where his contractees play.

Dispute between Southern Music Co. and Bel-Tone Records over which controlled publication rights to "Mean Mama Blues" has been settled. In February, Bel-Tone recorded the ditty, written by Slim Gaillard, and simultaneously secured the pub rights, which it now has assigned Mills Music, Inc. Later, Music Publishers' Protective Assn. told Bel-Tone it must pay royalties to Southern, as that firm controlled song. After much talk it was discovered that the Southern song, written years back, actually was labeled "Jimmie's Mean Mama Blues," a Jimmie Rodgers' western plaint which has nothing in common with Gaillard's work.

First release of Hamp-Tone Records, recently formed pop-plattery, has been roundly banned by radio disk jockeys. Item is "Hey Ba-Ba-Re-Bop," rendered by Wynonie Harris, into which has been inserted four lines of rhyme about Jack and Jill trudging up a hill and not returning with the fabled pail of water. Lyrics, incidentally, were not in original version of song, first made popular by Lionel Hampton on Decca label. Mrs. Hampton is Hamp-Tone prexy. Waxery, in turn, is financially controlled by Jefferson-Travis Corp., which also owns Musicraft and Guild labels.

Programs, Inc., which recently set up in the business of compiling and selling souvenir programs, which are virtually biographies of various bandleaders, is currently rushing out a book on Bob Hope, copies of which must be on the Coast by the time he starts his one-nighter tour next week. To get them there, the company has chartered a DC-3 cargo airliner to move four tons of the books from N. Y. to Oakland, Cal., over next weekend. Several weeks ago Capitol Records chartered a cargo ship to move thousands of Hope's first record albums from Scranton, Pa., to Hollywood.

Check of talent rosters of both major and odd-label diskeries reveals that there are twice as many male vocalists either soloing on or featured on wax than there are female. It is only branch of amusement industry where this situation obtains. Inquiry reveals that platteries have discovered it is far harder to sell a femme and takes far longer to build one up into prominence. Steady perusal of best-selling lists and jukebox faves will show soundness of the theory and the ratio.

Capitol Records has prepped new sort of exploitation for platters via 16m color short, of transport planeload of Bob Hope albums arriving in Hollywood from east. Hope and several other Cap luminaries on hand for the advent mugged and gagged to pep up footage. Prints are being sent to retail music stores, which are asked to rent projectors and display film within or in show windows. If reaction to stunt is favorable, plattery plans to follow up.

Music circles are wrinkling brows in perplexity over appearance of sheet copies of "Beautiful Carnation," published by Peer International, written by Danny Kuaana and Bernie Kaai. Prominently printed on sheets is legend: "Featured in Universal Picture, 'Continental Rose'." Universal never has produced either feature of short with that title, nor is pic contemplated.

Musicraft Records' exploitation and promotion dept. goes even the major companies one better with the style of its "new release" sheets to record reviewers, etc. Data on various disks gives complete information, including the source of the song, publisher, timing of the recording, brief biographies of artists, supporting conductors, and just about everything else a reviewer or disk jockey might want to know.

Contrary to reports, Mercury Records has not sold Tito Guizar any stock in the company as result of his switch to that label from Victor. Much of Mercury's talent has attempted to buy into the outfit, but original stockholders have refused to part with their holdings. Operations are still on a contract basis.

William Morris agency is attempting to clear the way for Victor to record Slim Gaillard doing his novelty hit, "Cement Mixer." Singer-guitarist did the trick in February for Cadet Records, to which he is not tied exclusively. Odd-label Hollywood firm has distribution on Coast only. Item proved white-hot seller out there and Victor hopes to cash in nationally.

Irving Taylor, vet song lyricist, has been suspended by Songwriters Protective Assn. for failure to pay dues. Taylor, now on Coast, asserts he got posted for refusing to pay dues during three-year hitch in Navy, on ground he did no writing then.

"Hock-A-Chinick, Chop-A-Tea-Pot" is an odd Chinese novelty, the forepart of the song title being a Yiddish phrase given an Oriental connotation by Charles S. Brower and Frank Turner. Shapiro-Bernstein publishes.

10 Best Sellers on Coin-Machines

1. Gypsy (7) (Leeds)	Ink Spots ... Decca Dinah Shore ... Columbia
2. Prisoner of Love (10) (Mayfair)	Perry Como ... Victor Ink Spots ... Decca
3. They Say It's Wonderful (3) (Berlin)	Perry Como ... Victor Andy Russell ... Capitol
4. Laughing On the Outside (7) (BMI)	Dinah Shore ... Columbia
5. All Through the Day (9) (Williamson)	Perry Como ... Victor Frank Sinatra ... Columbia
6. Sioux City Sue (6) (Morris)	Bing Crosby ... Decca Tony Pastor ... Cosmo
7. Don't Be a Baby, Baby (4) (Triangle)	Mills Bros. ... Decca Tommy Dorsey ... Victor
8. I'm a Big Girl Now (7) (World)	Sammy Kaye ... Victor
9. Shoo-Fly Pie (12) (Criterion)	Stan Kenton ... Capitol Dinah Shore ... Columbia
10. Oh, What It Seemed to Be (18) (Santly-J)	Frank Sinatra ... Columbia Frankie Carle ... Columbia

Coming Up

I Don't Know Enough About You (CP)	Peggy Lee ... Capitol Mills Bros. ... Decca
Hey Ba-Ba-Re-Bop (Leeds)	Lionel Hampton ... Decca Beneke-Miller ... Victor
Cement Mixer (Mills)	Slim Gaillard ... Cadet
Bumble Boogie (Martin)	Freddy Martin ... Victor
Ashby De La Zouch (Manhattan)	Merry Macs ... Decca
In Love In Vain (T. B. Harms)	Haymes-Forrest ... Decca Margaret Whiting ... Capitol
Doin' What Comes Natur'lly (Berlin)	Dinah Shore ... Columbia Jimmy Dorsey ... Decca
There's Good Blues Tonight (Embassy)	Tommy Dorsey ... Victor

HUDDLESTON PLANS TO FIGHT PIPER OUSTER

Hollywood, June 11.

One of few known refusals of job to returned GI is case of John Huddleston, one of original members of Pied Pipers. His former spot in act now is occupied by Hal Hopper, and Huddleston last week put matter of his 25% interest in group in hands of his attorney, and also evoked aid of Federal Government.

Out of Army since February, Huddleston claims he got a runaround from Chuck Lowry, Clark Yocum and Hopper, who now form act along with June Hutton. After several months of discussions, avers Huddleston, now-component members of turn have offered him $1,000 flat payment, plus $100 weekly for a year, for his interest in group. Having originated and named the act, Huddleston is holding out for $15,000 or, he states, he will seek legal aid.

ASKS HIGHER RANK FOR ARMY MAESTROS

St. Petersburg, Fla., June 11.

Delegates to the American Federation of Musicians' convention here last week voted to squawk with the War Dept. and governmental execs on the alleged brushoff Army band leaders received during the war as well as the brush to their present status.

The AFM's beef, specifically, deals with the present rank of Army bandleaders—that of warrant officers—which, says the union, places them in an inferior position to doctors, lawyers, dentists, veterinarians, and financial and recreational personnel, "all of the foregoing having commissioned status."

"Such discrimination in career opportunities," protested the convention, "will deprive the peace time Army of the very type of American musician who could impress upon the peoples of the occupied territories overseas the high cultural attainment of our nation."

As a result the Federation voted to call on Congress to create commissioned status for all bandleaders of the U. S. Army, with a rank no lower than 1st lieutenant.

Keynote Disks To Float Stock Deal

Add Keynote Records to the list of indie disk manufacturers floating stock issues through Wall Street underwriters. Plans are currently afoot whereby Keynote, which has been restricting itself mostly to jazz releases, will market 100,000 shares of stock at $3.75. It follows the Capitol and Cosmopolitan companies in stock deals.

Up until recently, Keynote had no pressing plant of its own. Last week, it completed a deal to buy the General Record Co. in Hollywood. It also is in the process of building a completely new plant in New York. At the same time, its board of directors has been reorganized to include actors Lee Cobb and Paul Robeson, Sam Novick, John Hammond, now back with Columbia Records after discharge from the Army, and three Wall Street men who are involved in the stock setup.

Cosmo's stock issue, which has been in the works for weeks, finally is due to hit the market in N. Y. tomorrow (Thursday). Some 68,700 shares go on sale at $4. E. F. Gillespie & Co. is the underwriter.

U. S. Music Biz Shows No Improvement As English Sales Take Similar Dive

Sheet music and record sales, which have been in a decided slump the past two months or so, show no inclination to improve. Music sales have been fluctuating very unevenly, one day achieving figures to start music publishers talking and the next day hitting new lows, as occurred one day last week.

Currently, there is only one tune, Leeds Music's "Gypsy," that is approximating pre-slump sales figures. This tune has been getting off between 12,000 and 15,000 copies a day and has reached a sale of approximately 600,000. No other is close to it of the current crop, although Irving Berlin's "They Say It's Wonderful" is rising steadily.

Although music publishers cry over current conditions, they admit that the overall business is still above the comparative period of last year. What they currently call a bad slump, is such only in relation to the unprecedented peak business of last winter. Whether the recession will be temporary or permanent no one knows. Apparently few publishers feel it will continue long. None has made any moves to cut expenses as yet.

As for the record business, it's also off sharply and shows no tendency to get back to last winter's figures. Companies, as in the case of the music business, are still selling plenty of recordings, however.

London Sales Off

London, May 31.

Music publishers on this side of the ocean are greatly worried over the drop in sheet sales, which is worst since before the war. Ordinarily, Tin Pan Alley here would not be greatly perturbed at the sudden drop in sales, generally looking upon it as a temporary slump and that biz would come back better than ever. But current reaction is different. Many feel this is no temporary lull.

They base their facts on discharge of millions of war workers, which equals a lack of money; counter-attractions, such as greyhound racing, racing, bright lights and longer days, which is sending lots of people to theatres and cinemas instead of listening to the radio or providing themselves with indoor diversions.

In the good old days, a best seller here meant sale of 300,000 copies, but now it is nearer 100,000, with some even less.

A Parade Nobody Saw

St. Petersburg, Fla., June 11.

This town is still talking about "the parade that nobody saw."

As one of the AFM convention highlights, union prez James C. Petrillo thought it would be a good idea if the 1,000 delegates and attendees put on a display for the benefit of St. Petersburg residents, of the union's united front by marching from a Phil Spitalny park concert back to convention hdqts. Petrillo and Spitalny shared grand marshal honors.

Word got around town, and the route of the march—down Fourth street and then Second avenue—was lined with townsfolk.

Everything went off okay—except that Petrillo and his boys took the wrong route, marching down Second street and turning into Fourth avenue.

AFM's Convensh Plenty Hoodoo

St. Petersburg, Fla., June 11.

A hoodoo convention—that's what they were calling the annual powwow of the American Federation of Musicians here last week.

To start with, Arthur H. Kuhn, a delegate from Local 513 of San Jose, Cal., died on his way to the convention.

The very first day, President Petrillo unleashed some remarks in his convention-opening speech that brought about a week-long investigation by Florida authorities who thought he might have violated the Florida sedition law. The probe eventually fizzled out.

Second day of the convention, a planned day-long tour of the city and nearby Gulf of Mexico beaches was canceled because white employees of two beach restaurants where delegates were to have had dinner, announced they would not serve the 49 Negro delegates. Angry, Petrillo called the whole thing off, ordered $3,500 worth of food and refreshments given to some charitable institution.

With the tour called off, many delegates went swimming. One, Victor Carpenter of Spencer, Wis., dove into shallow water, struck bottom and suffered a cracked vertebra. He was rushed to a hospital where his condition was said to be "fairly good."

Edward A. Sweeney, another delegate, was fined $15 for driving through a red traffic light and hitting another car.

James H. Hart, delegate from Phoenix, suffered painful lacerations of the face when a palm fell from a tree in front of the convention hotel and struck him.

And last but not least, a convention hotel waitress precipitated an argument with Phil Spitalny which was climaxed as Harry Steeper, assistant to Petrillo, blacked the eye of an assistant hotel manager.

Vic Lombardo Forms Own Orch

Victor Lombardo, saxist brother of Guy, Carmen and Leibert Lombardo, has finally made up his mind to have his own band. Several weeks ago he walked out of the long established Guy Lombardo outfit at the Capitol theatre, N. Y., in a huff over money. Later he returned to the band for a brief period. Now he's forming his own combo.

Lombardo last week signed a long-term deal with General Artists Corp. for management and doesn't give himself much time before he's scheduled to debut the new combination. GAC has him booked to open June 28 at Ross-Fenton Farms, Asbury Park, N. J., for 10 weeks. One of the things that delayed settlement of plans for the new band was the decision on booking agencies. Music Corp. of America was in the picture.

There's no clear dope on the styling of the new band, but it's intimated that it will be exclusively sweet and not too far off the widely known Lombardo style. Outfit will be composed of 14 people, including leader and girl vocalist.

Col. Pacts Stordahl

Axel Stordahl, conductor for Frank Sinatra on his Old Gold radio broadcasts, and on most of his Columbia Records, has been signed by the latter disk company for work separate from his Sinatra chores. He's been tagged with a three-year ticket to turn out mostly albums and occasional individual disks.

He continues work with Sinatra.

Padway Waxed Hot On Effect of Vetoed Case Bill at Meet

St. Petersburg, Fla., June 11.

The American Federation of Musicians in convention here was warned that the Case Bill, under bitter attack during the full week of meetings, would play right into the hands of the recording companies and, in the event of collective bargaining, would leave musicians holding the bag. [Case bill was vetoed by President Truman yesterday (Tuesday) morning.]

The caution was sounded by Joseph A. Padway, general counsel for the American Federation of Labor and the AFM, who, in one of the highlight talks of the annual powwow, charged that the bill, unless vetoed, would, simply as a cooling-off measure, destroy the entire meaning of collective bargaining. "By extending the cooling-off period from 30 to 60 days," Padway warned the delegates, "the companies would be able to make enough masters to nullify any need for collective bargaining."

Mercer Ellington Orch In 2-Yr. Musicraft Pact

Mercer Ellington's orchestra has been signed by Musicraft Records, through Billy Shaw of the Gale agency, who has been handling the band's dates. It's a two-year ticket. Deal has nothing to do with Musicraft's recent signing of Duke Ellington, Mercer Ellington's father.

See Greater Tie By 20th With M-G In Robbins Music

With Metro having acquired Jack Robbins' 26% interest in the Robbins, Feist and Miller Music Corps. for $673,000 gross (500G net to Robbins), it may be that this will pave the way for greater accord between Metro and 20th-Fox studios. It may kayo the latter studio's yen for acquiring more music catalogs—Mills Music has been frequently mentioned—and, instead, coordinate more directly its existing tieup with Robbins Music Corp. That has some 11 years yet to run but, for the same reasons of strained relations as existed between Jack Robbins and Metro, the 20th-Fox plant was not cooperative.

The antipathy of such songsmiths as Harry Warren and Mack Gordon also may be eased since these writers, in spleen over the Robbins-Feist-Miller setup, had veered away to Bregman, Vocco & Conn for publication outlets.

Traveling Combos Under AFM's Int'l Board Win Raises

St. Petersburg, Fla., June 11.

The American Federation of Musicians has secured pay hikes for all traveling musical combos that come under jurisdiction of the International Board of the AFM. While it doesn't include traveling bands that come within jurisdiction of the locals, it does take in musicians with traveling shows, vaude units, circuses, opera companies, ice carnivals, state and county fairs, concert tours, etc.

Union Prexy Petrillo's recommendation to the AFM convention last week, passed unanimously, calls for an increase in the prices for traveling engagements of such units of "15% and upwards", with International Executive Board authorized to blueprint a breakdown. Original recommendation was for an increase of "at least 15 to 20%" but this was amended.

AFM's 'Ivory Tower'

The American Federation of Musicians has voted acceptance of a resolution which somewhat parallels the "Ivory Tower" resolution of the American Federation of Radio Artists.

The resolution makes illegal the current practice of locals in larger centers whose membership embraces symphonic players, from forming their own intra-local association for discussion purposes. Case, specifically, is believed to stem from the troubles that ensued when such an association in Cincinnati vested itself with powers and proposed bargaining conditions that the local felt rightfully belonged to the whole membership.

However, the implications are believed deeper, suggesting overtones of the "Ivory Tower-let's-break-up-political-economic-discussion," as intimated by proponents of the resolution in their comment of "not having people around who poison minds."

Small locals—in non-symph centers—are excluded from the terms of the resolution.

Trenet's Col. Album

Columbia Records will make an album with Charles Trenet, French singing importation now at the Embassy Club, N. Y. His records have become very much in demand in N. Y. in recent weeks and the album is designed to take advantage of it.

Trenet disk connection in France is with the company affiliated with Columbia. It operates under the same name. Therefore, Trenet's work for Columbia here follows.

AFM Meet Fails to End Form B But Tacitly Okays Maestro Corporations

Gayle's Rib

Juggy Gayle, Feist plugger, is something of a Tin Pan Alley "character", which explanation is necessary to prelude his remark to Jack Robbins when the latter showed his former staffers a new song. It's "Millionaires Don't Whistle," first publication by the new Robbins & Sons company, and after most of the music men opined it was a good piece of material. Gayle looked at Robbins quizzically and then cracked:

"Everybody's going into the publishing business nowadays."

Robbins & Sons Formed by Pub

J. J. Robbins & Sons, Inc., with "Millionaires Don't Whistle," by Bob Wright and Chet Forrest, proves how fast Jack Robbins has gotten back into harness. Last Thursday the Loew's, Inc., board ratified the $500,000 net profit buyout of Robbins' 26% interest in Robbins, Feist and Miller Music Corp., and almost immediately the publisher was in business for himself with a new song.

Making his headquarters with the American Artists Bureau, Inc., headed by his son, Howard (Buddy) Robbins, and his nephew, Howard Richmond, the vet music man received a formal communique from both youngsters that "we are hastening to send you our retainer as a $1-a-year advisor" to the AAB.

Although attorney Sam Hartman handled Robbins' 500G deal for the legal consideration of "one necktie", which Mrs. Robbins "paid" him yesterday (Tues.), the new Robbins & Sons firm was incorporated by Bernard L. Miller, w.k. in the music business.

Robbins is music publishing as a sideline, at least for the moment. The "Millionaires" song was introduced by Jane Froman in the last Copacabana (N.Y.) nitery revue and she has already recorded it for Majestic.

Jonie Taps, head of Columbia Pictures music interests, came on from the studio Monday (10) to huddle with Robbins on a possible deal for Sun Music, a Decca Records subsid, which is tied in with Columbia Picts exploitationally.

An informal cocktailery by the Robbins, Feist and Miller music staffs bon-voyaged their ex-boss last Friday (7) when the longtime head of the firm bearing his name bowed out.

Promoter Sy Shribman, Who Backed Many Bands, Passes Away in Mass.

Simon (Sy) Shribman, New England dance promoter and band financier whose coin helped a handful of struggling maestros into big reputations, died last week (3) in Boston after a long illness. He was 58.

News of Shribman's death was slow in getting to the band business people who were his friends. He was buried the day after death in his home town of Danvers, Mass., and it wasn't until later in the week that it became known. Death followed a second stroke, suffered during a vacation in Florida last winter, where he had gone to recover from an earlier stroke. He was moved to Boston from Florida only five weeks ago.

Shribman booked bands into a string of New England ballrooms, some of which he owned, for years. Probably the first bandleader in whom he invested money, and who later became a top name, was Artie Shaw. Later, he repeated with the late Glenn Miller, who also eventually shot up into the No. 1 b.o. spot. He also had an interest in Charlie Spivak, Claude Thornhill, Hal McIntyre, Woody Herman and Tony Pastor. Last three he was still interested in at the time of his death.

He leaves three brothers, among them Charles Shribman, who has been operating his band interests, and a sister.

St. Petersburg, Fla., June 11.

American Federation of Musicians annual convention did nothing about ridding itself of its Form B contract blanks, after officials of the union had led band-business execs to understand that it would be eliminated. However, the AFM apparently is no longer bothered about whether its members adhere to the terms of the blank, indicating that it is slowly getting around to the point where Form B will be booted. Its usefulness, AFM officials say, it at an end.

Form B cites bandleaders as employees of those who buy their music, thereby making the leader exempt from the payment of Social Security and unemployment taxes. Recently, a half dozen top and medium-rated maestros have set up corporations which are contrary to the terms of Form B. Union officials are aware of them and have indicated no desire to interfere. These corporations, set up for tax purposes and strictly legal, operate thusly: a leader is the employee of his own organization. Latter makes deals for his services, collects his money, pays Social Security and unemployment taxes on him and his musicians pays salaries to all, etc. These corporations could not have been set up if Form B was being strictly enforced by the AFM since the latter would prevent the leader from paying his own s.s. and unemployment levies.

That a discussion re Form B did not enter onto the floor of last week's convention disappointed many who have long been awaiting its demise.

Dreyfus Charters Morris Brit. Firm

London, June 11.

Louis Dreyfus' arrangement with Edwin H. (Buddy) Morris, under which he will set up a music publishing outfit in this city, apparently is nearing reality. While the actual papers have not been signed, a charter has been issued by British authorities to Edwin H. Morris, Ltd., of London.

Firm will be activated as soon as possible, it's explained. It will have its own plugging staff and separate offices. Into the new catalog will be transferred all of the songs Dreyfus has published here in the past by arrangement with Morris' American publishing houses, i.e. Morris, Mayfair, Melrose, Burke-Van Heusen, etc.

Dreyfus recently set up a similar arrangement with Irving Berlin, whose music he has also represented in this country for years. Another American firm which has established a publishing venture here is Leeds Music, which entered into a reciprocal publishing-house arrangement with Peter Maurice. Latter launched the Leeds offices here three weeks ago with a cocktail party. First song is "Along Navajo Trail," which Leeds made a hit in the U. S. Leeds, in turn, has set up Peter Maurice, Inc., in N. Y., and will launch it with a song titled, "Under the Willow Tree," which was a hit here months ago.

MUSICIANS UNION IN FLA. RACIAL ISSUE

St. Petersburg, Fla., June 11.

For the second time within 48 hours, the American Federation of Musicians in convention here found itself embroiled last week in a situation in which the "minority issue" was again projected, this time with Phil Spitalny in the middle of an embarrassing tiff in which a top hotel staffer was slugged.

Spitalny came here with his all-girl orchestra to perform for Petrillo & Co. Before shoving off for another date in Savannah, the troupe checked in at the dining room of the town's No. 1 hotel and convention hdqts., the Soreno. Pressed for time after the troupe had waited for 40 minutes for some service, Spitalny spoke to the waitress and she, in turn, it's charged, chimed in with a derogatory racial crack. Whereupon Spitalny sent for the hotel staffer who, witnesses testify, reprised the sentiments of the waitress. At that point Harry Steeper, one of the top AFM execs, intervened and took a resounding sock at the guy.

Song of the Month—New Twist in Club Group Idea—Making Trade Rounds

There are many variations of the Book-of-the-Month Club idea, such as Records of the Month, etc. Now comes a "Songs of the Month." Music publishers in New York were circularized on the inception of such an organization last week by Robert Lissauer, former owner of Jewel Music.

Lissauer's idea is to group three songs a month to subscribers for $1, the songs to be selected tunes just getting started and which in Lissauer's judgment will become hits.

The enormous margin for error in this method, plus the fact that the company is going to pay publishers the regular 22c. per wholesale price for music, which caves a comparatively small margin for profit, is what makes music publishers believe the idea may never work. They point out that advertising, mailing and clerical costs are too high currently. In addition, Lissauer intends giving subscribers a bonus of a folio or something similar with every fourth set of songs accepted.

Despite their feeling that the idea as laid out cannot work, many pubs are rooting for its success. They have told Lissauer that if and when he corrals a sufficient number of buyers, the price of their music will drop to 20c., the break given music racks currently. Others, however, don't care much for the idea, feeling that there are now too many racks, etc., that take music trade away from music stores.

MG Starts Dickering To Buy Up Remaining 23% of Big 3 Stock

As the music trade has anticipated ever since Metro's buyout of Jack Robbins' 26% of the Robbins, Feist, and Miller Music catalogs, the film company has set about acquiring the remaining small pieces of the combine held by four individuals whose shares aggregate 23%. First to [illegible] approached was Domenico Savin[illegible] who holds 9% of the stock, the la[illegible] of the four small cuts.

Savino has been with Robbins in New York as music editor, composer, orchestrator, etc., for the past 22 years or so. If and when the deal goes through for the purpose of his holdings, he will remain with the publishing house. It had been rumored that he was dismissed as of Monday (10).

Others holding Robbins-Feist-Miller shares, who will probably be approached one by one to sell out, are Jack Bregman, former Robbins exec but now a partner in Bregman, Vocco & Conn, Bernard Prager and Stephen Levitz. Each owns 4⅝ shares. Last two are Robbins execs.

10 Best Sheet Sellers

(Week Ending, June 8)

Gypsy	Leeds
They Say It's Wonderful	Berlin
Laughing on the Outside	BMI
Prisoner of Love	Morris
Sioux City Sue	Morris
All Through Day	Williamson
I Didn't Know Enough	C-P
Full Moon, Empty Arms	Barton
I'm Big Girl Now	World
Doin' What Naturally	Berlin

They Both Make Noise

Philadelphia, June 11.

Last week, Jerry Gaghan, Daily News gossip columnist, carried an item that George Evans, Frank Sinatra's press agent, would be the "tub-thumper" for Elliot Lawrence's orchestra, when the band opens at the Pennsylvania Hotel, New York.

Next day, Lawrence got an irate phone call from Max Spector, his drummer.

"That's a dirty trick," Spector shouted over the phone. "You promised to take me to New York with the band. Now I see you're double-crossing me and hiring Evans for the drums."

It took Lawrence a good half hour to convince Spector that a "tub-thumper" was anything but a skin-beater.

DEPRECATES SMUTTY SONG LYRIC TREND

Tuckahoe, N. Y.

Editor, VARIETY:

Speaking as one who has hung around with a few very good professional lyric writers for almost 25 years, and as one who used to know a few of the tricks, it seems to me a rather dangerous trend is shaping up via the double meaning lyrics that men, women and little children are listening to on the radio these days.

The movie industry is now trying to untangle a dangerous trend in suggestive advertising, and they should throw out some of the ads I have seen in the best New York papers. I love smut—but in a saloon, with middle-aged men. I do not like to have my mother or my wife hear smut, and although I have no children, I think I speak for quite a few fathers.

In the old days around Tin Pan Alley, occasionally in the sweetest type of ballad, a clever lyric writer could legitimately tuck in a few words that *might* be interpreted two ways, and it used to help sell a song to a publisher and/or an interpretive artist if the lyrics showed such professional know-how. But today, Mr. Editor, I am almost ashamed to say I am a lyric writer, for I am ashamed of a lot of the lyrics I hear with their not-so-sly double meanings. Occasionally they make even me blush when I am alone with my radio! In a business (music business) that has grown so fast in the past few years, why doesn't somebody check this trend before it gives everybody who is in it a black eye? Why not?

Pat Ballard.

Arnstein Nicked For $2,525 Fees In Porter Suit

Ira B. Arnstein was assessed $2,525 in attorney fees and court costs by Federal Judge John C. Knox, as a result of his unsuccessful infringement suit vs. Cole Porter in New York. Court granted the fee application of Porter's attorney, Samuel J. Silverman, for successfully defending Porter against Arnstein's suit for alleged piracy of his unpublished and published works. It is one of the few instances in the many plagiarism and infringement suits filed by Arnstein, that he has been nicked for defense costs.

Arnstein had charged that Porter's hit tunes, "Night and Day," "Don't Fence Me In," and others, were lifted from his published and unpublished songs. Asked to decide only on whether there had been infringement, a jury took only two hours to toss Arnstein's latest case out of court. It took two weeks to hear testimony, however.

Philly AFM Lifts Ban For 2 Special Events

Philadelphia, June 11.

The executive board of Local 77, American Federation of Musicians, lifted its blacklist on the city-owned Convention Hall for tomorrow's (Wed.) pageant, "That We May Live," starring Helen Hayes, on the ground that the event was scheduled before the hall was placed on the Musicians Union unfair list. The local also excepted the Red Cross Convention, set to start next week, but no other event will be allowed to use union musicians at Convention Hall until the authorities of the auditorium signs an agreement with the union.

Convention Hall and its adjoining Commercial Museum were declared unfair when the city refused the local's demand that all events requiring music be made to hire a minimum of 15 musicians. The board of trustees of Convention Hall claimed that the city, which staged no events itself, could not be a party to such a pact.

NBC, CBS, ABC, Mutual Plugs

(Peatman System)

Following are the Most Played songs of the week, May 31-June 6, based on the copyrighted survey by Dr. John Peatman's Office of Research, using the Accurate Reporting Radio Log as basis of information in N. Y.

All Through the Day—†"Centennial Summer"	Williamson
Cement Mixer	Mills
Coax Me a Little Bit	Bourne
Come Rain Come Shine—°"St. Louis Woman"	Crawford
Cynthia's In Love	ABC
Do You Love Me?—†"Do You Love Me?"	BVC
Don't Be a Baby, Baby	Triangle
Full Moon and Empty Arms	Barton
Gypsy	Leeds
I Don't Know Enough About You	‡C-P
I Don't Know Why	Feist
I'll Be With You in Apple Blossom Time	Broadway
I'm a Big Girl Now	World
In Love In Vain—†"Centennial Summer"	T. B. Harms
In the Moon Mist	Shapiro
It Couldn't Be True	Santly-Joy
I've Got Sun In Morning—°"Annie Get Your Gun"	Berlin
June Is Bustin' Out All Over	T. B. Harms
Laughing On the Outside	‡BMI
More Than You Know	Miller
Oh, What It Seemed to Be	Santly-Joy
One More Tomorrow	Remick
Prisoner of Love	Mayfair
Shoo Fly Pie	Capitol
Should I Tell You I Love You?—"Around the World"	Chappell
Sioux City Sue	Morris
Strange Love	Famous
There's No One But You	Shapiro
They Say It's Wonderful—°"Annie Get Your Gun"	Berlin
We'll Gather Lilacs	Chappell
Without a Penny In Your Pocket	Global

† *Filmusical.* ° *Legit Musical.* ‡ *BMI Licensed.*

WALKER PLANS STUDIO SESHES ON LION WAX

Hollywood, June 11.

Frank Walker, head of Metro's record subsid, the Lion label, is due here within month for huddles with studio execs. It is anticipated that, following talks, facts on Metro's entry into platter biz will emerge more clearly.

Dick Powers, Metro's music department chief, returned last week from New York powwow with Walker, and when he got back promptly denied current Coast rumors that Lion would concentrate on Metro contractees only, that it would issue albums only, or that it would confine music disked to songs out of parent company films. Powers pointed out that the recording division would operate as does any pop-plattery, issuing all types of disks and fostering any performer or combo it could obtain and thought a potential sales success.

Col. Ups Ad Budget

Columbia Records has boosted its budget for national advertising another $350,000 this year. Extra coin will be devoted exclusively to underwriting ads in slick mags such as Life, Time, etc., in behalf of both pop and classical artists.

Above coin is over and above the annual ad budget.

Coast to Get Its Fill Of Sepia Name Bands After Barren Period

Hollywood, June 11.

Relative dearth of colored name bands working on Coast will be corrected soon. About half of ones extant will concentrate in this area during summer and early autumn.

Jimmy Lunceford currently is one-niting around and will linger for vaudate at Lincoln, L. A., week of July 10. Duke Ellington is due in late June for vaude and swing concerts, which will occupy band into August. Lucky Millinder plays week of Aug. 6 at Lincoln and Sept. 3 at Million Dollar theatre; filling in interim with one-niters. Joe Liggins' Honeydrippers summer hereabouts, after six months in east. Lionel Hampton is booked for Aug. 20 stanza at Million Dollar, plus one-niters and probable ballroom stand. Negro all-girl orch, International Sweethearts of Rhythm, set for both local vaudfilmers during July.

Eddie Heywood opened last night (Mon.) at Trocadero nitery for eight weeks. Louis Jordan is inked for September vaude and long stand at Billy Berg's nitery. Cootie Williams has lined up both vaudates available here, in November, while Erskine Hawkins is set for same deal in October.

Marion Cox is the new Duke Ellington vocalist replacing Joya Sherrill.

2 BIG

A great ballad for:
any { SINGER ORCHESTRA BODY PLACE TIME WAY

ALL THE TIME

Lyric by RALPH FREED Music by SAMMY FAIN

"DITTO" (except that it's a rhythm song)

LOVE ON A GREYHOUND BUS

Lyric by RALPH BLANE and KAY THOMPSON Music by GEORGE STOLL

SURRENDER

by the writers of OH WHAT IT SEEMED TO BE

Recorded 100%

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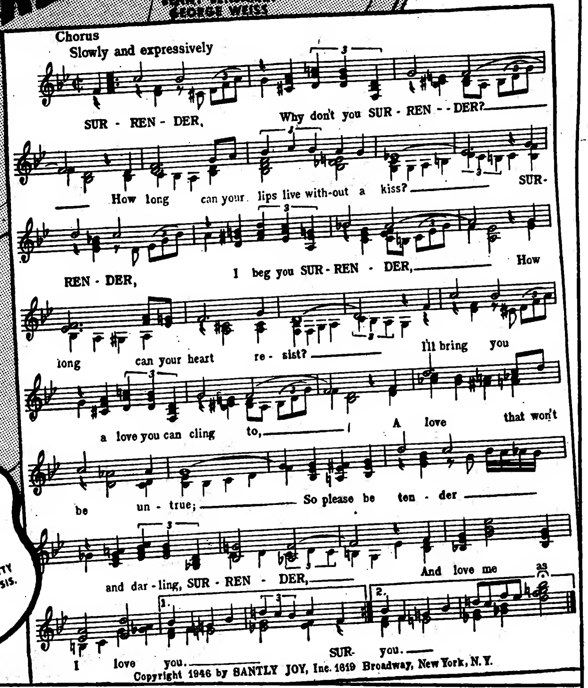
WOODY HERMAN
CHARLIE SPIVAK
PHIL BRITO
SHEP FIELDS
AL DONOHUE
DICK STABILE
GEORGE OLSEN
BROWN DOTS
NOVATIME TRIO
RANDY BROOKS
HAL DERWIN
NORMAN CLOUTIER
TONY PASTOR
CHUCK FOSTER
BOB CHESTER
JAN SAVITT

Our beautiful new ballad—

SURRENDER

By BENNY BENJAMIN, GEORGE WEISS



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Beneke-Miller Combo Sets 400 Club's Pay Mark in Inking Six-Week Pact

Tex Beneke-Glenn Miller orchestra has been signed for the 400 Club, N. Y., to open Dec. 12 for six weeks, at a price that tops anything that spot has ever paid. Outfit is drawing a $4,750 weekly guarantee, plus the first $1,250 in covers, with a 50-50 split thereafter. It will be the band's initial location date in N. Y. Band finished three weeks at Frank Dailey's Meadowbrook last Thursday (6).

Booking of the Beneke-Miller combo into the 400 was virtually a foregone conclusion. Spot is the only one in N. Y. that could afford to pay the unusually large band, which consists of seven brass, five sax, four rhythm, 14 strings, plus Beneke, a quartet, etc. Up until now, Tommy Dorsey was drawing top money from the 400, due to the fact that he gambled with Nat Moss, operator, when the spot debuted.

New Long Island Spot Debuting With Byrne

N. Y.'s Long Island, which hasn't had a name band spot for years, is getting another in addition to the roadside nitery bought by the McFarland Twins at Northport, which will house their band. Newest spot is the Paraglide, Hempstead, which goes in for one-nighter dates Monday evenings, starting next week (17) with Bobby Byrne.

Spot is normally a local nitery. For the ballroom-style operation all chairs and tables will be removed. In this way a capacity of 1,500 can be achieved. That's not enough room to allow the booking of more expensive, top name b.o. bands, but it's figured to be able to do nicely with medium-rated combos. For Byrne's date admission will be pegged at $1.25 per.

Sues Preps Terplayers

Hollywood, June 11.

Leonard Sues, musical director on Eddie Cantor's NBC airshow for Bristol Meyers, is readying own danceband for early summer bow. Crew has been completely organized and rehearsing on the q.t. here. Reportedly, Joe Pasternak is bankrolling the venture, and it's likely that Music Corp. of America will manage.

L.I. High School Band Key to More Pro AFMers

Was a time in the music biz when kids just breaking into the band business had to spend a couple of years with fifth-rate combos before they could change their Bach to boogie and qualify for dance stuff. Else they had to form their own bands.

Was a time, too, when high school music classes terminated the year's activities with a pretentious recital, usual feature of which was a fluffy little gal who counted off "One, two, three, four" while pounding out Rachmaninoff's Prelude in C Sharp Minor.

That's all over for some kids. In a Town Hall recital last week a picked group of Long Island high school musicians held their annual concert. High spot of the evening, while the longhairs curled, was a small combo arrangement of "How High the Moon," followed up by the 40-piece orch in "Yesterdays."

It's all part of the policy of Glenn Brown, musical director of Long Island H. S., who ran the sock show, and the audience was amazed.

Brown gives two reasons for his unusual (for schools) theory, and if they are any indication of a trend, it packs a wallop for the music business: says it equips the kids to go into band biz on a paying basis; also teaches them basic principles of music through pop stuff, a medium they understand.

More than a dozen youngsters have gone straight out of these schools into the AFM, and some of them with name outfits, since Brown instituted the new curriculum a couple of years ago. Should this policy prove successful over a period of time, especially in the eyes of other educators, it could well mean a terrific upsurge in the musician market.

For this particular concert, arrangements of Fred Waring, Sammy Kaye, Bob Shaw, and other professionals were made available to the high schoolers. Alumnus trumpeter Bill Strickland arranged "How High the Moon," and trombonist John Ross did "Yesterdays." Ross has played with Shorty Sherock and Jess Stacey.

Other numbers for the evening were "Hey-Ba-Ba-Re-Bop," "Smoke Gets in Your Eyes," "If I Loved You," "All the Things You Are" and others, some featuring a chorus of 40.

BAKALEINIKOFF'S N. Y. BATON

Hollywood, June 11.

Constantin Bakaleinikoff leaves for New York Friday (14) to prepare for all-Tschaikowsky concert at Carnegie Hall June 19.

RKO musical director is first of such film maestros ever to lead the N. Y. Philharmonic Orchestra.

Taps, Kapp in 'Jolson' Sesh

Hollywood, June 11.

Jonie Taps, music promotion chief for Columbia Pictures, flew to N. Y. over weekend to discuss with Jack Kapp, Decca Records' prexy, an album the plattery is prepping, which will include songs from "The Jolson Story" film biog.

Confab will clear up number of sides to be embraced, which tunes, and what tie-ins can be effected for mutual exploitation.

SPA's Next Move Vs. Song Mags

Hollywood, June 11.

The Songwriters Protective Association is preparing a new basic agreement for publishers. Fred Ahlert, songwriter, and John Schulman, attorney, left Tuesday (11) for New York after extended meetings with Sigmund Romberg, Frank Loesser, Arthur Schwartz, Ira Gershwin, Harry Ruby and Ferde Grofe to gather ideas for new clauses.

Aim of the new agreement will be to correct many current evils including the issue of weekly and monthly song-sheets which compete with regular sheet music sales and pay off publishers better than writers.

Whiteman's Musical Salute to Vet Song Plugger Mose Gumble

One of the deftest pic plugs, for the upcoming "Night and Day" filmusical (Cole Porter biog), took on extra values Monday night (10) over ABC network because of its salute to Mose Gumble, dean of contact men. As Paul Whiteman, maestro of his "Forever Tops" program, saluted "Old Man Mose," it shaped up as solid musical showmanship. Incidentally, this made it the second sentimental - showmanship indulged in this past week, both with a Hollywood hook, the other being Metro's "30 years in show business" party for Jimmy Durante.

Whiteman skillfully blended "Ja Da" and "Forever Blowing Bubbles," both circa 1919, as the keynote to when he first met "Bumble Gumble," as the vet Remick's plugger is affectionately known, and through deft scripting the audience got the idea that behind every song hit, whether by Cole Porter or others, there's the plugger who helps "make" the hits. With Clark Dennis, Eugenie Baird and the Buddy Weed Trio for vocal assists, Pops Whiteman ran a strong Porteriana gamut from "Beguine" through "What Is This Thing Called Love," "Anything Goes" excerpts, and finally the "Night and Day" payoff. The film, Warner-produced, culls its music from its own music subsids, hence the extraordinary songplug buildup, with Gumble giving it a new and punchy fillip. *Abel.*

Triangle, Song Hits Ask Dismissal of 'Paducah' Suit

Triangle Music Corp. and Song Hits Guild, in answers filed in New York federal court to Harry Kipp's suit for alleged appropriation of his common-law copyrighted tune, "Paducah," ask for dismissal of the complaint on the ground Kipp is guilty of waiting too long to commence action. Therefore, he is barred from maintaining the suit.

Song Hits admits that Kipp submitted a poem entitled "Paducah," in March, 1943, and that Triangle published a tune called "Paducah," in Oct., 1943, composed by Harry Warren and Lee Robin, which was used in the Fox film "The Gang's All Here." But, Song Hits claims that Kipp had knowledge of the fact and had consented and approved the publication and licensing of the tune by Triangle.

Veloz & Yolanda Terpery?

Hollywood, June 11.

Veloz and Yolanda are planning erection of a ballroom here, which will bear name of terp twain.

According to team, terpery will tolerate no form of hoofing other than the gliding art, jam bands will not be used and jitterbugging will be thumbed off premises. Dancers currently are being lensed in Columbia filmusical "Thrill of Brazil".

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Johnny Pineapple*	Lexington (300; 75c-$1.50)..........	19	1,650	41,125
Jerry Wald*.....	New Yorker (400; $1-$1.50)..........	10	1,650	19,100
George Paxton...	Pennsylvania (500; $1-$1.50)........	3	1,775	5,450
Xavier Cugat....	Waldorf (550; $2)..................	3	3,275	11,925
Joe Reichman....	Roosevelt (400; $1-$1.50)...........	4	2,350	8,373
Alvino Rey......	Astor (850; $1-$1.50)...............	3	3,800	8,150

** Asterisks indicate a supporting floor show. New Yorker has ice show; Lexington, an Hawaiian floor show.*

Chicago

Sherman Hayes (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Continuing steady climb to 3,100.

Ernie Heckscher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Up again to 2,700 after falling off last week.

Stephen Kisley (Marine Room, Edgewater Beach hotel; 900; $3-$3.50 min.). Following the trend with a jump to 5,700.

Buddy Rich (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Up to 4,500 but still not good for this large spot.

Ted Straeter (Empire Room, Palmer House; 690; $3-$3.50 min.). Straeter, Gil Lamb and Nip Nelson doing a fancy 5,500.

Orrin Tucker (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Shot up to 6,200 for the biggest take in months.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Climbed some to 4,000 tabs.

Russ Morgan (Biltmore; 900; $1-$1.50). General uptrend helped ring up 4,350 covers.

Location Jobs, Not in Hotels

(Chicago)

Will Back (Aragon; 90c-$1.15). Back did average 12,000.

Charley Barnet (Rainbo; $1-$1.25). Jimmy Dorsey closed Thursday (6), Barnett in Friday (7) to close week at so-so 9,000.

Billy Bishop (Blackhawk; 500; $2-$2.50 min.). Bishop hitting stride with 3,100.

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Same old story; Danny Thomas pulled 6,000.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Dropped a bit but still healthy 4,000.

Benny Strong (Trianon; 90c-$1.15). Down, but still okay 11,000.

(Los Angeles)

Sammy Kaye (Palladium, B, Hollywood, 6th wk.). Finale stanza okay with 24,000 admishes.

Jan Garber, Bobby Sherwood (Avodon, B, Los Angeles, 4th wk.). Holiday filled out nifty 15,000 ducats.

Joe Sanders (Trianon, B, South Gate, 4th wk.). Bowout frame a dull thud, at 3,750 admishes.

Eddy Oliver, Eddie Heywood (Trocadero, N, Hollywood, 4th & 1st wks.). Both rooms nice 3,000 covers.

Dorsey's Femme Warbler May Turn Up in 'Playshop'

Tommy Dorsey is combining his long hunt for a new vocalist with exploitation for his "Playshop" Mutual net program Fridays at 10 p.m. Leader has been seeking a femme warbler suitable to his needs for months and requires one more than ever since letting the "Sentimentalists," femme quartet out.

Mutual-"Playshop" gag is a contest, with entrants shipping photos and disked samples of vocal qualifications to Dorsey via any one of the net's 300-odd stations. Aspirants must be between 18 and 26.

N.O. Drives for Funds To Maintain Symph Pop Orch

New Orleans, June 11.

Volunteer group has been formed here to launch a guaranty fund of $125,000 to aid in maintaining the New Orleans Symphony Orchestra and the Summer "Pop" concerts and to "provide good music within the range of the average income." H. C. Parker is general chairman of the fund.

Active solicitation will begin shortly by 150 volunteer workers who will seek pledges from firms and individuals.

Ray Heatherton band set for St. Moritz hotel, N. Y., starting June 20.

Pelham Heath Inn, N. Y. Herman Shubert, owner, running golf driving contest for bandleaders, music men, newspapermen, June 20.

TOP HIT OF YESTERDAY
GREAT POPULAR STANDARD TODAY

Featured in M-G-M's
THE POSTMAN ALWAYS RINGS TWICE

SHE'S FUNNY THAT WAY

Words by RICHARD A. WHITING
Music by NEIL MORET

ROBBINS MUSIC CORPORATION

For new artist copies and arrangements, write or phone PHIL KORNHEISER, Manager, Standard Exploitation Dept., The Big 3, 1619 Broadway, New York 19, Circle 6-2939

3 BRAND NEW UNPUBLISHED SONGS
We Hope Recording Companies, Performing Artists And Potential Publishers Will Like:

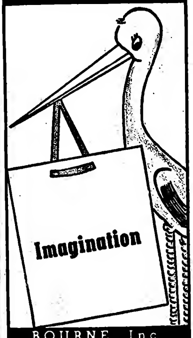
LITTLE BUTTERFLY
(Don't Fly Too High)
By MOE JAFFE, CLAY BOLAND and PAT BALLARD (ASCAP)

DID YOU EVER CRY
By PAT BALLARD and BERNARD MALTIN (ASCAP)

JUST A LITTLE BIT LATE
By PAT BALLARD (ASCAP)

Advance Black and White Copies Available
Write BALLARD, 50 Chippewa Road, Mohegan Park, Tuckahoe, N. Y.

Music Born To Live



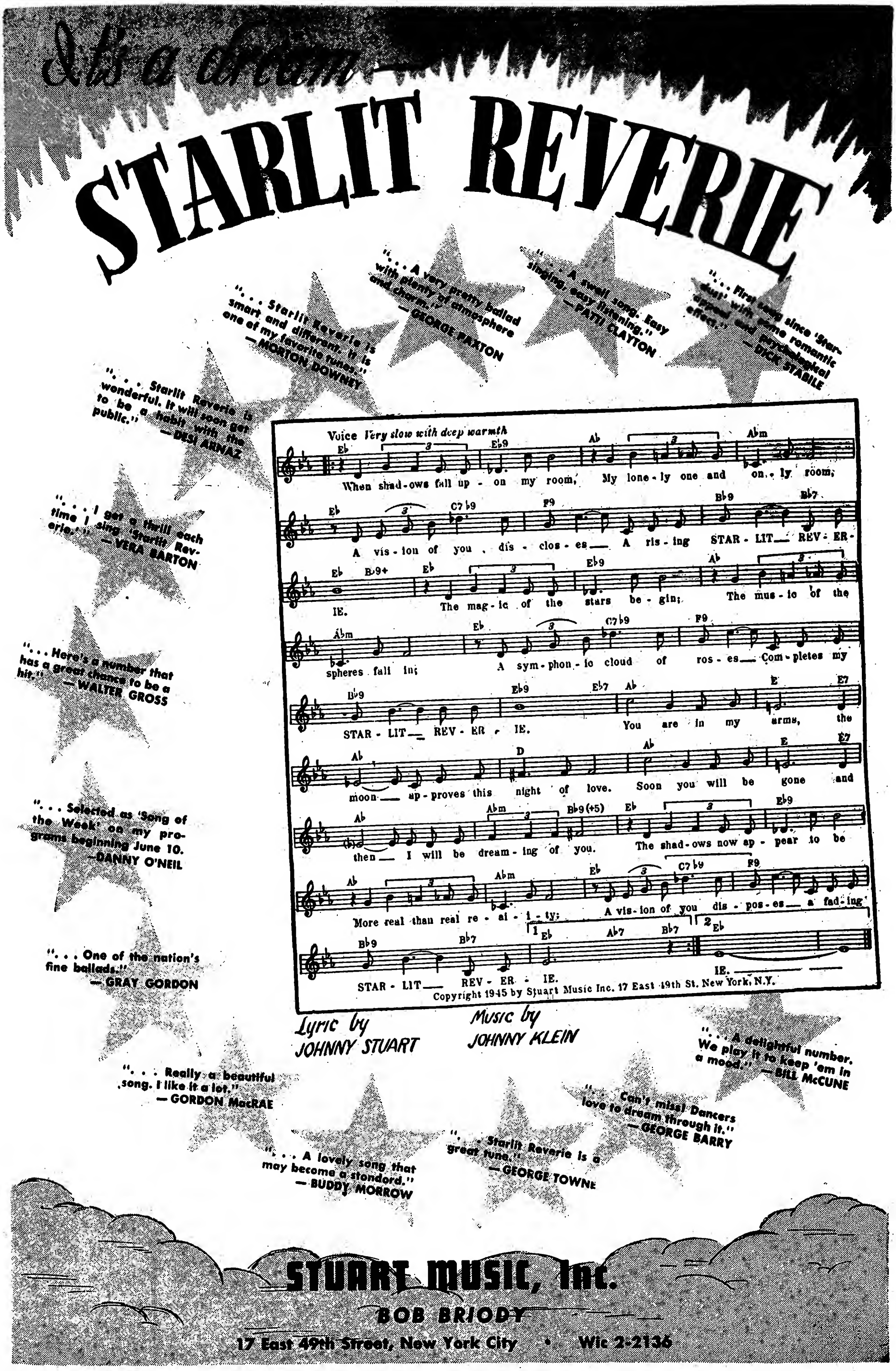
BOURNE, Inc
799 SEVENTH AVE. NEW YORK

SANTLY-JOY Standards

IT'S THE TALK OF THE TOWN

By SYMES, NEIBURG, LIVINGSTON

Tommy Valando, Gen. Prof. Mgr.


It's a dream—
STARLIT REVERIE
"... A very pretty ballad with plenty of atmosphere and charm." —GEORGE PAXTON
"... A swell song. Easy singing, easy listening." —PATTI CLAYTON
"... First song since 'Star-dust' with same romantic appeal and psychological effect." —DICK STABILE
"... Starlit Reverie is smart and different. It is one of my favorite tunes." —MORTON DOWNEY
"... Starlit Reverie is wonderful. It will soon get to be a habit with the public." —DESI ARNAZ
"... I get a thrill each time I sing 'Starlit Reverie.'" —VERA BARTON
"... Here's a number that has a great chance to be a hit." —WALTER GROSS
"... Selected as 'Song of the Week' on my programs beginning June 10. —DANNY O'NEIL
"... One of the nation's fine ballads." —GRAY GORDON
"... Really a beautiful song. I like it a lot." —GORDON MacRAE
"... A lovely song that may become a standard." —BUDDY MORROW
"... Starlit Reverie is a great tune." —GEORGE TOWNE
"Can't miss! Dancers love to dream through it." —GEORGE BARRY
"... A delightful number. We play it to keep 'em in a mood." —BILL McCUNE
Voice Very slow with deep warmth
When shad-ows fall up-on my room, My lone-ly one and on-ly room;
A vis-ion of you dis-clos-es A ris-ing STAR-LIT REV-ER-IE.
The mag-ic of the stars be-gin; The mus-ic of the spheres fall in;
A sym-phon-ic cloud of ros-es Com-pletes my STAR-LIT REV-ER-IE.
You are in my arms, the moon ap-proves this night of love.
Soon you will be gone and then I will be dream-ing of you.
The shad-ows now ap-pear to be More real than real re-al-i-ty;
A vis-ion of you dis-pos-es a fad-ing STAR-LIT REV-ER-IE. IE.
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Lyric by JOHNNY STUART
Music by JOHNNY KLEIN
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Critical Paper Situation Cues Order Stoppage Unless Shipments Arrive

Paper situation in the music business has reached the critical stage. Supply has dropped so low among the various lithographers who turn out piano copies, orchestrations, lead sheets, etc. for publishers, that they fear they will be stopped soon from filling orders unless shipments begin arriving.

If it hadn't been for OPA restrictions, the music industry might not now be faced with a serious shortage. Several weeks ago, five shiploads of paper came into N. Y. from Sweden. Apparently they were dispatched here on spec.

Some of the printers knew about the boats and sought to buy up their cargoes, but the OPA turned thumbs down on the theory that the price of the paper, plus import taxes and other charges, would bring the overall cost above OPA ceilings in this country. Hence, the paper was not allowed into this country. It was returned to Sweden.

ASCAP Nipping Song Shark Pubs in Bud

American Society of Composers, Authors and Publishers is out after song shark publishers. Society's complaint committee last week had a Chicago publisher on the carpet for irregular activities and expelled him from the organization. Others are on the list.

Chi pub discharged from membership was Robert De Leon, owner of a firm bearing his name. He's also a member of ASCAP as a songwriter and this affiliation with the society was allowed to stand. He was charged with irregular activities in dealings with amateur songwriters in the middle west.

Lorraine Partnered In ARA Subsid Pubs

Hollywood, June 11.

Sid Lorraine, who has been general-managing Carol Music, Inc., and sister-firm, Stanley Music, last week was made a partner in companies by Mark Leff, prexy of ARA, the platter headquartered here. His cut is undisclosed.

Carol and Stanley were organized by the diskery as subsids to publish songs acquired by ARA for waxing. Former is BMI-affiliate; latter recently made bid for ASCAP membership. Lorraine has fronted both since they were formed.

Cosmo Tuskegee Disks To Scholarship Fund

Royalties accruing from the sale of disks made for Cosmopolitan Records by the Chapel Choir of Tuskegee Institute will be channeled into a Cosmo memorial scholarship at the school in memory of Booker T. Washington. Coin, which would normally go to the institute, will be augmented by Cosmo with part of its own profits.

Choir, which recently performed at Constitution Hall, Washington, the first Negro talent to work the aud, made 32 sides for Cosmo, 20 of which will be released in album form during the next six months. Some of them will go into an inter-faith album to be released by the company including musical works from the Jewish, Catholic and Protestant faiths. Choir is composed of 59 voices.

'Carmen' to Open Bowl

Hollywood, June 11.

"Carmen," produced by Boris Morros and conducted by Leopold Stokowski, opens the Hollywood Bowl's season, July 9, with a repeat performance July 10.

Winnifred Heidt, Ramon Vinay, James Pease and Marina Koshetz will head the cast.

L.A. Symph Gets Order: $15 Hike for Musikers

Los Angeles, June 11.

Flat $15 per week per musicians is being asked of Los Angeles Symphony Association by Local 47 on take-it-or-leave-it basis. Union presented demands, duplicate of deal recently obtained from Hollywood Bowl Assn., and stated men will get boost, or there will be no symph performances.

Windjammers now are pegged at $70 weekly for eight performances, same number they would perform under new ticket. With rehearsals sure to run well beyond eight, it is estimated that musikers will average $115 per stanza, including overtime.

Symph heads are now stewing in the or-else proposal, since union officials are still in St. Petersburg, Fla., where they attended AFM convention.

DUKE'S COAST DATES

Hollywood, June 11.

Joe Zacca, operator of Meadowbrook dancery, is promoting a Duke Ellington jazz concert at Shrine auditorium here for Aug. 7, guaranteeing $5,000 against 60% of gross.

Ellington is booked into Meadowbrook for three four-day weekends following Shrine date at a price understood to be $6,500 per weekend.

Gene Gold, former arranger, has joined Music Corp. of America cocktail band dept.

Music Notes

Stan Kenton's orchestra cut six pop sides and flock of transcriptions for Capitol last week on Coast....Smiley Burnette will warble own composition, "I'd Make a Hit With You," in forthcoming Columbia film, "Outlaw Tamer"....Spade Cooley cut four sides for Columbia Records over weekend....Diana Lynn over weekend waxed first two of six sides of plano-plinking album she's making for Capitol Records....Edmund Goulding, directing "Razor's Edge" for 20th-Fox, has cleffed two tunes for film, "Dark Is The Night" and "J'Aime Ta Pomme"....Gene Krupa pre-scoring this week on RKO's "Beat the Band" filmusical....Cliff Ogden, western sales rep of Capitol Transcriptions, returns to Hollywood office today (Wed.) from month's trek through Southwest....Roy Rogers, Dale Evans and Sons of the Pioneers doing five songs in Republic's "Home in Oklahoma"....Lou Levy has commissioned Don Raye to put English lyrics to French songhit, "Pigalle," which Leeds Music will publish in this country....Jimmy and Mildred Mulcay signed for records by Sonora....Al Porgie and Nick Campbell, pubs, on Coast for visit from N. Y. offices.... Kay Marx has joined Hollywood office of Mills Music, replacing Glover Carlson, who has shifted over to 20th-Fox publicity....Aaron Gonzales, orchestra leader current at Bevhills hotel, Beverly Hills, Calif., forming own music pub firm, Azteca Publishers, primarily to issue own compositions....Jack Ecoff, Mills Music standard catalog salesman, on Coast for week from N. Y. headquarters, contacting schools and musical organizations....Abe Olman, newly named chief of Robbins-Feist-Miller, due on Coast from N. Y. on July 1 on combination vacash and huddle with Metro studio execs....Jimmy McHugh and Harold Adamson signed to write songs for Republic's "Calendar Girl." First stint for team at studio.... Arthur Piantadosi out as Coast songplugger for Melody Lane Pub firm will no longer employ Hollywood tune-tout....Carl Zoehrns, general sales manager of E. B. Marks Music, back in N. Y. after semi-annual trek to Coast on biz check....Boyd Raeburn band last week finished cutting its first album, for Jewel Records....Jack Fina, who left Freddy Martin orchestra to form own crew, will disk two albums for Mercury Records.... Emery Deutsch en route from N. Y. to Coast to open Hollywood outpost of his Emery Music Co....Robert Bailey over weekend narrated children's album for Bel-Tone Records. Ted Sills scripted and directed....Bill Rawak appointed eastern sales manager of Musicraft Records.

Jules Munshin, of "Call Me Mister," waxed five numbers from the show for Stinson label....Stinson-Asch releasing new album by Josh White.... Package Music, Inc., has been incorporated to conduct a music and theatrical business in New York. Bernard Haas, New York, is a director and filing attorney.

On the Upbeat

Convention Hall, Asbury Park, N. J., will have four Mutual and two CBS wires weekly when Harry James starts week-stands June 29 ... Les Elgart orchestra due for shot at Frank Dailey's Meadowbrook ... Tex Beneke-Glenn Miller combo did $7,062 gross plus tax at Hershey Park, Hershey, Pa., Saturday (8), just 30c under Vaughn Monroe's previous date ... June Davis joins Georgie Auld band as vocalist ... Bobby Byrne returns to Roseland Ballroom, N. Y. Sept. 18 for eight weeks ... Gene Krupa returns to Aquarium Restaurant, N. Y. Aug. 22 for three weeks ... Columbia Record execs huddle in Bridgeport, Conn., next week (17) ... Dinah Shore in N. Y. for vacash ... Elm City four signed by Deluxe Records ... Lou Schroedter band nearing four-year mark at Mayflower hotel, Jacksonville ... Gary Stevens, former Charlie Spivak vocalist, out of Army ... Hal McKusick jumped from Boyd Raeburn to Al Donahue sax section at Saltair, Salt Lake City ... Decca Records declared 30c divvy to capital stockholders as of June 29 ... Eileen Farrell signed to Columbia Records ... Ben Adler doing Deluxe Records promotion ... Sunny Skylar to Mercury Records ... Jerry Colonna into N. Y. today (Wed.) to start one-nighters route with Billy Butterfield band and show at Totem Pole, Auburndale, Mass., Saturday (15).

Bobby Beers, pre-war vocalist with Lawrence Welk orch, back from Pacific and interned at Corona Naval hosp (Los Angeles) with rheumatic fever. He is expected to rejoin Welk in three months...Deuce Spriggens' western band into Rancho, Riverside, Calif., for indef stand...Sal Elardi, trumpeter, and Dal Dattore, alto sax, have quit the Buddy Rich band. Jerry Thirkeld replaced latter...Russell Klein is seventh returning vet to rejoin Freddy Martin...Bill Gene has re-formed a 15-piece band on Coast and is breaking in combo with string of one-niters... Larry Barnett, Music Corp. of America band-booker, on Coast from N. Y. office for two-week visit to old stamping grounds...Al Donahue, currently disk-dating in Hollywood for 4 Star Records, set for indef run at Claridge hotel, Memphis, starting Aug. 2...Arthur Van band set for three weeks at Sherman's, San Diego, opening June 27. Wilson Humber crew follows July 19.

... Gino Arbib is setting Jack Harris for summer at the Palm Beach Casino, Cannes ... Al Jennings and his British all colored orchestra is first local band to visit Italy since the war. Start 12 weeks tour June 17 ... Maurice Winnick band booked for Deauville Casino, July 12, for six weeks.

Nat Allen band, takes over from Ambrose at Ciro's London, middle July when latter goes to Monte Carlo for the Summer ... Burt Firman band was to have opened for Cliff Fischer at his Les Ambassadeurs, Paris, but has suddenly switched over to the opposition, the Bagatelle.

Gray Gordon orchestra opens for two weeks at Vogue Terrace, Pitt., Friday (14), following Ina Ray Hutton ... Closed for dancing since summer of 1942, Pines, Pitt., has re-opened with Bill LeRoy's orchestra. Band was there when spot shut down and job's the first location for LeRoy since his discharge from the Army as a lieutenant ... Bill Bickel, after three years in the Marines, has rejoined the Baron Elliott orch as pianist and arranger ... Cats and A Fiddle have replaced Four Blazes at Tropical Bar, Pitt ... Lee Kelton's WJAS, Pitt, staff band into West View Park for a run.

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N. O. French Quarter Ops in Panic As State, Local Officials Clean Up

New Orleans, June 11.

Crusade by the State Revenue Department to clean out night spots operating illegally in the French Quarter got underway in earnest here this past week and the panic is on among operators.

State department agents closed three spots on charges of operating bars without proper permits and concealing violations. Most prominent club to feel the impact of the drive was the Brown Derby. It was closed, according to Pierre LaBarre, head of the New Orleans office of the state revenue force, because Joe Almerico, who held the license with Albert P. Thibodeaux, had served a prison term and thus was not entitled to a permit.

Almerico also faced charges Friday (7) of refilling whiskey bottles with liquor inferior to their labelled contents. Charged with him were Thomas O'Connor and John Zechenelly, bartenders. All were released under $500 bond.

Earlier in the week, revenue agents closed the Little Club and the Goat House, for "health and other violations."

As a result hot spot operators in the historic area, which attracts tourists like bees to honey, are plenty worried over who's next. They no longer have the Old Regular regime, which in the past decade has permitted the Vieux Carre's night club area to sink into a sorry state of degredation. It was dismaying to all those who wanted the preserve the old French Quarter as a great civic asset and heirloom. Every effort to compel the more offensive hot spots to obey the laws and to keep them out of the hands of "police characters" was promptly rebuffed.

With the reform administration and reorganized police force now running things, the area has taken on a different aspect. Shows have been cleaned up, "B" girls have disappeared, and the places have taken on a sanctimonious look for the first time in many years.

Nix Gambling

In fact, the whole town has become "saintly." Gambling is out. Mayor De Lesseps "Chep" Morrison's attempt to legalize the pastime has been given a kick in the promise by the state legislature. Quite a chunk of the population which made its living off gambling is out of work as a result. But Orleanians, who like their gambling, are not wanting. They simply 'cross into St. Bernard and Jefferson parishes, where games are flourishing.

It's been nearly a quarter of a century since New Orleans has been so "well-behaved," old timers say. But they recall that the last time this old city had a reform administration, things turned for the worse, and four years later the Old Regulars came back stronger than ever. Now they're wondering whether history will repeat itself.

Special agents A. H. May, Jr., and Jack F. Govan are continuing their inspections of French Quarter hot spots under orders from Roland Cocreham, director of the state revenue department, to "show no mercy" Cocreham intimated that many spots are under scrutiny.

AGVA N.O. REP JAILED ON ABANDONMENT RAP

New Orleans, June 11.

Allen P. Nickerson, 42-year-old representative here of the American Guild of Variety Artists, who recently threatened "blackout" of French Quarter night spots because of entertainer conditions, was in the hands of police Thursday (6) as a "fugitive from justice."

Acting Chief of Detectives Frank J. Lannes said Nickerson is wanted in Plymouth, Mass., on charges of wife abandonment and non-support of minor children. Taken into custody at his office, be waived extradition. Officers from Plymouth are awaited to take him back there.

AGVA agent recently threatened to withdraw guild members from French Quarter and Canal street night spots because of an alleged practice of requiring entertainers to become "B" drinkers and hiring of non-union girls off the streets as "strip teasers" at substandard wages.

Adams theatre, Newark, shuttered for the summer will reopen with stage shows starting Aug. 22 or 29. It may tee off with Andy Russell.

'Bowery Follies' Sammy Now 'Mayor of Bowery'

Sammy Fuchs, operator of Sammy's Bowery Follies, N. Y., nitery, was officially designated Mayor of the Bowery last week at a testimonial dinner given the bistro operator by Locality Mayors Assn. It was attended by some 300 well-wishers, including many prominent N. Y. politicos.

Mayor William O'Dwyer, who was to have sworn in Fuchs and presented the scroll, couldn't make it, so Louis Zeltner, representing the LMA, did the honors. Fuchs was lauded by Zeltner and other speakers for philanthropic work he has done for the stumblebums of the Bowery and for the needy of the east side.

Fuchs had operated a sawdust joint cafe on the Bowery for years. Two years ago he converted it into a nitery, installing old-timer talent, and the spot has prospered ever since.

MCA Stressing Concert Field

Music Corp. of America is expanding its concert department to the point where it plans to have most of its top bands make the longhair circuit. Slated to play concerts in the fall are Tommy Dorsey and Xavier Cugat, with others probably following. In addition, its regulars who play the classic emporia throughout the country such as Victor Borge and Tito Guizar, are slated for tours.

Dorsey and Cugat will both play on a guarantee and percentage basis. Dorsey, at least, has played concert dates before and the field proved very lucrative for him.

In addition to the pop artists, MCA is also planning to expand concert activities in the longhair field. Agency several weeks ago signed the Ballet Theatre, which it has booked into the Covent Garden, London, starting in July, and will play one of the New York legit houses upon its return in the Fall and another in May.

Current MCA stress upon concert activity, under department head Jack O'Boyle, is contrasted to its stand on that field several years ago, when, in acquiring the Columbia Artists Bureau office didn't know what to do with the longhair talent on the big list it took over from Columbia. Agency subsequently sold its concert acquisitions to the W. Colston Leigh lecture bureau.

PIPING ROCK READYING TO OPEN FOR SEASON

Saratoga Springs, June 11.

Piping Rock, one of Saratoga's outstanding nite spots, is currently being readied for opening, sometime later this month. Spot has been closed for several years.

Cocktail lounge and the main dining room are being renovated for the season.

Under new management, will continue policy of top orchestras and entertainers. It is considering year-round operation.

Nixon Cafe, Villa Madrid Resume Floor Shows

Pittsburgh, June 11.

This Town's two biggest niteries, Nixon Cafe and Villa Madrid, last to hold out against floor shows even after end of differences between Nite Club Owners Guild and American Guild of Variety Artists, both are resuming live entertainment. Managements of spots said they would continue only with music for dancing when AGVA walk-out was called off as local agents agreed to put up cash security bond. But, they've had a change of heart.

Nixon Cafe went back to shows yesterday (Mon.); Villa Madrid resumes next Monday (17).

Actors Fund Helped Willa Holt Wakefield

Willa Holt Wakefield (Foerster), former vaude performer, who died on the Coast last week at age of 76, was not neglected and friendless as reported. She had been cared for by the Actors' Fund, which had contributed some $2,000 during the past two years and also defrayed hospital expenses of $700. When Mrs. Foerster's plight was called to the attention of the Fund by actor Charles Coburn, it sent her funds up to time of her death.

Songstress, as Willa Holt Wakefield, had been a topflight act on Keith and Orpheum circuits for a number of years as a singing single to her own piano accompaniment, and was rated one of vaude's first song stylists. She had helped to popularize many songs of the period, probably best known being "Honey, Stay in Your Own Back Yard."

U.S.-Britain Tax Treaty to Boost Talent Export

Export of talent to England will increase considerably when and if the U. S. ratifies the projected treaty between this country and Britain which forbids double taxation of performers and athletes' salaries. Agreement will call for tax payments to only one of the countries instead of both.

Ratification of the pact by the U. S. has already caused an upturn of talent negotiations. Bud Flanagan, British comic and producer, while in this country recently, despaired of getting performers to come over for "The Night and the Laughter" which he is producing in conjunction with Chesney Allen in the fall, but since this country okayed the pact several weeks ago, he has secured the Three Sailors, with others still in process of negotiation.

Sally Rand's Nitery Bubble Bursts, Club Folds Owing Plenty

San Francisco, June 11.

Sally Rand's El Cerrito club, in San Francisco Bay area, was padlocked Wednesday (5) by the government on a $19,000 tax claim, after the spot folded without paying off performers.

Band and other help held the bag for approximately $3,000 in unpaid salaries. Rubber checks for $4,000 and $5,000, latter for decorating bill, are still bouncing around here.

Miss Rand and John Carey, who operated the club, did good business until early May when the b.o. started downward. Last week prior to fold business dropped below operating costs, which had been reduced to $3,000.

Miss Rand herself plans to open at the Savoy, a local nightspot in San Francisco, during the month.

60G NUT FOR 12-DAY WATER SHOW IN MPLS.

Minneapolis, June 11.

Stiffest "nut" for any show with an existence limited to 12 days is claimed for "Aqua Follies," principal lure of the annual local summer mardi gras, the Aquatennial, July 17 to 28. Show will involve a $60,000 expenditure, according to Al Sheehan, producer.

Despite the $60,000 cost, which covers talent, production, costuming and staging, etc., aqua show turns in a neat profit each year, given a decent weather break, Sheehan admits.

He'll Be a Millionaire Before He Knows ABC's

Kansas City, June 11.

Turnout for Frank "Sugar Chile" Robinson for a one-nighter in the Municipal Aud Friday (7) was clocked at over 6,000. At rates of $2 down to $1.25 the gross figured about $8,000.

For his four numbers and about 10 minutes working time in the show the juvenile boogie woogie pianist's 60% cut of the take was just under $5,000.

Lack of Ships to Delay Large-Scale Use of Acts Another Two Years

Ship cruises, which used to be a lucrative form of employment for talent before the war, aren't expected to be a similar large-scale outlet for talent for another two years. Reason is—lack of ships. A few foreign ships are being reconditioned for passenger pleasure service, but in the main they're needed for freight and passenger service between U. S. and Europe. Pleasure angle while Europe's hungry have to be fed is another deterring factor.

However, the Holland-American Line is putting its New Amsterdam in shape for cruises this fall, and possibly the Veendam, too. The Cunard Line is reported likely to put the Mauretania and Aquitania into pleasure service in November. Another possibility is the Swedish-American Line's Gripsholm.

Nat M. Abramson, vet talent agent, who supplies hotel, cruise and party talent through his Hotel Entertainment Bureau, has already signed agreements with Cunard and Holland-American for talent when ships are ready. Abramson, who also heads the WOR Entertainment Bureau, claims that in the 1937-38 season, his biggest, he supplied 3,500 artists—emcees, comics, actors, chorus lines, revues, musicians—to ship cruises. Abramson has been booking entertainment on ships since 1924, when he started such cruises by chartering his own ships.

Abramson sees a hitch to use of talent on further cruises, however, in the new musicians' union regulation doubling the rates on musicians from $3 a day, plus keep. New price, he says, will make use of American musicians on short cruises prohibitive, although it won't affect use of U. S. musicians on European runs on American ships.

2 Dallas Nightclubs Make Peace With AGVA

Two consistent holdout spots in Dallas, which had been listed as unfair by American Guild of Variety Artists for refusing to negotiate basic agreements and post bonds, capitulated to demands of the union this week. Spots are Baker hotel and Adolphus hotel. Both signed pacts and posted bonds, and were given the green light by Matt Shelvey, head of AGVA, to resume operations with AGVA talent. Agents in that area were notified by union that the ban had been lifted and that they again could book the spots.

Duet Club, Washington, D. C., another holdout which threatened to discontinue shows if AGVA did not relax its demand for pact and security, also did an about-face and met union demands. Consequently, a new show was okayed to go in this week.

Leon & Eddie's Florida Branch

Deal was completed last week for Leon & Eddie's to open a Florida edition of the New York nitery at Palm Beach, Fla. Leon Enken and Eddie Davis purchased equipment and stock of Chambord's, an old established restaurant there, and will convert into a nitery in the fall.

Spot, which will use the Leon & Eddie tag, will be managed by Leon Enken, Jr. Pair signed a five year lease for the cafe.

Sole entertainment will be by two bands and an occasional singer. Operation along Stork Club, New York, lines is contemplated. Indicative of the type operation new spot will employ is seen the luring of Mario Soree, current maitre de at the Hotel Marguery, N. Y., as headwaiter, and John Minelotti, who used to be chef at the River House, N. Y., and the Savoy, London, to preside in the kitchen.

WILLIE HOWARD TO PREEM NEW A.C. CLUB

Willie Howard has been signed to headline the opening show at the new Atlantic City, N. J., nitery slated to preem June 22. Spot as yet is unnamed; management is seeking label via a contest ($50 prize).

Room, seating 400, is located atop a Howard Johnson restaurant and will go in for shows budgeted up to $6,500 weekly. Spot's bookers, Joe Coopersmith and Frank Elliott, are dickering for Sophie Tucker for a subsequent show, but no deal has yet been set.

Arthur Fisher Booking Latin Quarter, N.Y., Miami

Latin Quarter, N. Y., booking situation was again changed this week when Lou Walters and E. M. Loew gave the Arthur Fisher office exclusive booking rights to that cafe. In addition Loew assigned his Latin Quarter, Miami, to Fisher as well.

This is the second recent shift in the New York spot's booking. A few weeks ago, exclusive booking contract between Walters and Ruth Barr was rescinded and spot reverted to open bookings. Miss Barr is now a Miami agent.

Ruloff Trio OK'd by Union

Hollywood, June 11.

Ruloff Trio, vaude and nitery comedy dancing act, has been removed from national "unfair" list of American Guild of Variety Artists and reinstated in union. Turn was branded last winter for appearing in eastern nitery which AGVA had deemed "unfair."

At a hearing here, Alex Ruloff cleared his turn, it is understood, by explaining trio were unaware spot played was in bad odor with union.

Jack Shea underwent emergency gall bladder operation Monday (10) at Ft. Worth.

Chas. Trenet Agitates Self Out of Contract At Embassy, N. Y., Nitery

Charles Trenet, French vocal importation now at the Embassy, N. Y., will leave that spot June 22. Exit date was set after arbitration by the American Guild of Variety Artists, of Trenet's desire to close immediately and Bill Miller's insistence that singer play the full round of his options, which would have forced him to stay at the spot until July 3. AGVA ruled Miller had the singer for the full contract, but Miller agreed to the shorter term.

Basic cause of the Frenchman's wish to leave the spot is said to be offers he has been receiving since his click at the Embassy. Singer is in on a guarantee and percentage basis and earns around $3,200 weekly, which is said to be considerably below some of the offers he's been receiving.

Miller has also had other difficulties with the chanteur. Last week March of Time stunt was arranged, centerpiece of which would have been entertainment in France during and after the war. Stunt was called off because Trenet failed to show up.

After Trenet leaves Miller will go on a two-bands and no other entertainment policy. He had been dickering for a South American singer but deal failed to jell. However, if a suitable headliner becomes available Embassy will resume entertainment.

CORWIN SPOTLIGHTS HAMPTON'S L.A. STAND

Los Angeles, June 11.

Although Sherrill Corwin plans regular policy of stage-shows when he reopens Lincoln, colored vaudfilmer, on July 8, the house will revert to straight films during week of Aug. 20, when Million Dollar theatre, Corwin's white-patron house, uses Lionel Hampton's orchestra on stage.

Hampton reportedly is getting $12,500 and a split for the stanza, and obviously Corwin feels he will fare better by centering all vaude interest hereabouts on the one attraction during that week. Million Dollar, while primarily catering to ofays, is not a Jim Crow house.

Phil Spitalny's all-girl orchestra booked for the Paramount theatre, N. Y., in October, his second date there.

Walton Hotel and Roof Nitery Closed In Philly As Aftermath of Chi Fire

Philadelphia, June 11.

Walton Hotel, home for many Philly showbiz figures, and the Walton Roof, top night spot, folded yesterday (Mon.) as an aftermath of the fire at the LaSalle hotel, Chicago, last week.

On the heels of the Chi blaze, the Philly Fire Marshall's office swung into a minute investigation of all the city's hostelries. The 50-year-old Walton did not meet all safety regulations, having but one fire tower, antiquated fire escapes and other out-of-date equipment.

Walton management was given until Monday to meet its requirements—an impossible task in view of material and labor shortages. On Friday (7) came the announcement that hotel would close.

Action came so suddenly more than 300 guests were thrown out into the streets, literally, in view of the current room and housing shortage. Of the 100 permanent guests, more than 70% were in show business—entertainers, musicians, theatre managers, nightclub operators and the like.

Shuttering of the hotel folded Jack Lynch's spot on the roof and tossed out of work 160 employes, including musicians, entertainers, waiters, bartenders, checkroom attendants, etc.

Lynch takes a licking to the tune of between $75,000 and $100,000—for that's the conservative estimate of the value of his club, and he apparently has no redress.

Hotel will be renovated, according to Albert M. Greenfield & Co., which represents a syndicate which recently purchased the hostelry at a sheriff's sale for about $400,000. Approximately $500,000 will be spent, but whether Lynch will be able to make a deal with the new owners is problematical. Rebuilding will take a long time, it's said.

Hotel was built in 1896 on the site of the old Empire theatre for about $2,000,000 and was considered one of the most modern and lavish of its day. John Drew, Nat Goodwin, Maxine Elliot and other big names of show biz lived there. In recent years virtually all of the stars who played the roof, Sophie Tucker, Harry Richman, Milton Berle and many others, stayed at the Walton.

Eddie "Rochester" Anderson plays State, N. Y., week June 27. He'll have Kitty Murray and Addie Young with him.

Latin Quarter, Chi, Books Merry Macs, Minevitch

Latin Quarter, Chicago, continues heavily budgeted shows into the summer. Ralph Berger, op, has Merry Macs and Borrah Minevitch Rascals for the June 21 display.

Other acts for that bill yet to be set.

DOING BIZ WITH LAW JAILS NITERY MANAGER

New Orleans, June 11.

Henry Verdillant, manager and "part owner" of the Mayfair Club, night spot in Houma, La., near here, was arrested by federal agents Friday (7) after latter bought a ton of sugar from him at five times OPA ceiling. Arrest was made after an FBI man posing as a truck driver bought the sugar and had Verdillant and his bartender load it into a government truck.

Verdillant was arraigned before U. S. Commissioner Reginald H. Carter, Jr., on charge of black market operations. He is being held in the Terrebonne parish jail.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 11.

Margaret Dougherty, who is perting nicely at the Rogers, cheered by surprise visit from her mother, Mrs. J. Kelly.

Helen Pelechowitz, Sam Lekfo, Frank Lee and Joe Kelleher upped for meals and mild exercise.

Jack Hirsch, who has been doing nice things for colony inmates for over 20 years, here for his annual summer vacash and gifting the needy.

Arthur Slattery, former Rogerite, visited the gang last week.

Abe Seligman doing nicely at the Rogers.

Gladys Pebbler, telephone operator at the Rogers, married to Walter Ramsey and honeymooning in Arkansas.

Frankie McGovern, tooter, got his all clear papers and left for home.

Alfredo Gonzalez spared no expense in making opening of the Swiss Chalet a gala event. Nitery features Latin American talent and orch.

Write to those who are ill.

Fire Disasters

Continued from page 1

where many are undermanned.

It's also a known fact that some hotels, during the war, have been asked to eliminate certain fire hazards, but authorities have been lenient with these spots because of the shortage of building materials and new equipment.

But because of the two fatal blazes occurring in one week, building inspectors are expected to clamp down on even minor violations, and as a consequence many outmoded inns are likely to be shuttered.

A two-pronged inspection by the New York City Department of Housing & Buildings has already been started. One inspection tour will be started by this department and the other by Deputy Commissioner Morris C. Comar which will see that all provisions of the multiple dwelling law are enforced.

5 Night Clubs, Legiter Shuttered in Chicago

Chicago, June 11.

Following on the heels of the La Salle hotel fire, resulting in the death of 61 persons, Mayor Edward J. Kelly ordered the closing of one Loop legit house and five nabe niteries Thursday (6) for alleged violations of the city's fire regulations.

Stinging from the ban was the Great Northern theatre, housing Philip Yordan's "Windy City," which was prevented from playing its last four performances before bowing out Saturday (8). Niteries ordered closed were the Club Alabam, El Mocambo, Liberty Inn, Playhouse, and the New Cuban Village. The Shubert, playing host to Mike Todd's top-grossing "Up in Central Park," was ordered closed in Kelly's original order, but received a last-minute reprieve. House was given two weeks in which to get in line with the city's fire regulations.

Kelly threatened to close additional niteries, legit houses, and filmeries which do not meet fire-law standards. A total of 100 entertainment spots in town were ordered closed a few weeks ago for violation of the fire regulations, but remained open despite the lack of an official permit.

Pa. Aud's 50G Loss

Conneaut Lake Park, Pa., June 11.

The 6,000-seat Temple of Music auditorium at this amusement park, suffered a loss estimated at $50,000 in a fire last week. Frame structure was erected in 1925 at a cost of $90,000. It had not been used for the past 10 years.

Postwar San Diego Isn't Ghost Town Yet But It Ain't What It Used to Be

Kansas City Hits Biz Snag Due to Strikes

Kansas City, June 11.

Biz in the bistros and nite spots here has toppled an average of about 30%, what with the coal strike and a series of local strikes. Past weekend, however, a slow recovery was becoming evident.

Currently, the plague on local biz is partially due to bread and ice cream strikes. A Baker's strike has been in progress since June 1, taking more than 15 of the town's largest bakeries out of production. Ice cream strike came in only last Friday.

Recent meat and milk strikes almost closed a number of nite spots. Bread strike sent clubs and restaurants scurrying for biscuits, bread substitutes, etc. One downstate Missouri operator in territory served from K. C. has gone to the extreme of flying in bread from California.

Shortages of beer and liquor have further complicated the picture, and a number of clubs are known to be considering summer closings for remodellings if the strikes don't abate.

Bonifaces

Continued from page 1

business will bounce back within a small percentage of top takes.

But the larger number of bistro props. declare that the wartime honeymoon is over and cafes had best learn to operate with dwindled income. They point out that aside from current wave of strikes and industrial shutdowns, the big percentage of trade which came from transient GIs is gone permanently. They also point out that prolonged shutdowns of many large industrial plants has decimated the financial reserves of many who previously frequented cafes.

Another factor is the decline of black-market money, much of which filtered into the niteries. In many cities, illegal operators think it wiser to stay on the inconspicuous side by moderate spending, fearing that excessive splurging will attract too much attention to themselves and to their operations.

Combination of these factors and other conditions prevailing in varied localities is felt to have brought about the current setback.

However, there are several bright spots in the nitery scene that indicates that there's nothing wrong with the business that a good headliner won't cure. The Copacabana, N. Y., which hit its lowest ebb two months ago, has bounced back to rope's-up biz when current show went in a few weeks ago. The Carnival, N. Y., hasn't dwindled appreciably from its high despite the long run of Milton Berle. Business there has dropped to some extent because most of the monied crowd already has seen Berle in the first four months. They're now getting the minimum spenders, but enough of them to cause Berle to hit average figures consistently. He gets $7,500 guarantee and percentage when gross hits over $42,000.

Billy Rose's Diamond Horseshoe has picked up, and Rose ascribes this hike to the topical ads he's been running. Zanzibar, N. Y., with Rochester headlining, is also hitting hefty grosses, while the Latin Quarter, N. Y., is going along at a nice clip with name talent. Embassy is similarly doing well with Charles Trenet as sole performer on the bill.

However, there are others whose b.o. has dropped considerably. Among them is La Martinique, which is shuttering June 21 for the summer. The Versailles and Ruban Bleu has also dropped appreciably.

Out-of-town spots, especially those in Boston, Philadelphia, Baltimore and Detroit, have taken terrific lacings at the b.o., which is said to be a reflection of local industrial setbacks combined with a general tendency of spenders to hold on to their reserves for a vacation fling.

The business setback has given renewed impetus to nitery owners' campaign for lower salaries. Agencies say that with the exception of top names, salaries, pressure for lower salaries from night club operators is getting heavier. There has been some decline in the medium-priced category, and further cuts are expected.

San Diego, June 5.

Along Broadway in this town and out on the road to Mission Beach, where the able-bodied seamen used to toss coin hither and yon, the AB's have developed sore pitching arms. Boys have ceased throwing fast dollars across the plate and the nitery business here is going into a dull slump. Spots are still running, but the financial brakes are on.

This town, once a cemetery for admirals, leaped into worldwide prominence as the center of a wartime airplane industry and base of submarine and destroyer activity. Not counting the big Marine Corps establishment, which grew to amazing proportions during the late war and is now being reduced to peacetime status. For a time San Diego was the hottest town on the California Coast, with hotel clerks laughing off tourists and nitery owners telling prospective customers to come around next week, or next year, it didn't matter, really.

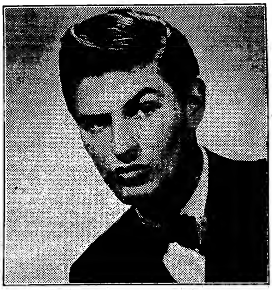
San Diego night spots are still operating but under an economic pall, with three or four waiters or waitresses working where once there were eight or nine. Same goes for orchestras. Three-piece combos are filling stands once occupied by eight or a dozen men. Airplane workers have ceased to draw overtime pay and sailors have ceased to toss away their wages with the idea of having a good time before sudden death. The town is returning to the old admiral status, and old admirals never were very hot about tossing coin around niteries.

HAVANA-MADRID, N.Y., BACK TO LATIN SHOWS

Havana-Madrid, N. Y., is resuming Latin type shows following consistent use of varied type performers for nearly two years. Reversion to original policy, starting June 20, follows the recent opening of the nearby La Conga, which has drawn considerable patronage away from the Havana-Madrid.

Sergio Orta, who produced shows at Havana several years ago before signing an acting pact with Metro, will again do the production. Initial bill under revamped policy will be topped by Carlos Ramirez.

La Conga, N. Y., new show, starting July 18, will have Betty Reilly, Los Barrancos and Mechita's rhumba band. Pupi Campo crew holds over.



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CIRO'S HOLLYWOOD (7 Weeks)

(OPENED MAR. 7)
COPACABANA, New York (6 Weeks)

EARLE, PHILA. AND RKO, BOSTON
BENNY GOODMAN (2 Weeks)

(OPENED MAY 20)
STATLER HOTEL, Cleve. (2 Weeks)

AND NOW PARAMOUNT, New York
(Opened June 5th)

Management: WILLIAM MORRIS AGENCY

Earl Wilson, N. Y. Post, March 18th, '46: "Sarah Churchill congratulated the Copa's Larry Storch for impersonating her famous father."

—

The Billboard, March 16th, '46: "His mimicry is so good it's hard to believe that such names as Ronald Colman, Humphrey Bogart, Peter Lorre, Clark Gable, Ray Milland and lots of others are not on the floor. . . . He is almost a carbon copy of the originals. He held his audience spellbound. . . ."

—

Jimmy Starr, Evening Herald-Express, Hollywood, Jan. 10th, '46: "Larry Storch does impersonations of Cary Grant, Ronald Colman, Winston Churchill and many others better than most of the highly-touted performers."

—

Hats, Variety: "Larry Storch . . . the showstopper. . . . Final imitation brought down the house and left no dry eyes opening night."

—

Eve. Bulletin, Phil., Apr. 20th, '45: "Fans gave Larry Storch noisy approval for his clever mimicry."

—

Hollywood Reporter: "Larry Storch's talents drew spontaneous applause long before he finished his act—the name crowd really went for his mimicking."

—

Louis Sobol, N. Y. Journal-American, Mar. 18th, '46: Another visit to the Copacabana where a youngster named Larry Storch delivers amazing voice impersonations of various gentry, ranging from Peter Lorre to Winston Churchill."

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Night Club Reviews

Panther Room, Chi
(HOTEL SHERMAN)
Chicago.

Buddy Rich Orch (18) with Dorothy Reid; Perry Franks & Janyce, Think-a-Drink Hoffman & Co. (3), Line (8), Jack Lane, Carl Marx; $1.50-$2.50 *minimum.*

Ultimate in brassassinations is limned by the Buddy Rich boilermakers in the new Panther Room show. Rest of the layout is middlin', with Think-a-Drink Hoffman and his potables held over.

Like most big commercial bands, Rich's 5 trumpet-4 trombone-5 reed-5 rhythm outfit sounds repetitive after a riff takeoff with the maestro very much in evidence in the paradiddle dept. Also does "Quiet Riot," another ear-splitter, with "When Johnny Comes Marching Home Again" trimmings, to cue need for more showcasing of individual members of the orch, which boasts some good musicians.

Rich's canary, Dorothy Reid, is okay vocally, but shows little song-selling prowess. Unfortunate choice of tunes, "Where Did You Learn to Love?" and "Come Rain, Come Shine," doesn't help much either. Should use at least one standard.

Perry Franks and Janyce give out with their usual flash opening, in which he does all the cleatwork and she fakes—but successfully. Pair display a lot of pep, but the rountines are kinda dated, indicating it might be smart for them to adopt a few balleterps to the turn. His "Beguine" solo, withal, is sock as per.

Line, attired as "Old Fashioned," "Daiquiri," "Pink Lady," "Scotch," "B&B," "Manhattan," etc., are naturals to intro Hoffman's always interesting act, complete with bar and two assistants to relay the drinks to the models, who in turn serve the customers. One of the latter, incidentally, asked for a bowl of borscht at the opener, and got it. Jack Lane emcees amusingly, and Carl Marx is still able to startle even such old standbys as Charlie Dawn by sneaking up behind and turning on his electric schnoz. *Mike.*

Kitty Davis', Miami
Miami.

Jesse Block, Josephine Del Mar, Lari Worth & Nana, Myra Jeanne, Ken Jones, Johnny Silvers Orch (6), Carlos Honez Orch (5); $1.50-$3 *min.*

Well balanced layout here offers a neatly paced 90-minute show with topliners Jesse Block and Josephine Del Mar clicking for top returns.

Block, appearing here for his first nitery engagement as a single, clicks with sock special material. Ditty about the club, bosses, customers, etc., garners plenty laughs. Standout is his nostalgic Gershwin medley. Took three encores, with Eve Sully coming on at end to take bow and indulge in some bowoff gags.

Miss Del Mar gets over in exciting fashion. Her Latinairs and derriere tossing score all the way.

Lani Worth and Nana are standard Latin-type terpers. Gal is a looker and makes the act with her torso twisting. Essay the South American dances satisfactorily.

Myra Jeanne offers some acro-twisting that has the payees paying close attention. Tops her stint with acro-dance in which she taps out rhythms with feet on drum placed on head. Garners plenty applause.

Ken Jones, tall, nice-looking lad, emcees and sings several numbers.

Johnny Silvers' crew cuts a neat show and alternates for customer dansapation with Carlos Honez orch. *Larry.*

Gay Nineties, Boston
Boston.

John Steel, Billy Hess, DeCoursey & Jameson, Upside Down Emmanuel, Virginia Haver, Jack Goldy, Jimmy Kane Orch. (6); $2.00 *min;* $2.50 *Sats.*

Formerly the Checker Inn, this spot, run by Nick Parrotta and Ricco Vaglione, has been going about two and a half months and has caught on in a big way.

Has about 250 covers plus lounge terracing the main floor, and a banquet room above handling 150. Place is decorated with usual Gay Nineties murals, and motif is carried out down the line. Waiters wear peg top trousers, mustachios, etc., and take turns singing "Daisy," etc., to accompaniment of Hammond organ. Place also supports a barbershop quartet and a hand organ, each taking frequent turns for continuous entertainment.

Two shows a night, current line-up consisting largely of old-timers. Upside Down Emmanuel, well along, does tricks with hoops while standing on his head. DeCoursey and Jameson do "Bird in Gilded Cage," etc., plus a soft shoe routine with much of their old-time skill and all of their old-time ebullience. Billy Hess wows with his bell-ringing business and follows up with a tap a la Rooney for a big click, and John Steel, former Ziegfeld star, tenors a number of hits like "A Pretty Girl" from old shows, and finds plenty of favor.

Only contemporary note is injected by Virginia Haver, who warbles nicely, and the Barber Shop quartet, all young men of the waiter staff. Place needs a solider band as this one fails to support the acts properly. Biz, on a Monday night, supper show, was great, only two or three tables not filled. *Elie.*

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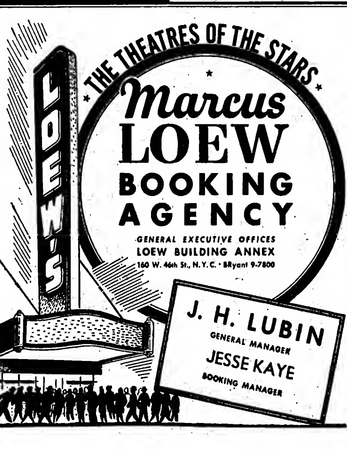

Glass Hat, N. Y.
(BELMONT PLAZA HOTEL)
(FOLLOWUP)

Parlay of Bob Russell and the Kathryn Duffy dancers has given the room a protracted period of some of its brightest shows. Russell's now in his 16th week, while the Duffy girls have been here since the beginning of the season. They are consistent lures for the hotel patronage as well as the non-residents.

New part of the layout comes with songs by Leslie Long, terping of Don Costello, and the new production numbers surrounding him by the line. Costello (New Acts) is an imaginative dancer with a flair for ballet, can sing sufficiently to tie up with the production, while Miss Long (New Acts) takes the vocal spot handily.

Russell has the knack of building a following and taking it with him wherever he goes. He's baritoned at the Terrace Room of the Hotel New Yorker for several years, and it seems he can stay here for a similar length of time. He has smart presentations of a medley of old-timers as well as mildly indigo version of "Chi-Chi Castenango" and "Doin' What Comes Natcherly," which gets top response and full attention even in this difficult room for song and talk acts.

Eddie Stone orch and Nino rhumba band occupy the podium. *Jose.*

Blackhawk, Chi
Chicago.

Jackie Fields, Nick & Vickie Collins, Billy Bishop Orch (12) with Alice Mann & Bill Darlow; $2-$2.50 *min.*

With Billy Bishop and orch continuing to dish out smooth music, the Blackhawk management features Jackie Fields and Nick & Vickie Collins in the new show.

Fields uses aud participation to good advantage, and amazes the customers by producing hastily concockted drinks in a matter of seconds. A clever magician, Fields pleases the aud by pulling out a thoroughly shuffled deck of cards any poker hand called for. Other standard magic acts such as pouring liquid into a folded piece of paper, and undoing a helplessly complex knot stacks well with the nitery's customers.

Nick and Vickie Collins, young dance team, do some solid tap routines but their stage presence suffers from a lack of experience. With a little more playing time they should remedy this.

Alice Mann continues to click with "Doctor, Lawyer, Indian Chief," and also does a dandy job on "My Bill." Trumpeter Bill Darlow does well with "Big Fat Mama." Billy Bishop and orch still doing good job of backing show. *Foos.*

Club Duet, Wash.
Washington.

Jerrie Blanchard, Marilyn Hale, Pat Chandler, Bob Knight and his Orchestra (8), Valencia Latin-American Band (3); min. $2; *Saturdays* $3.

Jerrie Blanchard carries an otherwise weak show into something approaching par for the course with her big smile and smooth, intimate handling of the customers. Routine of songs is on the spicy side and goes as well here as it did during her recent appearance at the Mayflower hotel. Her soft, suggestive handling of "Take It Easy," "I Don't Want to Get Married" and a medley number on an amorous gent named Fink goes well with the late crowds. She is less successful with one on a landlady's daughter. She mixes nicely with the ringside tables, kids the musicians and otherwise has everybody happy and calling for more.

Marilyn Hale, red-head tap dancer, offers an agreeable routine but her act seemed too short when caught.

Pat Chandler, who doubles as emcee, is given a flashy introduction when he comes on but fails to live up to fanfare.

He sings, tells a couple of gags and does imitations. He rates his best hand in the imitations of Walter Winchell, Maxie Rosenbloom and Gabriel Heatter, not so much for the class of the mimicry, but because of the sex-gestive lines in the patter. One imitation of a Greek delegate at the UN meeting was strictly banana stand comedy.

Bob Knight orch and Valencia band alternate for customer dansapation. *Lowe.*

Walnut Room, Chi
(BISMARCK HOTEL)
Chicago.

Sherman Hayes Orch (12) with Dell Welcome; Enrico & Novello, Billy Burke; $1.50-$2.50 *minimum.*

Sherman Hayes' schmaltzy syncopations remain the made-to-order comeon for the Walnut Room, with the acts mere adjuncts. While contribbing mostly Lombardo-like glissandos, the band also comes up with "Hawaiian War Chant," their showpiece, and some unique spottings of instruments elsewhere, with Hayes' soprano sax and a pair of clarinets playing rhythm behind the guitar. Chirpstress Dell Welcome is okay as soloist and in duets with Hayes.

Billy Burke is a big guy introduced as "a great Metropolitan opera star," whereupon he does Bonnie Baker singing "Oh, Johnny," the Ink Spots throbbing "If I Didn't Care," bass Uncle Tom and falsetto Little Eva talking over "the wages of sin," and Sinatra singing "Embraceable You," latter being embarrassing, to say the least. His Ink Spots impresh is fairly sharp but the others fail to connect.

Enrica and Novello nonchalantly disregard floorburns in a tango in which he slides her across the boards. Ballroom duo's varied quintet of terps also includes a waltz, paso doble, rhumba and mazurka, and they win a nice nod. *Mike.*

Vine Gardens, Chi
Chicago.

Bobby Sargent, Ken Walker, Jessie Rosella, Young & Lucky, June Hart, Doreen Winter, Joe Kish Orch (6); no min. or cover.

Bill-topper at this intimate nabe boite is local boy Bobby Sargent, back at the cafe mike after four years in the service. A natural comic, Sargent is handicapped by poor material but nevertheless displays enough enthusiasm to rate good returns from the customers.

After impreshes of Charles Laughton, in a scene from the "Hunchback of Notre Dame," and a Mortimer Snerd character "Horace Jerkwater," Sargent hit his stride with clever impersonations of the different types of show people and how years in the business affects their performances.

Ken Walker, lecturer and composer turned nitery m.c., does a credible job of holding the show together and pleases with a number of Hawaiian songs which he wrote with Harry Owens. "Aloha" is the most familiar, but "Tradewinds" and "Her Name Was Hula Lu" also get good response.

Large and powerful Jessie Rosella gives out with "Old Man River," "That's for Me," "Come to Baby, Do" and "Gypsy." With a strong, booming voice she shakes the small nitery, and what Miss Rosella's pipes lack in quality she makes up in volume to please the aud.

Two clever tapsters, Young and Lucky, add life to the revue as do Doreen Winter, pert dancer, and June Hart, billed as the "Hillbilly Jitterbug."

Joe Kish's orch backs the show well and provides flashy dance music between shows. *Foos.*

LATIN CASINO, PHILLY, FOLDS FOR SUMMER

Latin Casino, Philadelphia, will shutter for the summer, June 29. Lack of an air-conditioning plant is given as the reason for closing. In the interim, Casino will undergo remodeling.

Reopening is set for Sept. 11.

Korvin's East Strawhat

Hollywood, June 11.

Charles Korvin, winding up a film chore in the International production, "Bella Donna," is in for a summer of strawhat drama.

Actor is headed for Abingdon, Va., where he will guest at the Barter theatre as thesp and director.

O'Connor's 1st in 3 Yrs.

Hollywood, June 11.

Donald O'Connor's first film after leaving the Army will be "Kathleen," a co-starrer with Ann Blyth.

Film is O'Connor's first for Universal in almost three years.

AGVA Sets 6-Day Drive on Coast

Hollywood, June 11.

American Guild of Variety Artists has opened up campaign along length of Pacific coast for six-day week in niteries. Majority of clubs here have been on such a schedule for some time, but those that haven't are having pressure applied.

San Francisco situation is somewhat similar to local, but in Portland and Seattle, which work mostly seven days, AGVA offices have begun a barrage. Union contemplates establishing outposts shortly in Salt Lake City and Denver, and in these localities, where niteries also stay lighted nightly, six-day clause will be inserted in all contracts the union can set.

Devil-Dancer Cleared

Cleveland, June 11.

Lillian West, who does her nitery "Devil-Dance" under name of Gail Parker, was cleared of indecency charges for a second time last week, but found herself out of a job. Both the dancer and Lenny Adelman, who toplined her at his Lenny's cafe for 19 months, came to the mutual conclusion that Cleveland was getting too hot for her.

Couple of months ago the stripper was pinched on similar charges but was dismissed because the warrant was drawn up incorrectly. On the second rap the police department, prodded by squawks from nearby churches, booked her for violating another law, but the case was again thrown out of court.

HAL FISHER

"Laughingly Yours"

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Management: MARK J. LEDDY

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12TH RETURN ENGAGEMENT

AT THE

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NEW YORK

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Variety Bills

WEEK OF JUNE 13

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (13)
Ritz Bros
Buddy Morrow Orc
Miriam Lavelle
Gracie Barrie
The Maxellos
State (13)
Bobby Whaling
Johnny Duggan
Menasha Skulnik
Renee De Marco
Lowe Hi & St'nl'y
H 'Red' Allen Bd
WASHINGTON
Capital (13)
Whitney Sis
Val Setz
Ralph Sinter
Joe Allison
(13-16)
Gay Nineties
Keith Clark
J & E Hayden
WASHINGTON
Howard (14)
Mills Bros
Tiny Bradshaw Orc
Edwards Sis
2 Jacks
WILLOW GROVE
Park (16 only)
Jean Barry
Bob Coffey
Monroe & Adams
Dave Seed Co
Laslo Bellak Co
WOONSOCKET
New Park (16)
Crandall Sis
Top Kicks
Duke Art
Sid Rice
Sally Jack & Masc't

Paramount

NEW YORK CITY
Paramount (12)
Glen Gray Orc
Jordan Tympany 5
Eugenio Baird
Larry Storch
4 Evans
Manhattan Debs
CHICAGO
Chicago (13)
Belita Ice Show
Jack Owen
Jansleys
Chris Cross
MIAMI
Olympia (12)
Arthur LeFleur
DeLags & Shirley
Don Cummings
Dolly Dawn
Boyd & Luroy

RKO

BOSTON
Boston (13)
Guy Lombardo Orc
Jack Carter
Ly'n Royce & Nit'a
Kay Ballad
Aileen Carlyle
A Purvis Pullen
SAN FRANCISCO
Golden Gate (12)
Mimi Walters
CLEVELAND
Palace (13)
Spike Jones Orc
Doreet Midgely
Amelia Gilmore
Saleinos Personet's
Mischa Auer
Henry Busse Orc

Warner

NEW YORK CITY
Strand (14)
Erskine Hawkins O
The Charioteers
Berry Bros
Dusty Fletcher

Independent

NEW YORK CITY
Music Hall (13)
Bettina Dearborn
Charles Lasky
Lucille Cummings
Ed Reichert
Joe Jackson Jr
Rockettes
Glee Club
Corps de Ballet
Roxy (12)
Desi Arnaz
Peter Lind Hayes
Sherman & Seckler
George Prentice
Bob Johnstone
Janet Gaylord
Apollo (14)
Howard Nichols
CAMDEN
Towers (14-16)
Mago & Karr
George Lyons
Bernie George
Fielder & Harriet
3 Kings
CHICAGO
Oriental (13)
Duke Ellington O
Cook & Brown
(one to fill)
HARTFORD
State (14-16)
The Lambertis
Roy Rogers
Liza Morrow
HOLYOKE
Valley Arena (16)

LOW, HITE and STANLEY
PLAY
LOEW'S STATE, NEW YORK
WEEK OF JUNE 13
Mgt.: EDDIE SMITH
1501 Broadway, New York.

Flatbush (15-16)
Herby Lynn
Miller & Jean
Mary McClanahan
The Barrets
(one to fill)
Jamaica (10-12)
Trumpet 2
Jack DeLeon
Ernestine Mercer
Dare & Corda
Chai & Sonny
(13-16)
Gordon Gifford
Virginia Austin
Byrne Sis
Morris & Ryan
3 Wards
(13-14)
Don Bruce
Wyoming 2
Bromley & Barrett
Bobby Leroy
ATLANTIC CITY
Steel Pier (16)
A & M Havel
Montana Kid
(three to fill)
BALTIMORE
Hippodrome (16)
The Marcos
Danny Drayson
Paul Regan
The Debonaires
Royal (14)
L Armstrong Orc
Coles & Atkins
Slim & Sweet
Musical Madcaps
State (13-15)
Joan Barry
Bob Coffey
Dave Seed
Laslo Bellak Co
(16-19)
The Raymonds
Fabian
George Dunn
Billy Branch Co
Bobby Byrne Orc
The Dunhills
R Adair Dancers
(four to fill)
KANSAS CITY
Tower (14)
Sid Blake
Evans & Mayer
(two to fill)
NEW BEDFORD
Ballas SQ (13-15)
Crandall Sis
Sally Jack & Masc't
Sid Rice
Top Kicks
Betty Austin
PHILADELPHIA
Carman (13)
Marion Burroughs
Benny Meroff Co
Helene & Howard
Don & Phil King
PROVIDENCE
Metrop'l'n (14-16)
Tex Ritter
Pals of the Prairie
Phil Marks
Joe Allison
Harold Boyd Co
ROCKFORD
Palace (14)
Libonati 3
LeClaires (2)
Hank the Mule
The Do-Re's
Maria Lawlor
Paul Walker Orc
(one to fill)
SALT LAKE CITY
Lyric (10)
Paysee Dancers
Alfred Latell
Don Shnilla
Larry & Lynn
SPRINGFIELD
Court Sq (10-12)
Tex Ritter Co
Pals of the Prairie
Phil Marks

Cabaret Bills

NEW YORK CITY

Aquarium
Lee Brown Orc
Rex Stewart Orc
Blue Angel
Robert Maxwell
Ellis Larkin 3
Eddie Mayehoff
James Copps
Cafe Society (Downtown)
Josh White
Sarah Vaughn
Cliff Jackson
Pete Johnson
J C Heard Orc
Cafe Society (Uptown)
Pat Flowers
Timmie Rogers
Beatrice Kraft
Edmund Hall Orc
Carnival
Milton Berle
Hop, Skip, Jump
Elly Ardelty
Stan Fisher
Hotel Roosevelt
Joe Reichman Orc
Hotel St. Regis
Peggy Norman
Paul Sparr Orc
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Leighton Noble Orc
Dorothy Shay
Frakson
Mischa Borr Orc
Iceland
Ice Revue
Kelly's Stables
Leonard Ware 4
Vicki Zimmer
Olivette Miller
La Conga
Diosa Costello
Marianne
Del Casino
Pupi Campo Orc
La Martinique
Ben Blue
Lessy & Moore

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Flora Drake
G Andrews Orc
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Desi Arnaz Orc
Julie Wilson
Bob Johnston
Joey Gilbert
Lynns Barrett
Ernie Holst Bd
Raul & Eva Reyes
Peter Lind Hayes
Diamond Horseshoe
Joe E Howard
Lionel Kaye
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Bill Moors
Four Rosebuds
Vincent Travers Or
Morty Raid Orc
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Russ Carlyle Orc
Havana-Madrid
Nestor Chayres
Virginia McGraw
Don Casanova
Harris-Claire-Shannon
Hotel Ambassador
Louis Botancourt O
Jules Lande Orc
Hotel Astor
Alvino Rey Orc
Hotel Belmont Plaza
Don Costello
Leslie Long
Bob Russell
Kathryn Duffy Dcrs
Eddie Stone Orc
Hotel Biltmore
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N Brandwynne Orc
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Roberta Hollywood
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Hotel Edison
Blue Barron Orc
Essex House
Pancho Orc
Hotel Lexington
Momi Kai
Tapu Kaua
Talima
Malie
Mokihana
J Pineapple Orc
Hotel New Yorker
Jerry Wald Orc
Hotel Pennsylvania
Geo Paxton Orc
Hotel Pierre
Myrus
Consuelo & Artini
Los Panchos
Stanley Melba Orc
Hotel Plaza
Paul Winchell
Gomez & Beatrice
Pancho Orc
Mark Monte Orc
Roger Dannes
Dixie Roberts
Joe Candullo Orc
Sacasas Orc
Latin Quarter
Jackie Miles
Radio Aces
Penny Edwards
3 Rays
Don Saxon
Esquires
Marty Beck Orc
Buddy Harlowe Orc
Leon & Eddie's
Eddie Davis
June St Claire
The Pettys
Phyllis Arnold
4 Del Aires
Susan Dahl
Bob Wayne
Art Waner Orc
Madison Cafe
Jack Kerr
Carl Harts
Patricia Bright
Sonny Kendis Orc
Monte Carlo
Dick Gasparre O
Roberto
Siboney
Old Romanian
Leslie Bros
Marcella & Nich'l's
Olga Orlova
Adrienne Parker
Joe La Porta Orc
Riviera
Ted Lewis Orc
Noro Morales Orc
Ruban Bleu
Mervyn Nelson
Paul Villard
Gloa Janss
Wally Blacker
Muriel Gaines
Cedric Wallace Trio
Russ Kretchma
Blanka
Basil Fomeen
N Alexandroff
Sari Gorbi
Mischa Uzdanoff
Irene Feodora
Dara Birse
Karavaeff
Spivy's Roof
Spivy
Daphne Hellman
Stork Club
Morales Orc
Versailles
Evelyn Knight
Emil Potti Orc
Village Barn
Billy Kelly
Garlanda
Alicia Wallace
Page Morton
Bert Stone
Patsy Lane
Jimmy Nola
Tex Fletcher
Village Vanguard
Eddy Manson
Eleanor Bowers
Don Fry
Marais & Miranda
Hank Duncan Trio
Wivel
Bob Lea
Gertrude Hild
Jean Ainslie
Francisco
Bruce Norman
Vivian Nickolson
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Zanzibar
Rochester
King Cole 3
Tip, Tap & Toe
Marie Ellington
Maurice Rocco
Howell & Bowser
Peo Weo Marquetta
Claude Hopkins Or
Tod McRae Orc
Zimmerman's
Gena Kardos Orc
W & J Brown
Wayne Thompson
Adrienne Parker
Bela Zaiga

CHICAGO

Blackhawk
Billy Bishop Orc
Alice Mann
Jackie Fields
Nick & Vickie
Chez Paree
Danny Thomas
Maurice & Maryea
Phyllis Claire
Francis Marlon
Adorables (12)
Lucio Garcia Orc
Gay Claridge Orc
Colosimo's
Ada Leonard Orc
Jay Seiler
Virginia Walters
Johnny Knapp
De-Icers (16)
Mel Cole Orc
Frolics
Gypsy Rose Lee
The Albins
Cover Girls (6)
Estrallitos (5)
Henri Lishon Orc
Hotel Bismarck
Harvey Crawford
Sherman Hayes Or
Enrica & Novello
Bill Burke
Dell Welcome
Martinis (2)
Eddie Fens Orc
Hotel Blackstone
Carl Brisson
E Hecksher Orc
H Edgewater Bch
Stephen Kisley Orc
LeBrac & Bernice
DiGatano & Adam
Preston Lambert
4 Song Styles
Hotel Congress
Don Salvo Orc
Hotel Continental
Robert Crum
Joe Vera Orc
Hotel Sherman
T-A-D Hoffman
Jack Lane
College Inn Models
Carl Marx
P Frank & Janyce
Buddy Rich Orc
Hotel Stevens
Arleen Lindstrom
Jeff Lane
Covsey & Ayres
The Shyrettos
Boulevardoars
Copsey & Ayers
Orrin Tucker Orc
Latin Quarter
Martha Raye
Three Rockots
Estelle Sloan
Martin Kent
B Yost Cavaliers
L Q Lovelies
Buddy Shaw Orc
Palmer House
Ted Straeter Orc
Gil Lamb
Bob Coffey
Nip Nelson
Stuart Morgan (3)
Merriell Abbott D
Rio Cabana
Jan Murray
The Bernards
Manor & Mignon
The Lovelies (10)
Lee Davidson Orc
Vine Gardens
Jessie Rosella
Ken Walker
Bobby Sargent
June Hart
Doreen Winters
Young & Lucky

$25,000,000 Centre

Continued from page 2

and will have a special room for each nation of the Americas.

Radio City building is expected to fill a long-standing Miami need for complete radio facilities. Included in blueprints are television studios for "pool" use by franchise-holders in that area. Seaplane docks will be provided to facilitate transportation for visiting stars as well as others desiring a quick look-see into the operation.

Designed to seat 6,000, the aquacade will feature water shows and competition between the various nations, as well as professional layout. Auditorium will also be used for shows and various special exhibits, while the picture theatre will be used for both commercial-industrial pictures and those of the Hollywood variety. Other plans being considered provide for a nitery on the exposition site, but final approval appears doubtful in view of the number of boites in Miami Beach proper.

One reason for enthusiasm with which plans have been received by commercial people is that the permanent exhibit will not only provide a site where all inter-American trade can be negotiated, but presents a formidable challenge to British competition in South America, long a threat to American trade. In amusement biz, possibility is seen of Miami and Miami Beach becoming boom towns for niteries and theatres throughout the year, with further possibility of legit houses finally going big time in the Florida cities.

Cantor

Continued from page 1

when his broadcast was kept out of the Dominion, the dialers tuned in stations across the border. This was borne out by a survey showing that his popularity had not been affected by the ban.

It's likely now, in view of Cantor's acceptance of the Vancouver bid and his willingness to help make the pageant a success, the ban will be lifted next season.

$8,000 Show

Vancouver, June 11.

Cast of 4,200 and names such as Eddie Cantor and John Charles Thomas will feature Vancouver's $80,000 Diamond Jubilee Show July 1-13. Show will be staged in the "Timber Bowl," seating 12,000.

Producers of the show are well-known local showmen, Leslie A. Allen and J. Gordon Hilker. Allen is a lawyer besides being associated with Hilker in putting on stage shows, name bands, and concerts in Vancouver.

A producer for Ziegfeld and Billy Rose, John Harkrider, has been given leave-of-absence by the National Victory Show Committee to be director-general of the Jubilee Show. An associate of Ted Shawn, Wilbur McCormack, has been imported by the producers to do the choreography. Music is being composed-conducted by Lucio Agostini, well-known conductor for the Canadian Broadcasting Corp.

Tie-ins have been made with all local department stores and booths have been set up at every important downtown corner to sell tickets.

Fred Spear has been appointed manager of the Folly Theatre, Kansas City burlesque house.

Theatres-Exchanges

Continued from page 24

preem at Lexington, Va., on Monday (10) night for "Cradle of a Nation," Fitzpatrick Traveltalk featuring historical shrines and educational institutions in Virginia.

Screening, held at the Warners' State, was attended by Gov. William Tuck, state Chamber of Commerce officials, several presidents of V.M.I. alumni chapters, and 18 Virginia college prexies. V.M.I. students held a special parade on the campus parade ground Monday afternoon, featuring the same routines depicted in the film.

Western N. Y. Realignments

Buffalo.

Richard A. Hayman, son of the late A. Charles Hayman, was married to Dorothy J. Hicks of Monterey, Cal., at Del Monte, Cal., last month. Hayman manages the Hayman firstrun Strand and Cataract theatres at Niagara Falls.

New 700-seat house is announced for Fredonia, N. Y., to be built by D. Feinstein of Pittsburg.

Myer Fox, former Columbia Pix office manager here, named Rochester salesman for company, Jack Bullwinkle being transferred to Buffalo sales.

Shea-Par-Loew community theatres now operating at increase in admission from 35c to 40c. Children's scales to Shea downtown first-runs also upped 5c.

New open air picture house to be located on Chautauqua Lake will be ready July 1 for operation by Ira Davis, owner of Peacock Inn, Mayville, and William Fisher, Hartfield oil operator.

Many Lincoln Changes

Lincoln, Neb.

Realignment at Lincoln Theatre Corp. follows the company's acquisition of former independent Capitol theatre from "Bob" Livingston, president of the Nebraska Theatre Owners Assn. Livingston was replaced by Ollie Geen, for last two years manager at the Stuart. Ted Butterfield, for 10 years with Cooper Industries, and former manager at Lincoln, takes over the old Stuart spot, in addition to being the new city manager, replacing Ralph Ayer.

Johnnie Schafluetzel, manager of Nebraska theatre, assumes Butterfield's former duties at Lincoln. Charles Shire, until recently in accounting department, goes to Nebraska.

Nebraska Theatre Corp., the Varsity, State and Colonial here, is moving Walter Jancke, former city manager for Westland theatres in Greeley, Colo., in to replace Howard Federer as city manager. Federer goes to Colorado Springs, Colo., to be associated with Westland Ranches, Inc.

Lowenstein's Successor

With Harry Lowenstein, president of Allied Theatre Owners of New Jersey for the past five years, stepping down, organization is set to pick a new topper at its annual convention slated for June 19-21 at Atlantic City. Lowenstein will be testimonial-dinnered on the closing day of the meet. Confabs also feature an open forum to which the heads of all film companies have been invited.

Old exhibitor grievances will come up for gabbing. Agenda calls for discussions of trade practices, legislation, film rentals, use of local checkers, 16m competition and other industry problems. After-hours playtime includes a golf tournament, cabaret night and cocktail parties.

Adjunct to the confabs will be a motion picture equipment show. Plans also call for a number of speakers to lecture on television, electronics, and glass fabrics for theatre fireproof decorations.

Warner Adds Another for Anni

Everett D. Thorner added to the field public relations staff of Warner Bros. going to Denver and Salt Lake City territories for 20th anniversary special events. Thorner did publicity at N. Y. World's Fair and subsequently was associated with radio ad agencies.

Mpls. Legiter to Pix

Minneapolis.

The Lyceum, local 2,100-seat legitimate theatre, is to be remodeled and then devoted more to films as well as to touring stage shows as a result of its purchase by Ben B. Fenton and associates of Detroit, Mich. Fenton group, which operates a number of theatres and hotels throughout the country, paid $450,000 in cash for property which also includes an office and store building.

Indpls. Items

Indianapolis.

Indianapolis Variety club is now closed for six to eight weeks, for a complete redecoration job. Food and screening equipment are to be installed.

Joe Neger, manager of the 20th-Fox Milwaukee branch, here for Decoration Day races.

Tommy McCleaster, 20th-Fox salesman, underwent an appendectomy at St. Vincent's hospital. Absence leaves sales staff shorthanded, since George Landis, branch manager, Laddie Hancock and Frank Warren are in Europe on jaunt won in company's recent sales competition.

Eastern Missouri Changes

St. Louis.

Eddie Morris, formerly of Kansas City, now covering Missouri territory for local 20th-Fox exchange.

William and Don Hope, Sesser, Ill., building a new 400-seater in Elkville, Ill. Town never had a film theatre until now.

Milton D. "Bud" Lewis, recently discharged from Army, succeeded Vern Everroad as city manager in Danville, Ill., for Public-Great States.

Kalafat Bros. readying a new 800-seater in Lansing, Ill., for July.

Harold Larson new manager of State, Mendota, Ill.

A. M. Krull, an Army dischargee, planning a new theatre in Stover, Mo., which never before had a picture house.

Eddie Rosecan, owner of Rialto, Hannibal, Mo., reopened house after a $40,000 face-lifting job.

Elmer Cline opened his new theatre in Blue Mound, Ill.

Authors' 'Honor'

Continued from page 2

ration in copyright laws here would be effected by treaty.

Current draft puts forth a compromise measure on "authors' moral rights" laws which would permit the creator to sign away control of a work by contract. Question of whether an organization representing the author could do so for him might still be unanswered, legalites aver. Moreover, strong move by Mexico and Argentina may wipe out the compromise measure.

Ifs and Buts

As matters now stand, broadcasters, publishers and film companies have no hesitancy in purchasing rights because U. S. laws governing American authors also apply to the Latins. But drastic effects of S. A. rule is such that a new song could not be added to an old operetta to modernize it. Even should the composer receive extra cash for the right to add the song, he could later step in and call off the deal. Consequently, leaders in the amusement field are actively opposing adoption of the draft.

One of the factors which kept the U. S. out of the Berne Convention, the worldwide international agreement on copyrights, is its incorporation of "authors' moral rights," it is pointed out here. Consequently, all U. S. consultants to Dr. Luther Evans, Librarian of Congress, and U. S. delegate, with the possible exception of Sidney Fleisher, who represents the Authors League, are understood to oppose the change. These consultants are Justin Miller, prez of the National Ass'n of Broadcasters; Herman Finkelstein, representing ASCAP; Benjamin H. Stern of the Book Publishers' Ass'n; and Edward A. Sargoy, chairman of the copyright section of the American Bar Assn.

Latin Music Effects

Rhumbas, sambas and tangos may be dropped as standard jukebox repertory if the draft goes through. Current proviso which applies equally to U. S. and foreign composers, exempts the jukes from the payment of royalties for performing rights. The jukes have that privilege under the U. S. copyright laws as "coin-operated machines."

Latin-American composers, under the draft, would be given a copyright on their works in the U. S. which would not be subject to this exemption. Consequently, the music box operators would be compelled to pay royalties on music written south of the border. More than likely, it is said, the jukes would lay off the supply rather than foot the bill.

Compulsory license provision in U. S. copyright law would also be in for a reversal so far as the Latin-Americans are concerned. This provision forbids the granting of exclusive rights to make records to any one recording company. Law states that should a music publisher be given that right, other companies are free to use the piece for recording purposes on payment of two cents per record.

Draft, however, would exempt Latin-Americans from the restriction. They would automatically have greater rights than American composers and could restrict recordings to one company.

Capitol, N. Y.

Buddy Morrow Band (15), Ritz Bros. (3), Maxellos (4), Gracie Barrie, Miriam Lavelle; "Two Sisters from Boston" (M-G), reviewed in VARIETY, *March 6, '46.*

There's little pretense that this stage bill is not much more than a framework for the zanyisms of the Ritz brothers. They're in and out during the entire running time of the layout, and there's no gainsaying that, while some of their stuff is questionable for theatre audiences, they do manage to entertain. Even if one was disposed to disapprove of their frequent blue stuff—which definitely should be curbed—there is no doubt that they must get E for Effort. One never naps when the Ritzes are on stage.

Where the Ritzes are on the marquee for the major stage drawing power, there are others here who also keep the customers inside. There are Gracie Barrie for songs, Miriam Lavelle with her aerobatic hoofing, and the Maxellos with their standard foot-balancing. There is no lack of variety. And for added measure there is the Buddy Morrow band with its personable maestro.

Getting somewhere around $12,000 per for this stint, the Ritzes, frankly, are frequently punching hard, and missing. Only towards the end are they hitting with any degree of regularity, though the true test of it all, perhaps, is the fact that no matter what they did at this catching, they drew plenty of laughs. That's it—make the customer laugh. It's still the customer who shells out at the boxoffice. It's probably all that really matters.

That's a particularly funny bit at the end, wherein Harry Ritz gets mugged with a pie, and another brother goes running for a cup of coffee and alternately sips the java and licks the pie from Harry's puss. It's strictly from Mack Sennett—but it still gets laughs, and that's the test. One can recall the days, some 20-odd years back, when the Ritzes would have deemed it almost an economic necessity to do this part of the act. Those were lean days. And now—12G.

Miss Barrie? One must eventually start looking for new adjectives to describe her justifiably. She's been around—and can be for as long as she wants to be. She's got class, voice—everything.

Miss Lavelle has a few moments of sock aero hoofing that wins plenty of audience response. The Maxellos, two men and two gals, are likewise entertaining with the foot stuff. Their participation with the Ritzes, however, doesn't go over too well. It's the type of thing that Milton Berle seemingly does better than anybody else, with the Jansleys, an act similar to the Maxellos, with whom Berle has worked many times in just this type of extra-curricular activity.

Morrow's band, with the leader sliding a slick trombone, has a neat flair for the rhythmics but, by and large, the outfit doesn't have much to do. What it does, it does well, however. *Kahn.*

Chicago, Chi

Chicago, June 6.

Belita, Jack Owens, Chris Cross, Jansleys (3); Truly McGee-Carl Snyder "Ice Revue," with Ray Frost, Ronny Roberts, Bill & Betty Wade, Bissell & Farley, Tony LeMac, Marsh Hail, Betty Marie, and De-Icers (Shirley Larson, Betty Marie, Dolores McCarte, Virginia Raiche, Edna Mae Cox, Marge Giltner, Lois Jean Bauman, Betty Grasser, Marie Krall, Kathleen O'Reilly, Charlotte McDonald); Lou Breese Orch (17); "Suspense" (Mono).

Monogram has brought Belita to Chi to hypo "Suspense," first of its pictures ever to play the Chicago theatre, and Balaban & Katz in turn have surrounded her with the Carl Snyder-Truly McGee ice show and a good-to-middlin' stage layout. Net result is a summer show that, combined with the air conditioning, makes for a pleasant, coolish hour.

Lou Breese, who emcees from the pit, gets it going with "Sioux City Sue," and then proceeds to get tangled up in the Jansley's risley turn. Chris Cross does okay with "Louie" in the cowboy ventro stuff, with the orch breaking up his "Home on the Range" with offkey tootlings, but visibility for the baby dummy singing "My Man" and the sepia tot doing a not-too-sharp impersonation of the Ink Spots' "If I Didn't Care" isn't too good for the bleacher customers.

Jack Owens, "cruising crooner" from ABC's "Breakfast Club," socks over a quartet of tunes—his own "Cynthia's in Love," which gets a terrif plug, of course, plus "It's Wonderful," "Cement Mixer" (with a segue from "Trees"), and "All Through the Day." Guy projects a friendly personality, sending the femmes when he comes down to sit in their laps and croon "I Don't Know Why," as he does on the air show.

First half of the layout is played in front of drops which are parted for the second sector to reveal one of the theatre's best settings in recent years—an austere winter scene backdrop in black with white trees, in front of which the ice show looks like something out of "Up in Central Park."

Latter layout is topped, of course, by Belita's superb twirls to some Gershwin and Coward tunes. In the closing spot, her skating is really nothing but a teaser, but she's probably wise, in view of how monotonous such shows can get—and that no matter how fine the talent. Gal never looked better; the long-legged posings, flying spins, etc., are eye- and breath-catchers.

Rest of it is an "Ice-Capades" in miniature, complete with eight-girl line (the De-Icers), two ballroom teams (Bill & Betty Wade and Bissell & Farley), three male solo skaters (Ray Frost, Tony LeMac and Ronny Roberts), and vocalists singing from the pit (Marsh Hail and Betty Marie). Production numbers are "Gypsy" and "Young Ideas." and they're both sharply dressed and routined. The Wades shine in a tango and some fancy spins to "Warsaw Concerto," and Bissell & Farley also get a good nod for "Dance of the Hours."

There were a lot of spills at the opener due to the small skating space and the large east, but that's something that'll be ironed out. Important thing was that the payees loved it, and it should mean a lot more such shows for Chi, which is, on the whole, very fond of ice, in or out of highballs. *Mike.*

Apollo, N. Y.

Louis Armstrong Orch (17) with Velma Middleton, Leslie Scott; Billie Holiday, 2 Zephyrs, Slim & Sweets; "Just Before the Dawn" (Col).

Great trumpet of Louis Armstrong sets pace for the Apollo layout right up to the climactic appearance of Billie Holiday. What goes on 'tween-times is occasional entertainment.

Just to appease the moderns, Armstrong opens with swingy "Stompin' at the Savoy." Then he dips back into the gutty style that marked his original comeuppance, throating "Basin St. Blues" after ad libs on the horn.

Following flash surprise at seeing a stick-like 6½-footer dressed in tights for a terp routine, there isn't much offered by Slim and Sweets. Some aimless gab and average dancing build down to the bowout.

Leslie Scott gives "Gypsy" and "Prisoner of Love" standard, but competent treatment.

Orch, with eight brass, five reed, and four rhythm, rides along in "Let's Have a Session," spotting a couple of tenor sax solos that lift entire house with sock jump work. Maestro husks "Back o' Town Blues," then introduces Velma Middleton for "You Won't Be Satisfied." Per custom, "Hey Boba Rebop" follows.

An excellent and unusual act, Two Zephyrs hold the crowd with their comic-dance pantomime before building to nice finish. After coming on with dead-pan soft-shoeing, guys go into mime stint on crap game to rhythm backing by band. Game, played with oversize cubes ends in fight and murder, still with never a word. Lip movements to trumpet riff especially effective.

Billie Holiday doesn't seem to be as popular with this crowd as with the 52nd St. habitues. Nevertheless she garners boff returns with "My Old Flame" and "All of Me." Stylized version of blues is closer to stanza that marks gal as still being tops. *Tomm.*

Capitol, Wash.

Washington, June 7.

Larry Stevens, Vic Perry, Sylvia Manon, Devos & Boley, Bobby Whaling & Yvette; "Postman Rings Twice" (M-G).

Capitol bill this week follows the old show biz adage that a strong pic calls for a weak stage show. With "Postman" to pack 'em in, the live portion of the program falls below the level of recent weeks.

Larry Stevens, radio and film warbler, heads bill. An agreeable and personable young man, he really goes to town and wows the femmes with his rendition of "Laughing on the Outside." Unfortunately, he falls several notches below this level in his handling of "Blue Skies," "All Through the Day" and "I'm in the Mood for Love," his encore. Audience sat on its hands during the last three although it gave him boff applause for "Laughing."

Vic Perry, the British stage pick-pocket, handles himself well and has good line of patter, although the offering is marked by sameness. He picks pockets, steals suspenders, etc., from people from the audience. He first picks their pockets in the auditorium and gets them on stage to recover their property. All good for a lot of laughs.

Sylvia Manon does a smooth acrobatic adagio with two male partners whirling and tossing her to the oohs and ahs of the spectators. Act is just a trifle too deliberately paced between the stunts, the pauses for applause coming with great frequency.

Of the entire show, best in his particular field is the curtain raiser, Bobby Whaling, trick and comic cyclist, who works with a girl assistant. Whaling's act is professional in every sense of the word, with difficult stunts on a high unicycle mixed well with laughs, and perfect timing on switches from stunt to stunt. *Lowe.*

Paramount, N. Y.

Glen Gray Orch (16) with "Fats" Daniels, Ronnie Dayton; Louis Jordan Tympany Five (7); Larry Storch, Eugenie Baird, 4 Evans, Don Baker; Baker; "Bride Wore Boots" (Par), reviewed in VARIETY, *March 20, '46.*

Customers were swamped in a musical deluge with this layout, but bill's balance held up well, thanks largely to Larry Storch and his satirical mimings.

Glen Gray's smooth rhythms, patterned according to tastes of the Paramount's habitues, were like a pale blue water color against the scarlet dash of Louis Jordan's jump showmanship. Contrast was so marked that it took the smaller combo a couple of numbers to warm the house, but Jordan's infectious rhythms and relaxed comedy soon had the aud convulsed in a continuous chuckle.

Gray, with 5 reed, 7 brass, and 4 rhythm follows a jump opener with Ronnie Dayton vocalizing "Prisoner of Love" and "It's Only Human" in best swoon manner.

Something old, something new is offered by the four Evans, brother and sister and mother and father. Parents do a 30-year-old routine while kids bring it up to date for sock returns.

Eugenie Baird, featured on Paul Whiteman airer, is showcased in "All You Gotta Do Is Snap Your Fingers" and "Stardust." Payees liked it.

Parading standard mimicry subjects across the boards, plus some that aren't usually seen, and all in boff fashion, Larry Storch couldn't give the crowd enough. Takeoffs on Cary Grant, Peter Lorre, Humphrey Bogart, etc., were topped with punchy material, bringing heavy response.

Licorice sticker "Fats" Daniels is spotted in "Blues Rhapsody." Strange that Gray never featured his prize package, Bobby Hackett.

Jordan stint opens with "Don't Worry 'Bout That Mule," vocals by the maestro. "Beware" warmed things nicely, and big steamer was "Re-Bop." Climaxer is "Caldonia." Act builds to a solid finish and carries the house.

Don Baker's organ tunes bridge well between flicker and vaude. *Tomm.*

Orpheum, L. A.

Los Angeles, June 7.

Johnny & George, Mercer Bros. (2), Amelia Gilmore, Bill Bradford, Frank Evers & Dolores; Al Lyons' House Orch (10); "Captain Tugboat Annie" (Rep) and "Throw Saddle on Star" (Col).

For final week of vaudfilm policy, Orpheum has reverted to the type of vaude bookings that first launched the operation Sept. 2, 1933. This week's bill consists of standard turns, all solid in their particular talent. Coincidence is fact that Frank Evers, wire artist who opens this week's bill also opened the bill 13 years ago. Evers, recently out of the Navy, does a polished stint and has dressed act up with femme partner, Dolores, who brings s.a. to her barefoot wire work.

Johnny and George, song team, occupy next-to-closing with infectious vocaling. They offer "Blues in the Night," "Into Each Life Some Rain Must Fall," "St. Louis Blues" and "Bi Mir Bist Du Schoen" to sock returns. Mercer Brothers are a clever soft shoe dance team. Their foot work and comedy antics pay off hefty applause dividends. They're also back to close the show with satire on Spanish dancers.

Amelia Gilmore wraps up a very solid display of tap-ballet footwork of concert calibre for big response. Bill Bradford, baritone, gets over with "Embraceable You," "Oh What It Seemed to Be" and "Temptation."

Orpheum goes straight films on first run policy after this week, with vaude shifting to the Million Dollar. *Brog.*

Tower, K. C.

Kansas City, June 6.

Glenn Larson, Frances Urban, Jack Morrison, The Littlejohns (2), Betty & Eddie, Tower Orch (9) with Don Tiff and Beverly Cassady; "God's Country" (Indie) and "That Texas Jamboree" (Col).

The regular entourage of four acts with the house band and weekly am selection boils down to 35 minutes this week, and at that timing the show is well-knit and has a lively pace.

Lead off is by Don Tiff and band on "Prisoner of Love" with Beverly Cassady chirping the vocal. In deuce spot Frances Urban combines violin playing with adagio dancing.

Emcee chore is handled by Glenn Larson who follows Miss Urban with his own single. A crooning cowboy, Larson has plenty of pep for both the emcee work and his own singing and reels off a novelty number and pair of cowboy ditties for nice returns.

Betty and Eddie, the weekly am winners, stand on their own as a regulation team. Their singing of "One-zy Two-zy" and dancing of a jitter-tap are okay and earn extra bows.

Jack Morrison follows with a series of dramatic imitations in the Lon Chaney-Boris Karloff vein.

Windup of the show is assigned to The Littlejohns in a combo of balancing and juggling, with their axe-juggling standout. *Quin.*

Olympia, Miami

Miami, June 7.

Tommy Dix, Harry Rose, The Kemmys, Phyllis Willis, Shooting Mansfields (3) Les Rhode House Orch (13); "Devotion" (WB).

Olympia comes up with a nice layout of standard acts for current stanza.

Topliner is Tommy Dix, youngster with robust voice. Opens with "Great Day" and clicks. Blends his song selections in smart manner, and tops with "Roger Young."

Harry Rose purveys his standard routine to garner some hefty laughs. Holds down own spot as well as emceeing nicely, and had to begoff.

Kemmys score with their dance burlesques. Business in which male becomes involved with hat draws yocks. Terping is done neatly enough, but it's the comedy that makes act solid.

Phyllis Willis essays routine impreshes, among them Lena Horne, Vera Vague and the usual assortment of radio and film personalities. Works with dummies to round out act.

Shooting Mansfields get over neatly with their trick riflework.

Les Rhode orch provides good background for acts. Biz good when caught. *Lary.*

State, N. Y.

Les Elgart Orch (15) with Carol Norman, Terry Parker; Doctor Marcus, Pat Rooney, Gene Baylos, Virginians (5); "Tangier" (U) reviewed in VARIETY, *March 6, '46.*

State's bill this week is skillfully woven to maintain good balance and variety with a heavy dash of comedy. House booker Jesse Kaye, has selected for the most part, acts familiar to this house, with one making it's Broadway preem here.

Music for the occasion is by Les Elgart's crew with an instrumentation of five reeds, six brass, plus Elgart, and a trio of rhythms. Musically, outfit passes muster but overall presentation is bogged down by corn which obscures most of its merit. Orchestrations, unfortunately are lacklustre, and too frequent standups by the varied sections of the band are, like the striped blazers worn by the sidemen, too reminiscent of the early days. Another unfortunate feature is the tendency of some of the men to indulge in uncalled for clowning at the expense of the acts. Trumpet section, particularly, attempted trick endings which in most cases didn't come off and consequently hurt the windup of some of the performers.

In the vocal department, Carol Norman takes part only in a duet with Terry Parker, and is fairish during her brief bit. Parker with a spot of his own still needs further experience before he can be effective. His single number, "I'm in the Mood for Love" n.s.h.

Act section of the bill plays well with the vet Pat Rooney as a starter. The old boy, always effective here, milks his way into doing some extra bits, while Doc Marcus' hoke comedy magic pulls its weight in laughs. Augmenting the comedy department is Gene Baylos; who on this occasion, sounds like a medley of several other comics with material that sounds like it was lifted bodily from the routines of his contemporaries. But bits are effective and applause-winning.

The Virginians (New Acts) fill the song section of the layout. *Jose.*

RKO, Boston

Boston, June 7.

Merry Macs, Berry Bros., Artie Dann, Val Setz, Lightning Trio; "Badman's Territory" (RKO).

Regulation variety show at RKO with Merry Macs living up to rep as harmonizing quartet. Judd and Ted McMichael, Lynn Allen and nifty Virginia Reese all rollicking in "There's a Great Day Coming" and amusing in new number, "An Onion on the Side." Airwave technique puts over "Laughing on the Outside," "Mr. Beebe" and "Pass the Biscuits Mirandy" but a bit feeble on "Ashby de la Zooch." Off to solid applause.

Showing some evidence of good living rotundly speaking, the Berry Bros. (2) present a hot series of dance spins. Artie Dann seemed a little shy at first in a town which has lauded him before but warms up in comical patter which seemed composed on spur of moment. As a juggler, Val Setz is tops; as a monologist, he falls about as flat as one of his punctured tennis balls. The Lightning Trio does some things with skates that has aud pleasantly on edge throughout act. *Dame.*

Copa, Chi, Preems in Oct.

Copacabana, Chicago, set to preem in October, has assigned the talent booking to Joe Glaser's Associated Booking Corp. Spot expects to use names as well as a line.

Wally Wanger, who produces at the Latin Quarter, N. Y., will do the production.

Victoria Palace

(LONDON)

London, June 4.

Jimmy Nervo and Teddy Knox, Billy Caryll and Hilda Mundy, Douglas Byng, Albert Whelan, Randall, Melino and Hollis, George and Lita Calienta, 16 Victoria Girls.

This is neither vaudeville nor revue; it's a blend that barely jells.

Sixteen Victoria gals, in unimpressive dance offering, start to fair returns. "Quiz Program," done by Nervo and Knox and gang from Jack Hylton's "For Crying Out Loud," is spotty and overlong.

Albert Whelan, standard here for years, still commands attention. Immaculately attired, he unloads several pop songs, topped off by some excellent mimiery, including Robb Wilton and George Formby.

Seems strange to have a wire-walking act fourth, but the Calientas are so spotted to give Jimmy Nervo a chance to break up the act. Incidentally, Nervo and Calienta are brothers and were at one time part of the wire act, the Holloways. While Calienta does not rank with Con Colleano, he sells his merchandise nicely.

Randall, Melino and Hollis, offshoot of former Frank Melino trio, who were stranded in Europe when war started in 1939, have offering framed on lines of old standard, Cass, Owen and Topsy. Good for big laughs, but somewhat disjointed, with femme of trio overdoing the comedy. Got one of best receptions of show.

Second part has "The Waef Band," culled from one of Nervo and Knox "Crazy" shows, much overdone, with humor thinly spread. Also the old standby, "Hell-Fire Bridge," from "Crying Out Loud," which was funnier when it was topical. Caryll and Mundy doing one of their domestic squabbles are always good for laughs. But this is not their best.

Spell of sanity is provided by Douglas Byng in his one-man parto-mime, with Byng depicting all the characters to good effect.

Show is in for four weeks and, if it hits the jackpot, may stay longer. But it will need lots of speeding up to hold on longer. *Rege.*

New Acts

THE VIRGINIANS (5)
Songs
10 Mins.
State, N. Y.

This Negro quintet of four men and a girl, feature pleasant arrangements and effective vocal blends. They provide their own backing with guitar and bass accompaniment to give their generally smooth efforts a strong beat. Gal is particularly effective in the solo parts with a warm, throaty voice.

Unfortunately, their songs are arranged too similarly for sustained interest. They use two type numbers; first with gal lead and the other in a comic vein with the short bass player teeing off. With two of same type number, they fail to provide sufficient variety. But they do have their present numbers up to the point where they're applause winners in their own right. *Jose.*

DON COSTELLO
Dance
9 Mins.
Glass Hat, N. Y.

This tapster, although not a strict newcomer to cafes, is given a review here for the first time. He's a lithe terper with a feeling for ballet steps. Routines, as yet, aren't of top cut since he fails to make the most out of his classic style, but they contain sufficient sight values to hold interest. He can also do a straight tap and punctuate it with neat turns for registry in that department.

Costello enhances his value here with a slight singing voice, insufficient for solo work, but good enough for production numbers. *Jose.*

LESLIE LONG
Songs
8 Mins.
Glass Hat, N. Y.

Leslie Long, although needing further experience in projecting her numbers, is already endowed with a good start in the song department. Pipes are pleasant and personality is sufficient to hold the ringsiders. She's pretty enough for visual values.

Song selection could be improved upon. First two numbers "St. Louis Blues" and "More Than You Know" would have fitted better into the latter part of her turn. Sole rhythm number did well. *Jose.*

Carroll Plans 'Vanities'

Los Angeles, June 11.

Earl Carroll will form another "Vanities" vaude unit next autumn for trouping what Coast time is available.

No acts definitely set as yet for layout, which will open week of Sept. 24 at Million Dollar theatre

LESS THEATRES THREAT TO B'WAY

Authors Get Additional Authority From Managers on Productions

At a luncheon meeting between the League of New York Theatres board and that of the Dramatists Guild last week, proposed revisions of the basic agreement were discussed. Changes are not regarded as radical and appear to be acceptable to producers generally but some objection was voiced during the session. Lee Shubert was annoyed at provisions giving authors additional authority on stage productions and was quoted saying he'd rather lease his theatres for radio than submit to some revisions.

The present 60-40 sharing percentages for picture-rights money will remain the same, as will the 50-50 division of revenue from other rights, such as radio, stock and amateur. Authors made it clear, however, that they must okay all deals other than actual production. Stipulation that authors have the right to select the dance director, orchestra conductor and contractor appears to have steamed up some showmen specializing in presenting musical shows, explaining Shubert's flareup.

The agreement expires June 15 but it's doubtful that the revisions can be negotiated by then. An extension of the contract is expected to be agreed upon. A printed brochure of 56 pages containing comments on the changes as sought by the Guild was submitted to the League. Most of the revision is said to clarify the status of authors having the last say in casting and other production angles.

When a producer accepts a play he may contract only for the stage rights, and in case of a hit he gets the major profit. Basic agreement in providing for authors to decide on the disposition of all other rights is for the purpose of protecting them from any possible managerial abuses. Formerly producers were inclined to combat the Guild, but they have long since realized they need playwrights and composers vitally to stay in show business.

MARDEN'S EXTENSIVE PLAYHOUSE CHANGES

Interior of the Playhouse, N. Y., is to be extensively rebuilt, according to plans submitted by architects to Ben Marden, who recently acquired the theatre. New owner figures on increasing the capacity to 1,200 seats, turning it into a two-floor house instead of the present three floors, which have but 865 chairs. Tenants of offices upstairs in the front of the building have been given notice to vacate.

One of the two floors will be turned into an air-conditioned rehearsal hall, Marden to occupy the top floor for his own enterprises. William A. Brady, who owned the Playhouse and holds a mortgage on it, will, however, have office quarters at his disposal. Alfred J. McCosker, who has a minority interest in the property, will not be active in its operation, according to indications.

"The Glass Menagerie" grosses have dropped sharply and it was announced to suspend at the Playhouse June 29. It will possibly relight late in August at another theatre prior to Chicago.

L.A. Legit Stock Co. Formed; Awan Topper

Hollywood, June 11.

Adrian Awan, who formerly produced the Pilgrimage Plays, has incorporated the Los Angeles Repertory Theatre with Harry Zevin, Jack Present, Paul Schreibman and John Moss as associates, with temporary offices at Crossroads of the World and a starting bankroll of $50,000.

Object of the new corporation is to present a series of eight legit plays at the Mayan theatre, starting Sept. 16, with an overall plan covering 32 weeks, during which old and new plays will be staged, with star film names on the marquee and a stock company in the supporting roles. Company is now negotiating with film stars for the 1946-47 program.

Film Biz Pyramids In Land of Sphinx

Hollywood, June 11.

Film business is booming along the Nile, according to four Egyptian editors currently visiting Hollywood. Native producers, they declared, are turning out an average of five arabic language pictures a week to augment American, British and French productions.

Journalists are Abdel Kader Hamza, Galal el Hamamsi, Nigib Canaan and Fahmy Samaha.

'Laffing' Royalties Claim Holds Up Estate Solution

Certain court proceedings must be completed before the estate of the late Harry A. Kaufman can be settled, namely Louis Lotito's claim of royalties from Lee Shubert and Olsen and Johnson in the matter of "Laffing Room Only." Executor figures 1½% of the "Laffing" grosses are due the estate, and while Kaufman did supervisory work for the show from his bedside, he died just after it started tryout performances in the fall of 1944. Reported that an attorney for Olsen and Johnson first conceded the percentage arrangement but is alleged to have later repudiated it on the grounds that the deceased was unable to perform duties which would have required his presence within the theatre.

Justice Lloyd Church, in New York supreme Court, denied motions of attorneys on both sides for summary judgment and ruled there are triable issues to be argued. Ownership of the show, which played the Winter Garden, N. Y., is listed as the J. O. S. Corp., identified as representing John (Ole) Olsen, Chic Johnson and Shubert.

Kaufman's association with O. & J. dated back to 1938, when O. & J.'s "Hellzapoppin" opened a long stay on Broadway.

'LAURA' OPENS NEW SEASON IN CHICAGO

Chicago, June 11.

Chicago's new legit season is lining up, with "Laura" opening at the Harris Monday (10), Mae West's "Ring Twice Tonight" due in July 7, and the Joe E. Brown "Harvey" skedded for the Harris, Aug. 5. Second company of "Dream Girl," with Judith Parrish, Richard Widmark and Phil Arthur, comes to the Selwyn, Sept. 2; "Oklahoma!", as previously announced, returns Sept. 9 for 12 weeks, and Theatre Guild-sponsored Walter Huston starrer, "Apple of His Eye," is due in Dec. 2.

Also due, but undated, are "Bloomer Girl," "Follow the Girls," "O Mistress Mine," "Carousel," "Three to Make Ready," "Red Mill" and Chi company of "Born Yesterday."

$24,500 in Detroit

"Laura" grossed a great $24,500 in its week stay at Cass, Detroit, last week, amazing for a stage version following a popular film.

Grisman Sets Musicals For A.C. Shore Season

Atlantic City, June 11.

Final plans were made over the weekend for stock musicals to be presented this summer in the Auditorium. Sam Grisman, who has the lease, will bring "The Student Prince" in as first production July 2. "Merry Widow" will be the second attraction and "Girl Crazy" third.

The Grisman organization is here this week to start local promotion and arrange set-up. Auditorium ballroom will be used which has an excellent stage.

SHOWMEN HOPE FOR NEW BLDG.

Broadway showmen are becoming increasingly conscious of the decreasing number of legit theatres. They realize that unless new houses are built in the near future, producing will have to be curtailed. A score or more of legiters have dropped off the list in the past decade, and there has not been a modern theatre built in the Broadway section for at least 25 years.

During the depression, and thereafter, a flock of houses were tossed into the laps of the banks. With the upturn of property values, virtually all such holdings were disposed of, some being real bargains. Realtors are now looking over show business, aware that theatre operating is generally and consistently profitable.

That they are willing and ready to finance new theatre building, or form corporations for that purpose, was indicated recently when several showmen were approached. Some seasons ago it was thought that legit activities would gradually shift to the upper eastside, but there has been no trend in that direction, and the Rockefeller development of Radio City appears to have anchored theatricals to the Broadway sector. There are an unlimited number of site possibilities, with present buildings mostly of obsolete construction.

New theatres will probably be built with the collaboration of managers and others in show business. Not figured to participate are the Shuberts, who went on a theatre-building and buying binge 20 years ago. That outfit has been leasing its less-desirable houses to radio in recent years, but two years ago absorbed the Century and Adelphi, both large houses. Shuberts now have 17 legiters owned or operated by them, considerably more than any other firm on Broadway.

There are 35 houses currently listed for legit as against nearly 60 before the volume of annual production nosedived. At least one (Alvin) will switch to radio next season, and there may be more, but two houses which changed hands recently are announced to continue the policy of stage attractions. Last season it was felt that New York was under-theatred, which accounted for house shortages. City Investing Co. owns and operates five legiters and two others which formerly had that policy but now have pictures.

City Investing will ultimately raze the block on the west side of Broadway between 45th and 46th streets, including three and possibly four legit houses on the latter thoroughfares. New building will include one or two large pictures theatres but no legit replacements. Possible, however, that the firm will be a factor in theatre-building on other sites.

Paul Moss Renamed City Center Director; Cuffoed, But Now Paid

Paul Moss, former N. Y. license commissioner, has been reappointed managing director of the City Center, popular-priced theatre owned by the city of New York. When he headed the license bureau he received $10,000 annually and handled the theatre on the cuff. It's understood he's now receiving a salary.

Non-profit corporation has Mayor William O'Dwyer as president, with Newbold Morris' chairman of the board; Gerald F. Warburg, vice-president; Walter S. Mack, Jr., treasurer; Mrs. Arthur M. Reis, secretary; Ralph Falcone, comptroller. Richard Aldrich and Richard Rodgers are new board members. Ben Ketchum, business manager, and Jean Dalrymple, press agent, have been retained.

Mt. Playhouse Resumes

Pittsburgh, June 11.

Mountain Playhouse, Jennerstown, Pa., will resume operation June 22 after being shut since 1942 because of the war. A 10-week season is being mapped.

Welles Will Let the N. Y. Critics Live On—His 'World' Does Hot Biz

Bullock's Settles On Musical Infringement

Claim for royalties from Bullock's, Los Angeles department store, by the Tams-Witmark music library, has been settled for $1,000. Four broadcasts of musical shows were made last fall without authorization from Tams, which controls the stage and radio rights.

Music used was from "Hit the Deck," "New Moon," "Rio Rita" and "Babes in Toyland." Contended by Bullock's that there was no intent to infringe and the programs were local, being confined to station KFI.

'Windy City' Blows 300G In Chi Floppo

"Windy City," which expired last midweek in Chicago, when the Great Northern theatre was ordered closed following the disastrous Hotel La Salle fire there, goes into the records as one of the season's costliest flops, commensurate with "Spring in Brazil," which also closed out of town, and "Nellie Bly," which tarried briefly on Broadway. "Windy" is estimated have cost over $300,000, similar red applying to "Nellie" and "Brazil," and probably one or two more musical casualties during 1945-46 entailed as much coin, with very little salvage was possible.

Settings for "Windy" remained in Chicago, indicating slim chance of rescue and a Broadway showing. Premature closing, which had been set for Saturday (15), produced further red both to the management and actors, the latter losing a half week's salary. The Shubert, Chi, was also ordered closed but the order was rescinded and no performances of "Up In Central Park" were skipped.

Richard Kollmar presented "Windy," under an unusual backing setup arranged by Harry Brandt, N. Y. picture exhibitor. Musical was budgeted for $180,000, put up by 60 individuals who posted $3,000 each. Deal provided for an additional "call" of 25%, which was exercised, so that the angels actually put in $3,750 and the production nut mounted to $225,000.

Agreement between the management and the backers called for them to get 80% of the possible profits, or 1% to each, the remaining 40% to go to Kollmar and Brandt, it is understood that the latter financed "Windy" after the backers' money was consumed. Show ran into heavy road losses, and when it was shifted from Philadelphia to Boston, then to Chicago within a two-week period, the cost of transportation plus operating loss amounted to $46,000. Company layed off more than a week in Chi to rehearse a revised book, the actors being paid during the lull, Equity refusing to make a concession. Loss on the Loop date piled up the red.

OLIVIER EYES BRITISH RIGHTS TO 'YESTERDAY'

Laurence Olivier is reported interested in buying the British rights to "Born Yesterday," current Broadway hit, before he goes home to England. Olivier is currently playing with the Old Vic company in New York.

Olivier would presumably stage "Born" with himself in the part created by Paul Douglas, and his wife, Vivien Leigh, in the Judy Holliday part.

Orson Welles is inclined to cancel his hex on the New York critics who panned his "Around The World." The new Broadway musical had an excellent starting week.

In his regular Sunday (9) ABC networks broadcast the actor-author-producer didn't mention whether the "voodoo drums were pulsing the summer air" in Harlem, as he did the previous week. He seemed to have mellowed. He thanked two critics, John Chapman of the News and Wolcott Gibbs of the New Yorker, both of whom wrote favorably of "World."

In seven performances last week at the Adelphi takings were close to $28,000. If a full week had been played, the gross would have been $33,500. It's possible for "World" to get $44,000 in eight performances, and it may touch that level next week when installation of a cooling system will have been completed. There will be no Friday performances, as Welles has a sponsored radio program on that night, but the show is playing Sunday evenings, placing "World" on an eight-performance basis.

Playgoers have been going for the musical, and there's been plenty of activity in agency circles. By Saturday (8) it was clear that "World" was a hot ticket. Show was capacity by Friday and registered similarly the next night, even Saturday afternoon seeing strong patronage despite the intense heat. A theatre-party outfit failed to dispose of its allotment but 2,000 tickets were sold directly at the boxoffice in one day.

On the second night Welles inserted a gag. Out in one, he said some critics wrote that "World" has everything in it but the kitchen sink. He motioned to a stagehand—and one was trundled on. It got a laugh.

In the Sabbath broadcast Welles thanked Vivien Leigh and Helen Hayes for laudatory letters to him. The note from Miss Hayes, which included the phrase "one of the merriest time I've ever had in a theatre," was published in ad form. Welles' comment on the show was comparatively brief, "for I'm supposed to be a serious political commentator," program then switching to politics.

'BULLET IN THE BALLET' WITH IRINA BARONOVA

Irina Baronova, ballerina who danced in the Broadway musical, "Follow the Girls," last year, has been signed as star of a mystery-musical, "Bullet in the Ballet," which Val Gielgud will produce in London in October. Producer, brother of actor John, has scheduled rehearsals for August. Musical, based on a mystery of same name by Caryl Brahms, has performance of the ballet "Petrouchka" in its first act.

Ballerina, former star of Ballet Russe de Monte Carlo and Ballet Theatre, flew from N. Y. to Rio de Janeiro Monday (10) to join Col. de Basil's Original Ballet Russe, which opens its season in Rio June 20. Although ballet troupe will stay in S. America for the summer season, Miss Baronova will return to N. Y. in July to leave for her London legit engagement.

Sayao's Brazil Return

Bidu Sayao, Metopera's Brazilian soprano, will return to her native land Aug. 1 for first time in six years, to sing lead in Debussy's "Pelleas et Melisande" at Teatro Municipal, Rio de Janeiro.

Soprano will be back in U. S. for appearance with the San Francisco Opera Co. Sept. 24 and Telephone Hour broadcast Sept. 30.

Wittop Doubling

Freddy Wittop to costume American Repertory Theatre's productions of "School For Scandal" and "Fortunato."

Under professional name of Federico Rey, Wittop (who was partner of the late Argentinita) is also filling several dance engagements this summer.

MAE WEST RINGS THE BOX-OFFICE BELL in "COME ON UP" (RING TWICE)

Mae West's 'Ring Twice' Is Comedy Click at Preem

"Ring Twice Tonight" opened at the Long Beach Municipal auditorium last night for a one-night break-in, revealing a script that pays off at the boxoffice. Miss West is up to her old tricks but with a new slant. Instead of the come-on, she is trying to get rid of them. She bats down approximately one dozen suitors. The switch from Miss West's usual lure plus the lines and gags given her make for lots of laughs throughout the evening.

Comedy by Miles Mander, Fred Schiller and Thomas Dunphy has Miss West in the role of an adventuress who is about to marry a young million-heir. From the buildup on her past it appears she has had an unsavory history. It all comes out fine in the end with a star-spangled finish that reveals her as a G-girl. Her maids send out balloons with her cards on them to keep her from being lonely. Result is an assortment of strange characters who show up with a gleam in their eye.

Miss West shows a terrific sense of timing and showmanship.

Russell Fillmore's direction is very sharp. Rita Glover's setting is in best possible taste. Show undoubtedly will click in its Coast run.

Daily Variety

Mae West Scores in Play Here

By Ed Nelson

Ware-Hazelton Attractions brought Mae West to the Oakland Auditorium Theatre last night in "Ring Twice Tonight"—and the audience laughed frequently. This new comedy will be repeated tonight, after which the company heads East to play in Chicago.

It is a pleasure to report that Mae is at her sultry and slinky best. Gorgeously gowned, in trouble or out of it, she plays a tongue-in-cheek version of an adventuress for fun, her expressive, saucy drawl working to perfection.

The plot revolves about the "balloon gag," which is a nifty variation of the Westian trademark, **"Come up and see me some time."**

And Mae has the time of her life making pawns of the men who reach her apartment in the hilarious and amorous proceedings. Among others, she handles a pair of sailors, a taxi driver, a gangster, a killer from Mexico, a senator, an Argentine lover and, of course, her fiance, played by young Michael Ames, and his father, Roy Gordon. She also finds time to sing some jive and ballad.

All of this takes place in a swank Washington, D. C., apartment, where La West hides out after fleeing involvement in a Mexico City murder.

At the curtain's fall, the applause was long and spontaneous from West admirers.

Oakland Post-Enquirer

Mae West's Play Praised

By HERBERT WORMSER

The husky-voiced, smirking sinuous-wrigling Mae West returned to the living stage last night at the Auditorium in a first performance of "Ring Twice Tonight," a gay, wisecracking comedy.

An admixture of farce comedy, melodrama and straight comedy was obviously written for Miss West by a team of three, Miles Mander, Fred Schiller and Thomas Dunphy. They knew what they were doing for their play is filled with laughs and situations that only the undulating lady could project successfully. Miss West has ample opportunity for flamboyant entrances and plenty of chances to deliver the double-entendre lines.

Miss West wanders in and out, dominating the proceedings with the many, many men all beguiled by her famous come-hither look. If there ever was a play with the theme "come up and see me some time" "Ring Twice Tonight" is it.

The audience laughed hard and long and the enthusiasm indicates that Miss West has a play that will have audiences chuckling for a long time.

Long Beach Press-Telegram

Mae Scores in New Play

LONG BEACH, May 16—Mae West returned to the stage this evening in a first performance of an exuberant, gay comedy, "Ring Twice Tonight."

Craftsmen have tailored a glove-fitting, humorous production for the hip-swinging actress who enacts the role of an adventuress in love with the son of a wealthy Washingtonian. The plot starts in spice and dissolves in sugar, with Miss West providing everything an audience would expect of the woman who created "come up and see me sometime."

Miles Mander, Fred Schiller and Thomas Dunphy have written a wise-cracking piece ideal for the typical Westian delivery. The star stops the show every minute she's on the stage. The comedy should be a success on Broadway.

A large audience in Long Beach's vast Municipal Auditorium received the play enthusiastically. Russell Fillmore directed.

L. A. Times

Mae West "Rings" Bell at Long Beach

Mae West in a sneak preview of "Ring Twice Tonight" at the Long Beach Municipal Auditorium enjoyed a full house of approximately 3,000 last night, overcoming the difficulty of improvised seating to record a laugh a minute for the two-hour show.

In a switch from the usual West personality, Mae wards off male visitors with fancy dialogue instead of giving them the come-on. There are 15 men (two of them sailors) and a colored maid in the cast besides West. Michael Ames and Don Harvey provide the major support. Cleo Desmond as the maid is a standout.

The swank apartment set by Rita Glover is equal to the best that Hollywood films employ. Capable direction by Russell Fillmore is evident. The show goes to Fresno tomorrow night.

Hollywood Reporter

Mae Gives 'Em The Expected

You cannot accuse the producers of "Ring Twice Tonight" of taking anybody's money under false pretenses. They promised to present Mae West playing Mae West with all the Westian mannerisms. This they made good on. All Miss West's trademarks were there—slinky walk, bedroom eyes, sexy intonations, suggestive dialogue.

"Ring Twice Tonight" will not win the pulitzer price for the year's finest play. However, it seemed thoroughly to please the customers who laughed frequently and easily and thoroughly enjoyed themselves.

The first couple of acts allowed people to think the worst of the buxom Miss West—that she was a murderess, a blackmailer, a swindler and the lover of a dozen men. In the final scene she was cleared of all the allegations except the last.

This being the character of the heroine, she was doubtless pleased with the large cast, which was exclusively male except for a maid and a cook. Most of the large company of gentlemen played their parts well, particularly a small sailor whose knowledge of boogie woogie was phenomenal.

San Jose Evening News

Mae West's New Play Given Big Hand at Premiere Here

Mae West, the gal with the figure and "that" walk, has a real hit in her new stage vehicle, "Ring Twice Tonight."

That was the opinion today of Berkeleyans and other East Bay residents who filled the Oakland Auditorium Theatre last night to see Miss West and a supporting cast of 30 in the new production that may become one of the outstanding theatrical hits of 1947.

While the new Mae West vehicle still has a few rough spots to be ironed out, the initial performance brought a ready response from the appreciative audience. It is full of smart comedy lines and the plot moves along smoothly to a surprise ending.

The scene is laid in Washington, D. C., and depicts Miss West in an entirely new character. The supporting cast, which includes Michael Ames, Cleo Desmond, Roy Gordon and Charles G. Martin, is excellent.

SURPRISE ENDING

Miss West is taken for a modern international adventuress at the opening of the plot and members of the cast are introduced in quick sequence through a novel "balloon gag" that provides much of the humor. The final scene reveals the star in an entirely different role and provides a surprise ending that carries considerable punch.

Closing its two-day trial run in Oakland tonight, the show will play San Francisco and Chicago before moving on to New York.

Berkeley Daily Gazette

EVERY SPOT RINGS WITH CRITICS' PRAISES!
EVERY DATE RINGS UP NEW RECORDS!

80 Strawhats Now

Equity has again revised its expectations for summer stock activity, which may reach a new high in the number of rural showshops this season. A total of 80 strawhats should dot the eastern states from Virginia to Maine, more than any summer during the past 10 years.

In 1939 there were 55 hideaway stocks but after gas rationing started due to the war, the number dropped steadily. Last summer the total was 25.

As of last week 65 stocks had posted salary guarantees with Equity, and 15 more were due to comply before the end of the month. Summer stock has hardly started but Hollywood talent scouts are figuring on extensive coverage, while Equity inspectors will probably do likewise to check on whether the barnyard impresarios are adhering to the rules.

Inside Stuff—Legit

The impressive dais at the recent Jewish Theatrical Guild dinner honoring John Golden, at the Hotel Astor, N. Y., a couple of weeks ago, is still drawing wide comment from those who attended. The dais included the who's who not only of show business but also of other fields, including Mrs. Franklin Delano Roosevelt.

Louis Nizer, the attorney, toastmastered. Other speakers were Mrs. Roosevelt, Eddie Dowling, Albert D. Lasker, Harry Hershfield, Jack Benny, Deems Taylor, Major Gen. Irving J. Phillipson, Fiorello H. La-Guardia. The dais also included Chief Magistrate Edgar Bromberger, District Attorney Frank S. Hogan, Noble Sissle, James E. Sauter, Mady Christians, Newbold Morris, Will H. Hays, William Gaxton, Congressman Sol Bloom, James A. Farley, Rupert Hughes, Grover A. Whalen, William Morris, Jr., Gen. William ("Wild Bill") Donovan, Lee Shubert, Charles McCabe, Fannie Hurst, Bert Lytell, Dr. Harry N. Wright, Gen. John Reed Kilpatrick, Mrs. Frank Vanderlip, Police Commissioner Arthur W. Wallander, Walter Vincent, Gene Buck, Abel Green, Rube Goldberg, A. J. Balaban, Regan "Tex" McCrary, Alfred J. McCosker, Mary Margaret McBride, Brock Pemberton, Arthur Hopkins, Bill Robinson, Rabbi Abraham Burstein, Father Henry J. Lenahan and Rev. Walter S. Bentley. And Golden, of course.

An investigation was recently conducted by the federal admissions tax department in N. Y. following claims made by a Broadway house manager who alleged that the boxoffice staff was selling "locations," meaning that a number of patrons were admitted without tickets and ushered to seats designated on a slip of paper. The result was negative.

G-men came in on the case after anonymous letters were sent a producer, theatre owner and others, the missives being potscribed to the effect that the "revelation" had also been sent a newspaperman but never received by him. Letter-writer then went to the tax department in person, with the result that brokers were quizzed and their records scrutinized. It was then quickly discerned that the irregularities were non-existent.

However, the matter caused considerable comment and not a little aggravation among those involved. When the house man was interrogated about getting in racial arguments backstage with a department head, he mumbled something about family troubles. He is not slated for a manager's job next season.

Although Orson Welles is due on the Coast in July for his first actor-director stint at Columbia, on Sherwood King's "If I Die Before I Wake," actor is quite likely to delay the assignment because of his involvement in the legiter "Around the World." Actor-producer, aroused by critical pans and by word-of-mouth praise, says he plans staying with show, in which he has a prominent role, if it builds, and will stay around, if it flops, to take it on the chin himself. Ads have played down his name and part in the show, not because he wanted to bow out, he says, but so's not to push himself. Now Welles plans changing ads and publicity, to give more prominence to himself, indicating he plans to rise or fall with the show.

A Hollywood daily last week had to back-track on its sob-sister story written about old-time vauder Frankie Bailey and her destitute condition. According to report, Miss Bailey, known in the Weber-Fields era as "Girl With the Million-Dollar Legs," supposedly was going blind from cataracts on both eyes, ekeing out a $50 a month existence on old-age pension, etc.

Following story's appearance, further investigation revealed that the former glam-gam gal had exaggerated her condition and she retracted the substance of her statements. Seems she has ample resources for the necessary operations and friends have been coming through nicely.

Old Vic players, winding up a sensational six-week engagement at the Century, N. Y., this Saturday (15), had to release 22 hours for each of two CBS appearances. On June 2 they went on the air with "Richard III," and last Sunday (9) they presented "Peer Gynt," which were not in their repertory at the Century. Each program ran 90 minutes. CBS officials were gratified at the batches of mail that followed each program.

Having come from London as a unit, Old Vic actors did not come within Equity's regulation alien-actor rules but were each required to pay $9 dues for one six-month period. Ordinarily foreign actors are required to pay Equity 5% of their salaries, with a minimum of $10 weekly.

Richard Watts, Jr. and John Mason Brown are still closest in running for drama critic's spot on N. Y. Post next season to replace the late Wilella Waldrof who died last winter. Vernon Rice, second-string critic who filled in second half of past season as reviewer, however, is still being considered as a regular, if he shows further writing improvement over the summer, Post management favoring idea of upping a staffer as against bringing in an outside "name." (Brown, of course, once held the job on the Post.) Watts, reported (elsewhere) making a South America trip, is definitely not going.

"I Remember Mama" will finale its long engagement at the Music Box, N. Y., "any Saturday." Principal reason for extending it week to week is to try out replacements for the minor characters; a couple of "finds" is reported. Mady Christians and Oscar Homolka will continue as co-stars when "Mama" takes to the road.

John van Druten comedy-drama is the first managerial venture by Rodgers and Hammerstein. Tour in the autumn may not include many stands because it is difficult to troupe the settings and revolving platforms. Expectation is to have an extended stay in Chicago.

Understood the Shuberts are intent on acquiring a legit house in Hollywood to take advantage of the increasing demand for stage fare in that sector. Attempts have been made to buy into existing theatres there, without success. Current report is that the Broadway producers have an eye on a parking lot on Hollywood blvd., a block from Vine street, for the construction of a legit house as soon as they can get building materials.

New Musical to Preem

Bolton Landing, N. Y., June 11.

"A Nice Place to Visit," new musical comedy by Frank Davidson, Thomas Pulliam, Philip Kadison, Tom Howell and Stanley Ferber, will be preemed at Bolton Landing summer theatre as opening bill July 2 of this Lake George strawhat.

15th Stockbridge Season

Stockbridge, Mass., June 11.

Williman Miles-on June 25 will tee off the 15th season of the Berkshire Playhouse—interrupted by the war—with Leo G. Carroll in "The Late George Apley."

Among the other guest stars booked is Dame May Witty, for the week of Aug. 26, in "Night Must Fall."

Mary Martin, Bert Lahr For 'Music Box Revue'?

Fred Astaire and Gertrude Laurence being unavailable, Irving Berlin intends going through with his "Music Box Revue" this winter and is talking to Mary Martin and Bert Lahr to head the cast.

Miss Martin also has been talking of doing a new Arthur Schwartz stage musical which the composer and her husband, Richard Halliday, would co-produce.

Protest Color Line At N. Y. Meeting

Protests against the color line in certain branches of show business were voiced during a meeting at the Lyceum, N. Y., last week by a group within the American Veterans Committee. Playwright Robert E. Sherwood was among the speakers who advocated a change in custom, such as the ban against colored patronage in Washington. He cited a special performance of his "The Rugged Path" when it played the capital, those invited being wounded GIs, many being amputees. For that performance, at least, colored vets were permitted on the lower floor of the National theatre.

Canada Lee, appearing currently on Broadway in "On Whitman Avenue," protested the barring of Negroes from the stagehands union, Local 1. It was brought out that there is a deckhands union in Harlem known as Local 1A, which has 27 members, but there is so little backstage employment in that section of the city that the men are trying to get permanent jobs in other fields.

Marc Blitzstein told of difficulties with a USO unit sent overseas. Colored musicians and chorus used for the special symphony, which he composed, were embarrassed, especially in London, because of friction between white and colored GI audiences. Problem of racial tolerance is prominent on the agenda of AVC.

Arrangement for an afternoon meeting at the theatre was made by Garson Kanin, author of "Born Yesterday," current at the Lyceum.

Jooss Ballet To Tour U.S. for 1st Time in Six Years; 27 Weeks Booked

Jooss Ballet, returning to U. S. after six years, has been booked by Charles L. Wagner for 27-weeks' tour, opening in Montreal Oct. 14. Company will play N. Y., at City Center, Dec. 3-22. Tour covers east, south and Coast, with midwest skipped for lack of playing time. Northwest territory, however, is already being lined up for '47-'48 season.

Company, now headquartered in London, will again have Kurt Jooss, Ulla Soederbaum, Noelle de Mossa, Hans Zullig and Rolf Alexander at head of troupe. In addition to old faves like "The Green Table," "Big City," and "Prodigal Son," company will present four new works, "Pandora," "Sailor's Fancy," "Company at the Manor" and "Le Bosquet." Troupe marks first ballet company under Wagner's management in his 38 years of concert work.

Company is completing a Scandinavian tour June 16, and will start a Holland tour June 25 extending through July. On Aug. 8 company starts a tour of Ireland, then leaving for Canada for its American engagement.

Wagner will also present the opera "Il Trovatore" on tour next fall for seven weeks in 48 performances, with Fritz Mahler conducting. Opera will have two alternating casts, chorus of 26, and orchestra of 30. Venture marks Wagner's seventh year of opera presentations. In addition, vet manager is offering a $1,000 prize for a short opera in English, based on an American theme, with a tour of at least 25 performances (on royalty) also guaranteed. Scores must be submited by Oct., '47, for production in autumn, '48.

Schwartz Signs Licht

Yiddish Art Theatre director Maurice Schwartz has set David Licht, South American impresario, to guest-direct his forthcoming production, "Song of the Dnieper." Licht will also dramatize the Russian novel, and Schwartz will play the leading role.

"Song" will open Oct. 21 at the Yiddish Art theatre, N. Y.

Equity Remains Tops Financially Of 4A's Unions; Deadline Squawk

Equity's annual meeting, held at the Hotel Astor, N. Y. Friday (7), was lightly attended, although officers for a three-year term were balloted for. Fact that neither the ticket, headed by Clarence Derwent for president, nor candidates for the council, were opposed probably explains why only approximately 350 members turned up, about half the number on hand last year.

The meeting proceeded placidly until a complaint was voiced by a minority about the deadline for a possible opposition ticket. Protestants claimed that official notification of the regular ticket, as carried in Equity's monthly magazine, was not received until the dead line was passed. Constitution fixes that limit at 20 days prior to the election date but an unexplained resolution had been adopted by the council stretching the period to 30 days.

Fred Lewis of "Harvey" made the complaint, followed along the same lines by Frank Fay, star of the show.

There were 700 ballots cast, indicating that most of the votes were sent by mail. Tellers voided 30 ballots mostly because they were incorrectly marked, but there were 130 write-ins for officer and council posts. The slate as elected: Derwent, president; Augustin Duncan, Cornelia Otis Skinner, Dudley Digges and William Harrigan, first, second, third and fourth vicepresidents, respectively; Paul Dullzell, treasurer; John Beal, recording secretary. All but Derwent are incumbents. Named to the council: John Alexander, Anne Burr, Mady Christians, Warren Coleman, Alan Hewitt, Myron McCormick, Carol Stone, Richard Taber, Edna Thomas and Margaret Webster, all named for five years, with Philip Bourneuf as a replacement.

It was announced by secretary-treasurer Paul Dullzell that Equity reached another new high in its financial status, surplus being $1,361,821 as of last March 31. Deductible from that total is $558,500 representing moneys from managers on deposit to guarantee salaries and actor claims but all subject to Equity's order. That leaves a net of more than $803,000, and the union's surplus increase for the fiscal year was $91,500. A year ago the balance sheet showed a total of $1,012,571, including guarantee deposits.

Income, in addition to regular dues, came principally from initiation fees, which totaled $95,851, there being 971 new members admitted, some having advanced from Chorus Equity. During the year 695 actors came back into show business, that being the number reinstated. In addition there were a flock of members who returned from war service. Some 800 were in uniform and, until discharged, were on a non-dues basis. There were 323 withdrawals.

5,222 Members

Annual statement gave the total number of Equityites as 5,222 as compared to 3,987 on the rolls in the spring of 1945, number of legit actors devoting most of their time to radio or pictures not being estimated. Operating expense went up somewhat during the year but for four straight seasons Equity's finances have been on the upbeat through conservative administration. Dullzell advised that the association's bankroll be safeguarded as heretofore, so that unforeseen emergencies can be met. There were 152 deaths among the membership, list having a number of wellknown names.

Equity, member of the Associated Actors and Artistes of America (Four A's), is in the best financial condition of the affiliates. Understood that the vaude union (American Guild of Variety Artists) has over $90,000 in its treasury, and it's expected that some of the Equity coin advanced to that outfit will be returned, at least in token amounts. The Four A's itself is in better shape than heretofore, with around $32,000 on hand. Picture (Screen Actors' Guild) and radio (American Federation of Radio Artists) affiliates have been in good financial shape for some time.

Bert Lytell retired as the Equity president after serving for seven years, having declined renomination. He was given a life membership and $1,000 in appreciation for his extra curricular activities in war entertainment work. Checks of $500 were given Paul Douglas ("Born Yesterday") and Barbara Bel Geddes ("Deep Are the Roots"), as prizes for the best "supporting-player" performances of the past season, annually granted by Derwent. Douglas divvied up his prize, donating half to the Actors Fund and half to the Stage Relief Fund.

Lytell was high lauded for his terms as Equity prez; he will be honorary president for life.

152 EQUITY MEMBERS DIED DURING PAST YR.

There were 152 members of Equity who passed away between April 1, 1945, up to March 31, 1946. Their names:

George Arliss, George W. Barbier, Henry A. Barrows, William H. Barwald, Guy Bates, May Beatty, Robert Benchley, Jules J. Bennett, Kenneth E. Berry, John Bertin, William Blees, Harry Bodin, Sophie Brandt, Gary C. Breckner, Otto Browner, Conrad Cantzen, William C. Carr, Charles K. Champlin, Willism . Clark, Wilfred Clarke, Addie Clifford, Davis Clyde, Charles E. Colton, Zeke Colvan, Don Costello, Frank Craven, Dan Crimmins, Sydney S. Cushing, Lucille Davis, Gloria Dickson, Donald Douglas, Gregory Dniestroff, Arthur Elmer, Edgar Atchison Ely, Gilbert Emery, Bessie Mar English, Hugh Ettinger, Knute Erickson, Charles E. Evans, Mary Faber, William Fairbanks, Edith Faversham, Norman R. Feusier, Elizabeth D. Ferris, Leon Finch, Jack J. Fleming.

Also Erford Gage, Maisie Gay, Russell Gleason, Levla Georgie, Claude Gilbert, Bob Grandi, Joseph Greene, John Hale, Edna F. Hall, Jefferson Hall, Selma Hall, Myra Hampton, Henry R. Handon, Theodore Hardeen, Burt Harger, W. S. Harkins, John Harrington, Forrester Harvey, J. Clarence Harvey, Mrs. Percy Haswell, J. Alex. Havier, Katherine Havden, Fred Herman, Adrian R. Hines, Max Hoffman, Jr., Ralph D. Holmes, Vivien Holt, Russell Hopton, Lester Howard, Frank A. Howson, Glenn Hunter, Luise Gerard Huntington, William W. Jefferson, Stanley Jessup, Harry Jordon, Alfred Kappeler, Doris Keane, John L. Kearney, Arthur J. Kelly, Tyler Kent, William T. Kent, Louise La Clede, Ernest Lambert, W. Lander, Marcel Le Mans, Harry Levan, Sam Liebert, Edward Locke.

Also, George McKay, Dann Malloy, George F. Marion, James Marriott, James R. Marshall, Joseph Martell, William A. Mason, Ross Matthews, Roderick Maybee, Philip Merivale, Hyman Meyer, Maurice M. Minnick, Earle Mitchell, Lionel Monagas, Catherine Moore, George Leon Moore, Percival T. Moore, Louis Morrell, James W. Mullin, Ferdinand Munier, Bennett Musson, Alla Nazimova, Perry Norman, Fiske O'Hara, H. Murray O'Neill, G. A. Pete Palmer, Sara Peyton, Edith Potter, Earl Redding, Vincent Rondinone, William Roselle, L. Douglas Rowland, Ray L. Royce, Josephine Sabel, Colfax Sanderson, Hugh Saxon, Cyril Scott, Emmett Shackelford, Inez Shannon, Lavinia Shannon, George Sidney, Gus Shy, Joseph W. Smiley, William Smythe, Thomas Speidel, Clifford Stork, Jess Thomassen, Virginia Tracy, Al Trahan, Marie Van Tassell, Charles D. Waldron, John R. Walsh, James R. Waters, Jay Wesley, Eleanor Wesselhoeff, Vernon G. Williams, Jessica Wood and Herbert Yost.

Mt. Gretna Resumes

Mt. Gretna, Pa., June 11.

The Gretna Playhouse, which resumed activities last summer after being closed throughout the war years, will open its 1946 season Thursday (13), with "Kiss and Tell." Charles F. Coghlan, who directed the company last season, is again director.

A ten-week season has been arranged, and among the other plays to be presented are "Pride and Prejudice," "Charley's Aunt" and "Blithe Spirit."

'Over 21' Tees Off

Syracuse, June 12.

Virginia Franke's Skaneateles Summer Players will launch their '46 season June 24 with "Over 21."

Spa's June 25 Start

Saratoga Springs, June 11.

The Saratoga Playhouse will open season, under management of Jewell Steven, on June 25. Performances will be given in the Spa theatre on the Saratoga Reservation. Guest stars will include Charles Butterworth, Binnie Barnes and Jean Parker.

B'way Biz Spotty With Some Musicals Slipping; 'World' Surprise 28G in 7; Vic 49G, 'Annie' 45G, 'State' 24G, Tops

Broadway's 1946-47 season is dated to start approximately around Labor Day but there were three pre-season openings, two of which were fast flops, while the third, "Around The World," may prove a surprise winner. It was reported going to capacity late in the first full week. Last week's debuts were "The Dancer" and "Second Best Bed," both of which were yanked Saturday (8) following bad notices.

Due on June 20 is "Icetime," new skating revue at the Center, Radio City. Around the same time a combined open-air musical comedy and swimming show is slated for the Acquaretta at the former World's Fair grounds. No new shows are dated for July. Old Vic will conclude Saturday (15) and other closings are likely. Business last week was spotty, with some shows improving, others dipping.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Anna Lucasta," Mansfield (93d week) (D-1,041; $3.60). Among the attractions which picked up, with estimated gross around $12,500.

"Annie Get Your Gun," Imperial (4th week) (M-1,427; $6.80). Regardless of conditions, new musical smash should sell out for many months to come; over $45,000.

"Are You With It?" Shubert (31st week) (1,382; $4.80). Started off to fine grosses but has been disappointing of late; topped $19,000 however last week.

"Around the World," Adelphi (2d week) (M-1,434; $6). First full week minus one performance surprised, and despite notices mostly on the doubtful side, show built to capacity. Friday nights are out because of Orson Welles' radio program. Estimated nearly $28,000 in seven times.

"Billion Dollar Baby," Alvin (25th week) (M-1,331; $6). Was on the verge of folding but operating costs revised; takings around $22,000; week to week.

"Born Yesterday," Lyceum (19th week) (C-993; $4.80). Over $21,000 again; previous week under-estimated and with an extra performance the count was close to $23,000.

"Call Me Mister," National (8th week) (R-1,142; $6). First week at increased top saw takings go to $31,700; when theatre parties are over will get more.

"Carousel," Majestic (60th week) (M-1,887; $6). Getting goodly share of visitor patronage which should continue indefinitely; jumped to $43,000 last week.

"Dear Ruth," Miller (76th week) (C-940; $4.20). Bit better here and run comedy has tickets on sale into July; quoted around $9,000.

"Deep Are the Roots," Fulton (36th week) (D-988; $3.60). Takings improved with the aid of cut rates and the gross approximated $11,000.

"Dream Girl," Coronet (28th week) (CD-1,037; $4.80). Held to about same level as previous week with the gross quoted around $14,000.

"Harvey," 48th Street (84th week) (C-925; $4.20). Other stayers may vary but this one still sells out; quoted over $19,000. Ruth McDevitt replaced Josephine Hull, who is on vacation.

"I Remember Mama," Music Box (97th week) (CD-979; $4.20). Going along on week-to-week basis and hardly making operating profit now; $13,000.

"Life With Father," Bijou (340th week) (C-614; $3.80). Picked up with the field and went to $8,000; run leader made some profit.

"O Mistress Mine," Empire (19th week) (CD-1,062; $4.80). Holds to $24,000, capacity, and is one of the leading candidates for next season continuance.

"Oklahoma!", St. James (167th week) (M-1,509; $4.80). Broadway's musical wonder commands capacity despite long run; close to $30,000.

"On Whitman Avenue," Cort (5th week) (D-1,064; $3.60). Getting support of tolerance organizations; takings upped last week with $8,500 approximated.

"Song of Norway," Broadway (94th week) (O-1,900; $4.80). May stick through summer; around $25,500. This looks like good money but show is costly to operate.

"State of the Union," Hudson (30th week) (CD-1,057; $4.80). As hard to get tickets for this smash as in the early weeks; over $24,500.

"St. Louis Woman," Beck (10th week) (M-1,214; $6). Slipped further to around $21,000 and summer chances not definite.

"Second Best Bed," Barrymore. Taken off Saturday (8); mild press; played one week; under $4,000.

"Swan Song," Booth (4th week) (CD-712; $4.20). Unless business picks up materially, continuance much longer is doubtful; rated under $5,000.

"The Dancer," Biltmore. Opened last midweek; closed Saturday; five performances.

"The Glass Menagerie," Playhouse (62d week) (CD-665; $4.20). Dropped further; under $11,000 last week and summer holdover doubtful.

"The Voice of the Turtle," Morosco (114th week) (C-939; $3.60). Doing well enough and should go further; under $11,000 last week; announced to suspend June 22.

"This, Too, Shall Pass," Belasco (6th week) (C-1,077; $4.20). Using two-for-ones; partly accounted for improvement to approximately $5,500; but peration not yet profitable.

"Three to Make Ready," Broadhurst (14th week) (R-1,160; $4.60). Looked like real winner when it opened, but tapered; improved to nearly $23,500 last week.

OLD VIC

"Henry IV," Parts I and II; **"Uncle Vanya," "Oedipus,"** and **"The Critic,"** Century (1,870; $6). Final and 8th week which was the scheduled length of engagement. Record business for repertory with takings nearly $49,000.

REVIVALS

"Show Boat," Ziegfeld (22d week) (M-1,628; $6). Agency demand for tickets has been dropping of late and business has eased off; $44,000 estimated.

"The Red Mill," 48th Street (33d week) (M-1,319; $4.80). Picked up and again registered nearly $30,500 with indications of stay through summer.

"Hamlet," City Center (2,692; $2.40). Came in for two weeks return date which concludes next Sunday (16).

'Bloomer' 35G; 'Gander' 7G, Hub

Boston, June 11.

Gloria Swanson in "Goose for the Gander" continued a mild draw at the Colonial at $7,000 and will be on hand at least one more week. Other legit houses, closing June 15, did excellent biz.

Enlivening the local scene this summer will be the new John Huntington-Lee Falk playhouse known as the Boston Summer Theatre, in air-conditioned Mutual Hall, and the Cambridge Summer Theatre under same aegis. Cambridge house opened last night (10) with Michael Whalen in "Ten Little Indians." Boston house opens June 24 with Dame May Whitty in "Night Must Fall."

Estimates for Last Week

"Bloomer Girl," Shubert (1,590; $4.85). Wow $35,000. Moves off to Coast after 15th.

"Voice of the Turtle," Plymouth (1,200; $3). About $14,000 in 24th week.

"Goose for the Gander," Colonial (1,500; $4.20). Not much better than $7,000.

'VAGABOND KING,' 34G; 'TURTLE' 14G, FRISCO

San Francisco, June 11.

"Voice of the Turtle" moved into its last week at the Geary, minus its star K. T. Stevens, who left for a rest in southern California. Nancy Holland has been subbing. Last week, the eleventh, it did an oke $14,000.

"Vagabond King," Civic Light Opera's second production at the Curran, now in last 9 days of its three week run, is doing capacity business. Starring Dorothy Sarnoff and John Tyre, the show grossed $34,000 last week.

"Obsession," starring Basil Rathbone and Eugenie Leontovich, is due to open at the Curran for a 10-day run, June 16. "Merry Wives of Windsor," the Theatre Guild's third Frisco production, starring Charles Coburn, will open at the Geary, June 17.

O&J Merry 27G, D.C.

Washington, June 11.

Olson and Johnson's "Laffing Room Only" racked up merry $27,000 here. Show had two performances Sunday (9) in lieu of usual matinees. Holds another week.

"Voice of the Turtle," which moves into the National with the Boston cast June 17, already has healthy mail order piling up to its credit. "Turtle" stays three to four weeks, depending on b.o. Unusual for this house, which normally limits runs to fortnight.

'OKLAHOMA!' BOFF 38G, 'ROBERTA' HEP 43G, L.A.

Los Angeles, June 11.

"Oklahoma!" went through the fifth week at the Biltmore with another SRO $36,000. "Roberta" repeated $44,500 at the Philharmonic on the second stretch.

"Blackouts of 1946," light only in a couple of matinees due to the beach pull, still collected $17,000 for 206th stanza at El Capitan. "Tobacco Road" neared $10,000 for third frame at the Mayan.

'Park' OK 42½G, 'State' 26½G, Chi

Chicago, June 11.

Shutdown of one legit house and the threatened closing of another, due to being alleged fire hazards, scared Chicagoans away from the b.o., resulting in a general drop in the week's take. "Windy City," skedded to close Saturday (8), was forced to fold Thursday (6) with a four-day take of $8,000. The top-grossing "Up in Central Park" at the Shubert, received a last-minute reprieve Thursday night but eased to $42,500 because of the scare.

"State of the Union" continues to play to capacity with $26,500 and Katharine Cornell ended her limited engagement of "Candida" and "Antigone" Saturday (8) with a strong $24,000. "Merry Wives of Windsor" folded Saturday (6) after three weeks, winding up with a weak $14,000.

Advance for "Laura," which opened at the Harris Monday (10), was a healthy $14,000.

Estimates for Last Week

"Anna Lucasta," Civic (37th week) (900; $3.80). Down to $11,500.

"Candida," Harris (1,000; $4.20). Closing limited engagement with a strong $24,000.

"Merry Wives of Windsor," Erlanger (3rd week) (1,400; $3.60). Folded Saturday (8) after three weeks, winding up with a weak $14,000.

"State of the Union," Blackstone (7th week) (1,360; $4.20). Doing big biz with a $28,500 week.

"Up in Central Park," Shubert (6th week) (2,183; $4.80). Still tops in town, but hurt by threatened Shubert closing. Eased to $42,500.

"Windy City," Great Northern (4th week) (1,425; $4.80). Skedded to close Saturday (8) but folded Thursday (6) when Great Northern was locked up by city for alleged violation of fire regulations. $8,000 for four days.

'Cyrano' Grosses 16G In Philadelphia Solo; 'Girls' Due to Follow

Philadelphia, June 11.

Philly's one remaining legit show, Jose Ferrer's revival of Rostand's "Cyrano de Bergerac," started rather slowly at the Forrest, but built steadily throughout the week to achieve a healthy $16,000 for the first of two scheduled local stanzas.

There is still an offside chance of an extra week, inasmuch as this week's sale is brisk. "Cyrano" is otherwise scheduled to close for summer and the house (Forrest) doesn't get another show until July 1, when the musical hit, "Follow the Girls," comes in for what is hoped to be a summer's run. "Cyrano" got three fine notices and one sour one, which started quite a controversy within ranks of critic's own paper (Record).

"Girls" will undoubtedly have the field to itself during July, but several shows have been mentioned for local bookings in August and it seems sure that the 1946-47 season will get underway before the traditional Labor Day date.

'MAID' SHY 4G, PITT

Pittsburgh, June 11.

"Maid in Ozarks" apparently overstayed its local welcome. Hillbilly comedy tapered off to little less than $4,000 in its third and final week at Casino theatre.

Freak attraction, however, managed to turn in an okay profit on local run, getting around $25,000 on the three weeks. Advertised top was $3 (including tax) but town was flooded with two-for-ones, which accounted for most of the take.

'MOON'S' BRIGHT 15G, TORONTO

Toronto, June 11.

Ernest Rawley's revival of "The New Moon" grossed $15,000 for seven performances as opener of the seventh summer season at the Royal Alexandra here, with 1,525-seater, scaled at $3 top and production held over for a second week.

Tallulah Bankhead, with Donald Cook, follows in "Private Lives," June 17.

Plays Abroad

Continued from page 14

Paris Extra Dry

dance with Arnaut. A good contortionist bit of dancing as done by young Anouk Ferjac as a bird of paradise. She scores later with her contortion work, dressed in snakeskin, via an adagio with Arnaut. Apart from Billy Ray, she is the only vaude act in the show.

In several sketches, Harry Max is chief laugh getter. He appears as a simpleton calling on a friend whose sleepwalking wife takes him to bed after first taking off his clothes. In another, he is shown as subbing for a star at a picture studio.

Motion pictures are introduced in another sketch, titled "Caught in the Act." This opens with projection of a film showing Robert Berri, an American soldier, and Colette Antony, a French woman, necking in the park. Latter's husband, Max, in the flesh, comes out of the audience (accompanied by Christiane Muller) and gets on stage. He argues with his screened wife. During the argument, to demonstrate her pulchritude, Miss Antony strips. Max kills her. Then Berri fades off the screen, appears in the flesh and walks off with Miss Muller.

Berri later is an elderly man who is on the make for all the girls he meets, including a skirtless one played by Miss Muller.

The line of girls does well. The mannequins, billed as Pin-up Mansfield girls, are lookers and fair strippers. What dresses they wear are colorful, but it's mostly no bras and small G-strings. *Maxi.*

Dix Petits Negres
('Ten Little Indians')

Paris, June 1.

Simone Berriau production of Agatha Christie's play in three acts. French adaptation by Pierre Brive and Meg Villars. Stars Helene Perdriere, with Georges Sellier, Yvonne Leduc, Robert Le Beal, Maurice Regamey, Raoul Marco, Rene Fleur, Robert Moor, Henri Nassiet, Jeanne Lion. Directed by Roland Pietri. Set by Emile and Jean Berlin. At Theatre Antoine.

Vera....................Helene Perdriere
Rogers....................Georges Sellier
Mrs. Rogers....................Yvonne Leduc
Lombard....................Robert Le Beal
Anton....................Maurice Regamey
Blore....................Raoul Marco
Dr. Lewis....................Rene Fleur
General Mackenzie....................Robert Moor
Judge Wargrave....................Henri Nassiet
Emily Brent....................Jeanne Lion

Agatha Christie's "Ten Little Niggers," done in N. Y. (as "10 Little Indians") and in London, looks a likely entry here. Play has been produced here by arrangement with B. A. Meyer, the London producer.

The story is well-known here, a French translation having been serialized in an evening daily. Highbrow French crix complain that the play is not arty, but French producers realize that such type of show is unlikely to leave them in the red. It has been mounted nicely, with a compact cast and a good set.

Helene Perdriere, best known here as a film star, is well supported by Robert Le Beal as the man who fires the final shot. Whole cast does excellent work. Jeanne Lion, as the hard-to-get-on-with guest, draws many laughs as relief for the chills.

Show's reception was good and it looks set for a run. *Maxi.*

L'Homme Qui Se Donnait La Comedie
(The Man Who Acted For Himself)

Paris.

Jacques Valois production of "Night Must Fall," by Emlyn Williams; adaptation by Pierre Rocher. Stars Madeleine Suffel. Features Marguerite Ducouret, Jacqueline Dumonceau, Guy Haurey, Yvette Beaumont, Georges Vallis, Claudine Borin, Jacques Valois. Directed by Jacques Valois and Georges Vallois. At Theatre de l'Humour.

Mrs. Terence....................Madeleine Suffel
Dan....................Guy Haurey
Mrs. Bramson....................Marguerite Ducouret
Olivia....................Jacqueline Dumonceau
The Nurse....................Yvette Beaumont
Hubert....................Georges Vallis
Maid....................Claudine Born
Belsize....................Jacques Valois

This French translation of the English drama had been done before World War II at the Antoine, so this is really a revival. Current taste for detective plays and Madeleine Suffel's comedy antics as the cook make it a good bet here. She gives a good performance. Guy Haurey, as the bellboy, only a featured part goes over big.

Marguerite Ducouret is the old woman whom he murders after she has given him a job, and Jacqueline Dumont plays the niece who nearly falls for him.

Though the play has been conservatively staged, the one set by Nerses Bartau of the living room at the English country house looks authentic. Well-planned lighting effects add to the gruesome atmosphere. Direction is nice. *Maxi.*

Toscanini Set for Paris

Paris, June 4.

On his way back from Italy, Arturo Toscanini will stop over here for one concert at the Champs Elysees theatre, June 20. The Milan Scala orchestra, brought over specially for the one concert, will be under his baton.

All this is predicted on Toscanini, mentioned as a possible choice for the presidency of the new Italian Republic, not being handed the job.

Current Road Shows

(Period Covering June 10-22)

"Anna Lucasta" — Civic, Chi (10-22).

"Blackouts of 1946" — El Capitan, Hollywood (10-22).

"Bloomer Girl" — Shubert, Bost. (10-15).

"Come On Up" (**"Ring Twice Tonight"**)—Met., Seattle (10-22).

"Cyrano de Bergerac" — Forrest, Phila. (10-15).

"Goose for the Gander"—Colonial, Bost. (10-22).

"Laffing Room Only" — Nat'l, Wash. (10-15).

"Laura"—Harris, Chi. (10-22).

"Meet the Wife"—Shubert-Lafayette, Det. (10-22).

"Merry Wives of Windsor,"—Music Hall, Kansas City (10-15); Geary, L. A. (17-22).

"Obsession" — Lobero, Santa Barbara (13-14); Curran, Frisco (17-22).

"Oklahoma!" — Biltmore, L. A. (10-22).

"State of the Union"—Blackstone, Chi. (10-22).

"Up in Central Park" — Shubert, Chi. (10-22).

"Voice of the Turtle" — Geary, Frisco (10-15); Aud., San Jose (17); Aud., Oakland (18-22).

"Voice of the Turtle" (2d Co.)—Plymouth, Bost. (10-15); Nat'l, Wash. (17-22).

SUMMER STOCK

"Angel Street"—Litchfield theatre, Litchfield, Conn. (10-15).

"Blithe Spirit" — Bucks County Playhouse, New Hope, Pa. (10-15).

"My Sister Eileen" — Hunterdon Hills Playhouse, Clinton, N. J. (16-21).

"Rosalie"—Paper Mill Playhouse, Millburn, N. J. (10-15).

"The Royal Family"—Red Barn, Westboro, Mass. (17-22).

"Springtime for Henry" — County theatre, Suffern, N. Y. (17-21).

"The Man Who Came to Dinner" —Worcester theatre, Worcester, Mass. (10-15).

Play on Broadway

The Dancer

George Abbott production of melodrama in three acts by Milton Lewis and Julian Funt. Staged by Everett Sloane; setting, Motley; music, Paul Bowles. At Biltmore, N. Y., June 5, '46; $3.60 top.

Henry Wilkins....................Edgar Kent
Aubrey Stewart....................Colin Keith-Johnston
The Inspector....................Luis Van Rooten
Sergei Krainine....................Anton Dolin
Madeline Krainine....................Bethel Leslie
Catherine Krainine....................Helen Flint

For the past couple of seasons George Abbott has devoted himself to staging other producers' shows for Broadway, while several of his own presentations have flopped out of town, pre-Broadway. "The Dancer," his first Main Stem production since "Snafu" in 1944, has some good performances of an unwieldy theme, and it's been staged expertly by Everett Sloane. "The Dancer," however, is too contrived and obvious to have a successful boxoffice appeal.

Here is an unusual type of presentation for Abbott, who leans towards comedies and musicals. "The Dancer" being a murder melodrama dealing with a deranged ballet star who for 15 years has been absent from show marts. He has a dilettante patron with whom he's living in Paris. There is an unnatural feeling by the formerly wealthy patron for the dancer, and the crux of the story resolves itself into the fight between the elderly patron and the dancer's wife and daughter, who suddenly show up after all those years to try and reclaim him from the dilettante. The fight eventually involves a money cache secreted by the dancer years before, and which the wife and patron each secks to uncover for their own. And there are three murders, two of the victims being the patron and wife, eliminated by the dancer much too conveniently for the story's sake.

Anton Dolin, the ballet dancer, plays the title role with considerable conviction. He certainly plays it authentically enough, and he has a moment or two in which he dances. But this is primarily an acting role, in which he is called upon to play mostly pantomime. Colin-Keith-Johnston is the dilettante, and he plays it well; it's decidedly an unsympathetic character. The best part is that of the police inspector, and Luis Van Rooten, in the role, gives the play its best performance. Helen Flint is the wife, and the role is spottily played. Bethel Leslie is the daughter. The play's only other character is that of the butler, played by Edgar Kent. *Kahn.*

(Closed Sat. (8) after five performances).

Literati

They're All 'Couth' Now

Newspapermen are no longer uncouth, drunken louts, who live with their feet on desks and a sneer on their lips for all the civilized world's conventions—at least they're no longer that way in films. Long-heard squawk of the newspaper fraternity at what they consider the screen's unjust characterization of them has brought forth figures from Francis Harmon, v.p. of the Motion Picture Association, to prove it ain't so.

Last year, Harmon reveals, there were newspaper people in 77 of the 398 features okayed by the MPA. There were 81 identifiable journalists in the 77 pix. Of these, 67 were sympathetic characters, five were unsympathetic and nine played indifferent, minor roles. One, an unsympathetic newspaper man, had a prominent role, while 37 newspaper people appeared in prominent sympathetic characterizations, Harmon reported.

Among outstanding films about newspapermen during 1945, the MPA v.p. said, were "Story of GI Joe," with Ernie Pyle as the leading character; "Blood on the Sun," with Jimmy Cagney in the leading role of an American managing editor in Tokyo who uncovers a Jap plot for world conquest; "Our Vines Have Tender Grapes," with James Craig in a major sympathetic role of a country editor, and "Col. Effingham's Raid," in which a bright young reporter helps a southern colonel retain the historical landmarks of a southern city.

In presenting the figures to the newspaper world recently, Harmon came up with a reverse twist, asking that the press continue howling about individual pictures as much as it chooses, but to lay off blasting Hollywood for the sins of single producer. He declared:

"I will be frank and say unequivocally that we of the motion pictures have no right to brand all newspaper people as villains when the exigencies of a particular screen story require a journalist to appear in an unsympathetic role. Edmund Burke's statement that you cannot indict a whole nation applies equally to an entire profession or an industry—whether it be newspapers or Hollywood."

Billy Rose's 'Advertorials'

"Midget advertorials" Billy Rose has been running the past six weeks in N. Y. dailies for his Diamond Horseshoe, have attracted attention far beyond the nitery belt, as one of the smartest bits of ad-copy promotion in several seasons.

Ads, running from 75 to 250 words each, and all written by Rose himself, have had no apparent relation to the Horseshoe except goodwill. But effects have apparently been felt, Rose claiming that the Horseshoe biz has picked up 30 to 50% the last two weeks, as against a general biz decline everywhere, Rose attributing this entirely to the ads in question.

Ads have gone far afield of nitery subjects, even of the entertainment field. Rose has paid tribute to Al Jolson, W. C. Fields, Irving Berlin, Oscar Hammerstein 2d, Richard Maney, Ned Alvord, Orson Welles, Flo Ziegfeld, Carl Erbe, Dorothy and Herbert Fields, Bill Robinson, and others. He's also devoted the column to N. Y. Commissioner of Parks Robert Moses, Displaced Persons, the food shortage, etc.

Pieces have been nostalgic, anecdotal, rambling by turn. Recent Bob Moses piece was a defense of the commissioner, of whom Rose admits "there's no love lost between the Grand Panjandrum of the Parks and little Willie," because the newspapers were unfairly rapping a guy who's done so much for N. Y. in the way of parks, highways, playgrounds and stadia.

Broadway, in general, has liked the pieces, whether columnists, actors, bistro proprietors or plain customers. There have been exceptions, N. Y. Daily News' Bob Sylvester recently decrying the "social conscious" slant in the ads, and pointing out an incongruity between Rose's plea for food conservation for Europe's hungry and the sumptuous repasts at the Horseshoe. Horseshoe staff itself is reported not too keen on the ads, as not being rapid-fire enough (too general and amiable) to attract nitery clientele. But objections are in minority; there has even been an offer to syndicate the pieces.

Rose acknowledges an able assist appearing in the News' daily, and staggered in the other seven N. Y. sheets. Pieces take about an hour each to do. Ads are a regular part of the Horseshoe's $1,500 weekly budget, Rose maintaining that he isn't taking any more space now than during the last seven years, proving he says that in the past people never read his ads. Rose says he started these ads on the feeling that regular nitery ads on the drama page were not being read. "What I primarily had to sell was myself," said Rose.

Rose acknowledges an able assist in these ads from Lee Roggo, of the Blackstone agency, which handles his advertising.

Pubs' Foreign Markets Upped

European and Latin-American markets for American literary properties continue on an upped scale, which began following the end of the war. According to a report from Prentice-Hall's foreign dept., foreign publishers are seeking rights to many books published in the U. S. during the war, as well as to those more recently published.

Chief among the earlier works is Kurt Singer's "Spies and Traitors of World War II," which goes into its eighth foreign edition early next year when it will be published in Denmark. Kenneth Boulding's "Economics of Peace" has just been published in France and Eliot Tainter's "September Remember" is slated for October publication in Buenos Aires. Various foreign publishers have already bought rights to Rosamond Marshall's "Duchess Hotspur" and to Russel Janney's "Miracle of the Bells."

Ed Sullivan's 2d Bid Story

On top of his scoop that the Broadway bookmakers and plainclothesmen allegedly were working in cooperation, it's recalled that the Broadway columnist Ed Sullivan also broke the story on the Henry Lustig (Longchamps restaurants) tax-evasion case. The N. Y. News columnist first tipped the town, including Lustig, that the Government would brook no "settlement." Lustig is currently on trial.

SRL's Brown to London

John Mason Brown planes to London tomorrow (Thurs.) as correspondent for the Saturday Review of Literature. Also scheduled for BBC broadcasts on current English literary and theatrical scene, and CBS reports to this country on present-day England.

Was ill last couple weeks with recurrence of illness contracted while in Navy, but is okay now.

'Land of Lost' Books

Isabel Manning Hewson has delivered to Whittlesey her second book, "Adventures in the Land of the Lost," based on her Mutual network kids' program. Publication will be delayed, due to continued success of first book, "Land of the Lost," published in '45. Meantime, an English edition of the first book will be brought out by Heineman of London.

Educational Comics brought out "Land of the Lost" Comics, first comic book adapted from the program, on Sat. (8), with Mrs. Hewson writing the continuity. Story was also done on the air Sat. (8). First edition called for 400,000 copies.

Mags and Comic Books Dip

Sharp falling off in mag and comic book sales the past few months has cued all sorts of trade rumors regarding literati changes, ranging from talk that the recently-spawned swank Curtis publication, Holiday, would fold, to stories that both magazines X (Saturday Review of Literature's prospected popular weekly, and Curtis' pix mag) would be abandoned.

It's reported that Reader's Digest and the Satevepost have had as much as 30% returns from the newsstands in recent months, with other mags suffering in greater degree up to 75%. Comic books have taken a sharp drop, from a 40,000,000 wartime sale to a present 25,000,000 circulation, with the skids still on.

Likeliest reason for circulation drop is deflation of a wartime boom in reading, when GIs, travelers, shifting populations, etc., read mags as time-killer, and publishers put out new mags in constant stream to meet the demand. Anyway, dealers are reported firing back magazine bundles unopened, while on the other hand the bigger mags, like Satevepost, Collier's and Reader's Digest, are going in more heavily than ever on promotion.

Satevepost is reported setting $2,500,000 aside this year for mag, radio and newspaper promotion. Collier's runs not one but two ads or more in a newspaper on Friday, plugging current issue's contents. Digest runs weekly newspaper ads on its book. Post is upping its Wednesday back-page, half-page newspaper ads to a full page, plus its radio spot commercials, etc.

Kaufman's 'Photographic Memory'

Elements comprising a whodunit in themselves are wrapped up in the recent withdrawal from sale of Wolfe Kaufman's mystery, "I Hate Blondes," which was published in April by Simon & Schuster.

Similarities in sentence phrasing between scenes in the book and passages in Eric Ambler's 1937 mystery, "Background to Danger," were called to the attention of S&S shortly thereafter. The publishers, although stating that no plagiarism in plot was found and that the similarity sharply occurred in only one section of Kaufman's book for some 30 sentences, took matter up with both authors. They offered to split royalties, but Amber, an English novelist, through his U. S. agents, Music Corp. of America, insisted the book be withdrawn.

Kaufman explained he has a trick, photographic memory, trained by years of newspaper and magazine work, during which he never took notes. He admitted reading the Ambler book (which has been reprinted in 25c pocketbook editions, as well as made into a film), claiming sentence structure must have stuck in his mind unconsciously.

Story broke Thursday (6) in Earl Wilson's column in the N. Y. Post. Columnist had been sitting on the story for some time, although it also has been circulating in the trade. Coincidence automatically precludes any pix sale of the Kaufman book. The whodunit had a first printing of 10,000 copies and a second of 2,000, and sold over 9,000 copies. Author will get royalties from S&S on the copies sold.

Publishers seem less concerned about the licking they're taking, on returned copies, future editions, plates, ads, etc., than the feeling the incident will scare Kaufman off from further writing, his acute memory possibly haunting him that he may again unconsciously plagiarize something.

Example of the sharp "photographic" memory is evidenced by these two quotes which Wilson itemed:

Ambler

"Don't you think you are being rather foolish, Mr. Kenton?"

"Why?"

Colonel Robinson's yellow skin tightened suddenly. "Because whatever your prim notions of responsibility may be, I want those photographs and intend to have them. Furthermore," he added slowly, "I am prepared to take any steps that may be necessary to overcome your scruples."

"Such as?"

Kaufman

He said, "Don't you think you are being foolish, Mr. Anderson?"

"Why?"

His skin tightened suddenly.

"Because," he said, "whatever your prim notions of responsibility may be, I want that photograph and I intend to have it. Furthermore, I am prepared to take whatever steps are necessary to overcome your scruples."

"Such as?"

Alcoholics To Publicize

The Alcoholics Anonymous Grapevine, Inc., was recently chartered at Albany, N. Y., to edit, print and bind materials pertaining to "Alcoholics Anonymous." Offices are in N. Y. with Royal F. Shepard as filing attorney. Capital stock is six shares, no par value.

Bemelmans' H'wood Book

Ludwig Bemelmans, novelist and screen writer, has finished a book to be published by Viking in autumn. Titled "Dirty Eddie," book is a satire on Hollywood via a pig who is needed for a part in a picture.

Flackers to Elect

Will Yolen, flack chief of WNEW, has bowed out of the post of president of the Publicity Club of N.Y., a post he's held several years.

Nominees for the new slate, to be elected at a meeting Monday (17), are: For prexy, Arthur J. C. Underhill and Robert Nathans; first vecpee, Mae Wagner Carlisle, Mary Penland; second vice prexy, Lt. Col. Dorsey Owings, Michael M. Engel; recording secretary, Helen M. E. McCarthy, Adrienne Minden; board of directors: Yolen, Leon Epstein,

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SCULLY'S SCRAPBOOK

By Frank Scully

Fugit Sound, June 6.

"Priority" being the No. 1 word of the Century (that's a dictionary, son), I'm afraid I've lost my place in line as a historian of matters that don't matter. I am gazing at the sky above the Brown Derby viewing the beauty of a Navy blimp that was not advertising Jane Russell in "The Outlaw," when out parachuted Lt. Col. Barney Oldfield, our old Nebraska mugg, who had previously jumped into eight European countries in this war and had become quite good at it. He landed on my surviving foot and before I could say "Superman!" he buttonholed me and demanded what I had meant by saying I had been ruined by "The Jazz Singer," the first bleater of show biz. I replied that I hadn't said anything of the sort.

"You did too," he insisted.

"Where?" I demanded.

"Over at the American Veterans political rally at Warners' KFWB studio."

What I had said was that I was running for the lowest office in the land, was low enough to make it and would assure an honest administration because I was 20% off in my hearing and couldn't even hear bribes.

"A likely story!" he said, as he pulled me indoors to one of those booths where everybody shows from the neck up and looks pretty dead that way when the check comes.

He began giving me chapter and curse about this biz of priority. To hear him tell it a kid called "Don Juan," starring Warner Bros., Vitaphone and John Barrymore in that order, had captured the Puget Bay area with sound before Jolson knew one knee from the other.

Oldfield, who doesn't smoke, not even cornsilk, hashish or the original Barney's burned-out cigars, nevertheless began getting smoke in my I's. He said he was giving me the straight instead of rushing to Eddie Durling, Joe Laurie or Louis Sobol because (1) Durling won't touch anything unless it has a women-and-horses angle, (2) Sobol won't touch anything that doesn't begin with Sobol and (3) Laurie yawns till his El Ropo goes out if the subject is later than April 8, 1901, and the Bijou bill in Chicago.

"But you," Barney pointed out, "you're young enough to know better. You know the Warners came from Youngstown, O., and you certainly must remember 'Don Juan' because he put you and your salient travelog right out of business in Nice, France, and don't go saying it was 'The Jazz Singer' again or I'll have to use what influence Warners have left to get you exiled to Truman's cabinet."

He Lays a Foundation

From there on he laid out the picture of things as they were in 1926 when everybody thought that silence was not only Goldwyn but here to stay. A day of Big Parades, Dancing Daughters, Patriots, Wings, Cardboard Lovers and Rin Tin Tin, it didn't seem as if anybody could get very far with disciplined noise, especially after years of Valentino and Theda Bara shaking men and women to their very foundation garments without saying a word.

All the while we were making our travelaughs conform to the formula, "like studying geography under Charlie Chaplin," in faraway France, this revolution was going on in Hollywood. Cut and titled, we shipped our first reels from Marseilles to New York. I had rather thought they had met "the Jazz Singer" heading toward Europe and were sunk in midocean without a trace. I do remember we hurriedly reprinted what reels we had left and rushed them to the Dutch East Indies in the hope of getting our costs back before Jolsonic sirens began screaming out of every picture house in the world.

But Oldfield insists it was "Don Juan" that put us out of business, not Don Jolson. His version is that it took place on Aug. 7, 1926, and that we must have read even in French papers that John Barrymore in tights had tried to make the most of moments alone with Mary Astor. The picture had accompanying sounds and music fed to it, and the audience. A Republican by the name of Will Hays blabbed a bit on the same program, Giovanni Martinelli and Marian Tallye fought to see who could open their mouths widest, yell the loudest and look silliest, and the boys of Longhair Local No. 802, the New York Philharmonic, sawed and oboed an overture to a frenzied finish.

He Names Names

This, coming from the screen of the old Warner theatre in New York, must have been all very pleasant to Harry, Jack, Albert and Sam. Sam, now dead, was the idea man.

But whether I am right or Oldfield, the news of it along the Riviera Poverty Row was as welcome as the undertaker's approach with a measuring tape in one hand and a spade with damp earth still on it in the other. We knew our celluloidal testimonial to the wonders of European spheres of influence was now as mute as a parrot with a clevis over his bill.

The sad part is that the wisdom of our judgment was so right in this matter!

Of course, that being 20 years ago and I still eating in a magnificent manor of my own, the sheer tragedy of that morning after Aug. 6, 1926, looks more comic now. The Warners are still in the business just over the mountain from me, and from what I hear, they intend to make quite a show of their 20th anniversary. Before they brought their racket into the picture palaces and a guy could sleep as much as he wanted without interference, even I was not against coming uninvited once in a while to Warner functions.

I was denied the opportunity of seeing the opus of all time on this history-making night in New York, but Oldfield, who wasn't there either (it was before paratrooping) knows what it did. The first impact was on the critics. They lit matches to look at the expression on each other's faces, went to the men's room to hold reassuring conferences, made deals with each other to go along in a group, more or less, so no matter what happened they'd all look silly or smart together. That was the initial note of the revolution, like the first rasp of a beginning avalanche. The thing was so big, few knew where to take hold of it, or whether they wanted to get a hand on it.

So Seldes Now Dialogs For Par

Most of the reviews got off the hook by calling it a novelty, and it wasn't until later, when Hollywood's smartest men and some of their parrots in New York began to jump on the Warners, that articles began to appear by guys like Gilbert Seldes, who is never wrong, that "Hollywood Commits Suicide."

After the critics and the electric light company, which put colored lights on the great white way for the first time to extol the wonders of Vitaphone, had tasted this "revolution" in New York, the orange grove and swimming pool country was next to feel that narcotic impact of a boom.

Face-distorters who had been away from the dime store too long and resented the prospect of returning to a once-price existence, were first to feel the rap. Two fellows, a church usher (on Sundays) by the name of Conrad Nagel, and John Barrymore, a guy with a mugg which sent women off into wild dreams and put a strain on the hooks and eyes of their corsetry, were said by everyone to be the only people in Hollywood who could manage this talkie thing. These two men had been of and in the theatre, where their elocution records were well known.

Conrad Nagel's Beigle

Barrymore took his time about making pictures, but poor old $2,500-a-week Conrad, not him. He was owned by M-G-M, and M-G-M was loathe to get excited about this talking picture business until it looked a bit more solid than it did in its unsteady coltish-legged days. Louis B. Mayer went into the talkie medium like an agent, not a producer. Anybody who wanted his prize boy, name of Nagel, could have him from a price, and Nagel gabbed for every company but Metro.

He made, by actual count (must give the Warners' researchers credit on these statistics), 31 feature pictures in the first two years of the Warner remake of Hollywood. He was a very good man for it, because he was blond, and that meant he could work 24 hours at a stretch without shaving,

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OBITUARIES

FRANK CASE

Frank Case, 69, proprietor of Algonquin hotel, N. Y., died in New York, June 7, about five months after his wife had passed away. His hostelry had been the rendezvous of the literary and theatrical great for two generations. Case's association with the hotel began in 1902 as a clerk. He subsequently became manager and then owner. During more than four decades he and his hostelry achieved the status of a New York institution known throughout the world.

The hotel and its "Round Table" became a rendezvous for actors writers, artists and others. Two generations of celebs were habitues of the establishment during Case's operation. Two generations of the Drews, three generations of Barrymores, adventurers like Richard Harding Davis, fabulous Broadway characters like Diamond Jim Brady, wits like Frank Ward O'Malley and Alexander Woollcott, and Hollywood folk from Douglas Fairbanks and Mary Pickford to Orson Welles and the newest starlets.

Case was born in Buffalo, N. Y., and according to his book, "Tales of a Wayward Inn," he had sold railroad tickets in a Buffalo hotel. He harbored a yen for a job in a New York hotel which he eventually fulfilled as clerk at the Algonquin. Attractive surroundings of spot and affable manner of Case soon attracted theatrical folk and later the literary. He bought the hotel in 1927 from the estate of Alexander Smith for $1,000,000.

Case had married twice. His first wife, Mrs. Caroline Eckert died in 1908. His second wife, Mrs. Bertha Grayling Case, died last February. Surviving are a son, daughter, brother and three sisters.

LEO SLEZAK

Leo Slezak, 71, leading member of Vienna State Opera and father of Walter Slezak, stage and screen actor, died in Bavaria, June 6. Slezak sang with the Metropolitan Opera in New York from 1909 to 1913, after having achieved success as a Wagnerian tenor in most music capitals of Europe. He sang the hero roles in such operas as "Tannhaeuser," "Lohengrin" and "Aida." He went back to the Vienna State Opera in 1913.

In the '30s he appeared in a succession of Viennese films. These included "Love in Three-Quarters Time," "Women's Paradise," "Music In the Blood," "Her Greatest Success" and "World's in Love."

In 1944 Slezak was fined 100,000 marks by the Nazis, who were enraged because his son, Walter, had appeared in the role of a German U-boat officer in "Lifeboat" and as a Gestapo official in "This Land Is Mine," two U. S. films. Hitler saw seized prints of the pictures and ordered the fine.

GEORGE GARY

George Karesh, 33, known professionally as George Gary, was killed in an automobile accident recently in Chicago. Gary was emcee at Helsing's Vodvil Lounge, Chi. His car overturned after hitting a light post and three stanchions, killing him and seriously injuring Ceil Vondell, dancer, who was riding with him.

A Brooklynite, Karesh received an honorable discharge from the Army five months ago, after three years' service, and was then booked into the Vodvil Lounge through Al Borde's Central Booking Office. Body was shipped to N. Y. for burial.

Survived by mother, three sisters, brother and daughter, 11. Gary was divorced from his wife, a nonprofessional, several years ago.

JEANNETTE FARLAND

Mrs. Elmer H. Brunner, known on vaude stage as Jeannette Farland, died May 27 in Cleveland.

From 1907 to 1912 she and her husband toured vaudeville in a magic act under billing of Kalma and Farland. After quitting show biz, Brunner opened photography studio in Cleveland and they lived here until 1940, when they moved to St. Petersburg, Fla.

JAMES W. WALLACE

James W. Wallace, 81, former stage manager of Broadway shows, died at his home at Stormville, N. Y., June 6. He had been stage manager for several Theatre Guild productions, including "Caesar and Cleopatra" (1925). He was also stage manager for Morris Gest's production of "The Miracle" and later managed "House of Shadows" at the Longacre theatre, N. Y.

Upon retirement from professional work, Wallace maintained interest in the theatre via the operation of Little Theatre groups. For several seasons, he operated the Fireside Players at White Plains, N. Y.

Survived by widow and sister.

MAURICE FLECKLES

Maurice Fleckles, 74, pioneer distributor of motion pictures, died June 5 in Hollywood, following a stroke.

Born in Chicago, Fleckles entered the film business about 45 years ago and later managed one of the earliest film exchanges in that city for Carl Laemmle, Sr. In 1906 he married Laemmle's sister, Anna.

In partnership with John Tippett he conducted the agency distributing raw film stock for Agfa-Ansco, meanwhile operating several motion picture theatres in Chicago. Nine years ago Fleckles retired from the industry because of ill health.

EDDIE LOFTUS

Eddie (Edward A.) Loftus, 52, vaude performer and one of the first radio singers on the air in the Chicago area, died in Chi June 5.

Loftus, who in recent years played the piano in taverns on West Madison St. in Chi, sang over pioneer station WTAS in the Loop 25 years ago. Prior to that, in vaude, he introduced his own song, "Dirty Flies," and introduced a number of tunes to Chi, among them "Open the Door, Close the Door" and "I Cried for You." Later he was manager of the Midnite Frolics, nitery.

His decline in recent years was attributed to grief over the death of his wife, Violet, in 1932.

AL WOODS

Al Woods, 51, screen actor and member of the Pasadena Community Playhouse company, died June 3 at his home in Pasadena, following a heart attack.

Starting career as a piano player in early film houses, Woods became an actor in silent pictures, later dividing his time between Hollywood studios and the Pasadena theatre. His legal name was Frederick Ludvig Dreeke.

EDWARD HOFFMAN

Edward Hoffman, 65, who for 35 years was in show business in New York and on the circus circuit, died at his home in Washington on June 6.

Born in Peekskill, N. Y., he appeared with the Al Fields Minstrels on Broadway and was both stage manager and performer for Buffalo Bill Cody, Ringling Brothers, and Barnum and Bailey.

BILL ZEITLER

William (Bill) Zeitler, 55, veteran vaude trooper, died in Washington June 6, after an illness of several years. A native of D. C., he went into show business in 1908 when he joined Kernan's Burlesque stock Co. there.

He and his wife, the former Dorothy Wolfe, who died in 1936, toured vaude circuits for many years billed as Bill and Dot Zeitler.

JOHN WOLFORD

John Wolford, 62, exhibitor, died June 2 in Ontario, Calif., where he had been a Fox West Coast partner in the operation of several theatres since 1933. Prior to that he had operated independently for many years.

Surviving are his widow, two sons and a daughter.

SAMUEL J. LASS

Samuel J. Lass, 74, member of the Warner Bros. story department at the homeoffice for 17 years, died June 9 in New York.

Funeral services were held the following day at Riverside Memorial Chapel, N. Y.

E. R. TOERPE

E. R. Toerpe, 59, manager of the Orpheum theatre in Galesburg, Ill., for the past two years, died at his home there June 4.

SYDNEY HYMAN

Sydney Hyman, 71, theatrical agent, died May 6 in London.

For many years Hyman was chief booker for the South African circuit.

Harry Jacob Shenk, 63, Paramount studio grip for 31 years, died June 1 in Hollywood. He had been employed on the lot continuously since 1915.

Father of Mary Jane Walsh, musicomedy actress, died in Danveport, Ia., June 7.

MARRIAGES

Barbara Pretty to Philip Molloy, Yuma, June 8. Groom is a publicist at RKO.

Betty Laughton Kelley to Wes Gallagher, Carmel, Cal., June 1. Bride is an actress; groom a newspaper correspondent.

Amy Berlinger to Sydney Magidson, Pittsburgh, June 6. They're nitery dance team known as Sydney and Ames.

Blanche (Pat) Maloncy to James A. Dunn, Pittsburgh, June 5. Bride is the daughter of John J. Maloney, central division sales manager for Metro.

Judith Evans to Michael Browne, New York, June 9. Bride is legit player; groom screen and legit actor.

Dorothy Hooks to John Bonaguidi, Chicago, May 29. He's bassist with Joe's Vera's orch.

Corinne Schussel to Harry Egelman, New York, June 8. Bride is daughter of Seymour Schussel, Film Classics branch manager in N. Y.

Jane Cramer to Dave Scott, Pittsburgh, June 6. Groom's an announcer at KQV.

Sonya Stokowski to Flight Lieut. Willem H. Thorbecke, New York, June 8. Bride is daughter of Leopold Stokowski, concert maestro.

BIRTHS

Mr. and Mrs. Kershaw (Kert) Beauregard Burbank, daughter, New York, June 5. Father a publicity man; mother a model.

Mr. and Mrs. Joe L. Brown, son, Hollywood, June 5. Child is the grandson of Joe E. Brown, comedian, currently starring in "Harvey."

Mr. and Mrs. Sam Geison, daughter, New York, June 6. Father is assistant to head of exploitation dept. of Columbia Pictures.

Mr. and Mrs. Irvin Berwick, daughter, Glendale, Cal., June 5. Mother is a former secretary at Columbia; father a dialog director.

Mr. and Mrs. Sam Honigberg, daughter, Chicago, May 31. Father is press agent.

Mr. and Mrs. David Lichine, daughter, Hollywood, June 2. Mother is the former Tatiana Riabouchinska, danseuse; father is a dance director.

Mr. and Mrs. Bruce Osterman, son, Syracuse, N. Y. Mother's the former Rosemary McDonald, Pittsburgh band singer.

Mr. and Mrs. Lee September, daughter, Pinehurst, N. C., May 24. Father is press agent.

Mr. and Mrs. George Grippo, son, N. Y., June 8. Father is a member of Columbia Pictures' art department.

Mr. and Mrs. Alexander Lockwood, daughter, May 22. Father is currently with "Hamlet," at City Center, N. Y.

Mr. and Mrs. Jonas Thomas Silverstone, son, June 7. Father is counsel for the American Guild of Variety Artists and chairman of Theatre Chapter of American Veterans Committee.

Literati

Continued from page 61

Owen Brantley, Shepard Henkin, Mary-Madeline Riddle, Mary Furlong Moore, Amy Blaisdell, Theresa Stone.

Writers Aid Europe's Hungry

Fund drive has been launched by P.E.N., internationl literary society, to provide food and clothing for destitute writers and artists in Europe. Drive began when the Book-of-the-Month club pledged $5,000 for that purpose if a similar amount was raised elsewhere.

Since then, and in a short time, more than $10,000 has been flushed, with contribs from Author's League, Doubleday Doran, and others.

London Dailies Upped

London dailies, restricted to four pages during the war, get a 50% uppage to six pages next month but, thereafter, want to jump from six to 16 pages, else they'll go into the red. The four pages permitted a profit through paper saving but, sans ads, the new six-page size cuts down the profit. If going to eight or 10 pages it would spell red ink certainly, hence the request for a larger increase in order to take on ad lineage.

Those Book Jackets

A minor but important change in book contracts, for authors, may have the latter ruling on book jackets. Book jacket blurbs often have hurt writers unwittingly. For example, one jacket, a few years ago, brought up a youthful fact that the author of the book had written Nick Carters for Street & Smith. The reviewers, very naturally, maybe, went to it: "He is still writing 10c melodramas."

Another jacket pictured the author as if he were fundamentally a soldier, ignoring his long wood-pulp writing record. When someone dug that up, it appeared the writer was trying to conceal it. In these cases, and many others, it is claimed by authors' associations, that if the writer had final approval of the book jacket's personal material about him, it could not place the author in a harmful light.

CHATTER

Eddie Eagan succeeding Gene Austin as columnist for Opera mag.

Stanley Smith succeeded Jerry Asher as fan mag editor for Warner Bros.

Ben Ames Williams down South gathering materibl for Civil War novel.

Sinclair Lewis tarrying in N.Y. before going to new summer home in Mass.

Theodore S. Amussend, discharged from Navy, back with Rinehart book firm.

Arthur J. Cummings, editor of the London News-Chronicle, gandering Hollywood studios.

Larry Reid, exec. editor of Motion Picture mag, in Hollywood for a week of gandering.

Edan Wright, rotogravure editor of Chicago Daily News, in Hollywood to ogle film lots.

Clayton Rawson, with Macfadden dick mags, resigned to become new book editor for Ziff-Davis.

Quentin Reynolds appointed chairman of mag. div. of Nat'l. Service Fund for Disabled Vets.

Walter Ramsey, Coast editor of Ideal Publishing Corp., heading east for huddles on advertising and circulation.

Mike Todd gets profiled in current (July) issue of Pageant by Arnold Perl under title of "Hamlet and the G String."

Mary Harrell, ex-Lt. in the Marine Corps, has joined staff of Seventeen, to put out a special home economics supplement.

Margaret O'Brien's short "memoirs," titled "The Happiest Days of My Life," will be published by Woman's Home Companion.

Said a selling writer about to go all hog freelance: "My wife has a part time job. Now, to be on the safe side, I'm going to get her a full time job."

Jean Carse, daughter of author Robert Carse and Columbia Pictures' story editor Janet Wood Carse, married Friday (7) to Sanford Wachtel, an architect.

Inez Robb, N. Y. Journal-American and INS feature writer, just recently back from Germany o.o., getting an honorary doctorate from her native Iowa.

Walter Bernstein, first correspondent to interview Tito during the war when a Yank staffer, is going to Yugoslavia to cover the Mikhailovitch trial for the New Yorker.

Marina Cisternas, Hollywood foreign correspondent, completed her second novel, "There Is No Tomorrow," for publication by Thomas Crowell & Co. Her first was "Maria-Antonia."

Carolina Art Assn. is sponsor of DuBose Heyward Playwriting Award of $500 for winning play, contest ending Oct. 1. Winner to be produced at Dock St. theatre, Charleston, S. C. Award, a yearly affair, has been suspended since '43.

Ward Morehouse profiles Theresa Helburn and Lawrence Langner as "Mr. and Mrs. Theatre Guild" in July Stage Pictorial. Mag, incidentally, will publish only two editions during summer because of newsprint shortage, resuming monthly schedule in September.

Messmore Kendall, owner of the Capitol theater, on Broadway, has authored his memoirs, "Never Let Weather Interfere," for Farrar-Straus. Same firm publishing book by David Stern, editor of the Camden (N.J.) Courier Post, titled "Francis"; and "Yank (The GI Story of the War)," by the staff members of Yank.

The talk on Alex Woollcott Thursday over WQXR rather confusing, avoiding the book. Dorothy Parker said her friend "was a lousy writer, but a great guy who put people through college but never told anyone." Then how did she know? Brock Pemberton said he earned Woollcott's enmity by not letting him pick his first produced play. Louis Kronenberger merely hated Alec's florid style. Altogether hardly a talk that would sell a book. Miss Parker said "hell" and gasped and went on. Long pauses as if a rehearsal would have been helpful. Everybody acted as if any moment the ghost of the great late celeb might talk back.

Scully's Scrapbook

Continued from page 61

while the black-bearded lads had to stall at 5 o'clock to go under the razor and lose valuable picture-making minutes.

Conrad said he once was granted a short respite and took his wife to New York. One evening, wanting to kill some time, they elected to relax at a movie. They went to five different theatres offering first runs, and had to give up and go home. In the output of all five companies, Nagel was the star in every one. He was getting pretty tired of himself, which proves that even an actor is only human.

When the boys in New York gathered the morning after that "Don Juan" premiere at the Lambs Club for lunch, Oldfield who wasn't there either, says there was a lot of debate. At one table sat Joe Laurie, Jr., LeRoy Prinz, Frank Fay and some others. Every mention of talking pictures floored them with laughter. Five years later, Prinz, who works for Warners now, will tell you the same gang met at the same table and buried vaudeville!

A fellow with a premonition was one in Joe Laurie's book, a vaude comic with sour-silly puss, one Hugh Herbert. He took the bull by the you-know-what, took a cut in salary, joined a show, "Exposures of 1928," and set off for Hollywood. He had a feeling that the thing was here, just like Sam Warner did.

The Sherbert Includes Herbert

He had no sooner landed in Hollywood than he was met with two men—Mike Curtiz, and an interpreter. Mike was a Hungarian circus strong man, who had split up the world with Alexander Korda in a Budapest deal. These hobohemians actually got their dream to walking. Curtiz took the part of the world where the British once had trouble marketing their tea, and Korda took the markcters. When Herbert met him, Mike was already in association with the Warners on a sign-language basis, and the interpreter was hired from Western Costume Co. to impress and hire Herbert.

Herbert worked days at Warners, quitting in time to provide stage belly-laughs each evening. He suggested that some of his old vaude sketches might be just the thing for one-reelers, comedy talkers. The idea was okayed and Hugh (later "woo-woo") Herbert became the first talkie short man.

He got so wrapped up in one, a thing called "Lights of New York," that he couldn't get it down to one reel. It kept spilling over until it was five reels long, and before he knew it, Warners had their first all-talking picture. I think it cost about 40G, and returned about $4,000,000, which stopped all nonsense about "talk is cheap."

Thus by the time all of us realized that sound had been wired into pictures it was already here to stay. Thus Jolson's appearance was practically a second run. He was rung into the Warner camp because George Jessel wanted $25,000 to act in a silent version of "The Jazz Singer," and as much more if he talked. When Jessel placed such a premium on partling his lips, it made the Warners so wild they gave Jolson twice as much. The difference now is that while Jolson is having his biog done by a guy like Sidney Skolsky at Columbia, Jessel is producing pictures at 20th which are biogs of guys like Skolsky.

But Warners insist that 1948 celebrates the 20th anniversary of bringing blab to the Bijous of the world at prices everyone can afford to pay. Not 1913, nor 1927, but 1926. I guess I should be big about it and forget my 11 geographical reels that never saw light of a projection machine for profit. I had a pretty secretary all the time we were making the picture anyway, so I can't say it was a total loss. Our four productions are still to be seen on the boulevards, and one Nonny, aged 2, is pencilled in as Mme. President for 1992—the 500th anniversary of the discovery of America. That leaves "Don Juan" still at the lower end of a double feature and Oldfield at WB.

Broadway

Jack L. Warner due east in August.

Neil Agnew returned to his desk at Vanguard Productions Monday (10).

Joe Roberts spending his vacash from the Selznick flackery around N. Y.

Richard Barron has replaced Walter Coy in the stage version of "Laura."

The Quentin Reynolds weekending regularly at the Billy Roses' Mt. Kisco home.

Kay Buckley doing strawhat leads with the Green Bush theatre, Blauvelt, N. Y.

The Earl Wilsons (N. Y. Post) to the Coast June 21 for 2½ weeks via Constellation.

Joe Shea, road-agenting "Harvey," which lays off this month, in town from Seattle last week.

Collier's trailerized the Gloucester House, seafood eatery next door to Toots Shor's, and now the lines are out to the sidewalk.

Joe Schenck, 20th-Fox topper, accompanied by Mike Todd, due in New York next Tuesday (18) to attend Conn-Louis fight.

Excavation for a building addition to the N. Y. Times on West 44th street will soon be finished after certain blasting difficulties.

Joseph A. Lippman, of National Concert & Artists Corp., engaged to Alix Williamson, p.a. who formerly edited N. Y. Amusements mag.

Lizabeth Scott clippered to London over weekend for personal appearances at British preem of her starrer, "Strange Love of Martha Ivers."

Charlie McDonald, division theatre manager for RKO, on Miami fishing trip, to be followed by a week's vacation in New England.

Frederic ("The Hucksters") Wakemans commuting to Nantucket. Ditto many other Broadwayites who seem more Cape Cod-minded than heretofore.

The Bugs Baers to their Connecticut home for the summer; ditto the Bob Considines and the Joe Seidelmans (Universal), latter two in Westchester.

Frank Buck signed by National Sound Corp. to make an album of jungle stories for children, with sound effects, with recordings for Oct. 1 release.

Josef Israels II, Middle Europe VARIETY mugg back in New York, plans to return to Vienna early in July as correspondent for INS, SEP, Newsweek, etc.

Frank Smith, manager of the Broadway, and his wife, Mildred, formerly on the stage, celebrate 25th anniversary at home in Milburn, N. J., June 23.

Sir Cedric Hardwicke planed to England Saturday (8) to join the cast of J. Arthur Rank's film, "Nicholas Nickleby," set to roll under Michael Balcon.

Group of 10 professional vets staged "Of Mice and Men" at Drama Workshop Sunday (9) under Peter Frye's direction, to let trade know they're out of service.

Dave Coplan, UA's British chieftain, in N. Y. for homeoffice confabs, has left for his home in Canada and a couple weeks of fishing there. Due back here June 24.

"Boots" McKenna off to Panama July 1 to begin production on nitery show for Hotel Internacional, after doing layouts for Rio Cabana, Chi, and Embassy Club, New York.

Howie Horwitz takes cognizance of the unusual "pushing-around" at Bill Miller's Riviera with a good promotion piece stressing better coordination of the service staff.

Cute gag at the Jimmy Durante party, where both Leon Enken and Eddie Davis did their stuff for auld lang syne, were the throwaway cards distributed, "Next Stop! Leon & Eddie's."

New numbers game attuned to w.k. locations. If "you're a Hearn's," it means 14 years old. "She's an Alamac" means in the 70s; or "he's around Leon & Eddie's" means in the 50s, etc.

Rabbi Birstein, for 21 years with the Actors Temple, performs the marriage of his third daughter, Mildred, on June 16. Bride has been prominent in various wartime theatrical activities.

Alec Moss, director of exploitation for Paramount, has received the Certificate of Appreciation from the Greater New York Councils of Boy Scouts for his work on the recent Boy Scout campaign.

John van Druten turned over his $500 award from American Academy of Arts and Letters, for "season's merit," to American National Theatre and Academy for its drive for a national theatre.

Chester W. Dudley, Jr., appointed sales manager for Willard Pictures, producers of commercial and television pix, following his assignment to inactive duty in USNR. Dudley formerly with Benton & Bowles.

Will Irwin, bandleader for "Are You With It?" at the Shubert, and wife Rose currently involved in a "tabloid special" divorce case, complete with bedroom details. Norman Zeno, songsmith, among those named.

Mr. and Mrs. A. J. Balaban have confirmed the marriage of their daughter, Ida Joy, to ex-Lt. Louis G. Couture of Quebec, Canadian Army. They were married in Canada during the winter and will reside in N. Y.

Ethel Merman, because of her "Annie Get Your Gun" click, is due for a Life cover and feature story (by Wolcott Gibbs), an Amy Porter story in Collier's, a John McCarten yarn in The New Yorker, and spreads in Look and Vogue.

Wes (Mrs. Ben) Bernie, in from Florida, summering with Eleanor Holm (Mrs. Billy Rose), per custom, at Mt. Kisco. Rose uses Flo Ziegfeld's apartment in the theatre (including the Ziegfeld theatre's cooling plant) when their town house is closed.

Paula Stone and Hunt Stromberg, Jr., hosted the "Red Mill" and guests last night (Tues.) at Sardi's to celebrate the 274th performance of the Victor Herbert musical, thus matching its first N. Y. run in 1906-7. Stromberg, delayed in Chi, couldn't attend.

Irving Berlin, Frank Sinatra and RKO for producing the short "The House I Live In" being honored for achievements in the fight for tolerance by the theatrical division of Riverdale's Children Association, chairmaned by Mrs. Dwight Deere Wiman.

Miami

By Larry Solloway

Chili Williams in town at Cadillac hotel.

Nadya Norskaya added to Bar of Music show.

Marilyn Mack into Ben Gaines Blackamoor room.

Beachcomber Club in tax difficulties with Treasury dept.

Jesse Block at Kitty Davis', along with Josephine Del Mar.

Five O'Clock Club due to reopen in July with small show.

Erskine Caldwells on way to B.A. for series of articles on the Peron pasture.

Beachcomber may shutter Lagoon (runing on dine-dance policy now) by month's end.

Jewel Box shuttered when difficulties in securing late operating license cropped up.

Don Richard, local orch leader, dickering for Riptide club, with plans to run it as a swing spot.

Lt. Col. Robert Rees, former public relations rep for Gen. Arnold, joined staff of Miami Herald.

Polio epidemic and train strike hit town bad, with hotel and nitery biz sagging past two weeks.

Burly group dickering for oversized Frolics club, currently a bobbysoxers rendezvous with soft drink policy.

Phillip Elliot, British sportsmanbuilder, joined wife, Nina Wilcox Putnam, who is stopping on beach for summer.

Jack Kofoed, Miami Herald columnist, partied at itKty Davis' prior to his departure for the atomic bomb tests in Pacific.

Walter Jacobs in town for a brief visit before returning to his Lake Tarleton club in N.H. Wife Molly and family joining him.

Bobby Burns, ex-leatherpusher bought into Club 22. Dropped show policy and will cater to rumbaddicts, with Tommy Nunez band.

New show opened at Clover Club June 5 featuring Phil and Mildred Crane, Marian Niles, Martha Stanley and a Boots McKenna line.

Ann Sheridan and Steve Hannegan stopped off here recently at Dan (Miami News prez) Mahoney's home, on way to South America.

Paddock Club sold for approximately $30,000 to Mack Nathanson and group, by Harry Friedlander. Late policy retained by new ops.

Charlie Farrell, who's been pounding the keys and purveying his leerics at Park Avenue Club for close to four years all set to take first vacash in that time, July 1. Will head for N.Y.

Murray Weinger will reopen his Copacabana in late June, with medium budget show and moderate price policy. Plans to run that way till late fall, then switch to high-priced show and minimum for the season.

Miss Florida contest at Cadillac hotel drew 2,000 people. Winner was U. of Miami coed, Jackie Jennings who turned in top talent stint with her nifty takeoff on Betty Hutton recording. Garnered 145 points out of possible 150.

Bucks County, Pa.

By Sol Jacobson

Jane Broder in New Hope for weekend.

Annual Street Fair, benefit of Recreation Center, set for July 4 weekend in New Hope.

Joe Davidson and spouse checking out of Buckingham studio next month for air trip to Paris.

Ted deCorsia commuting daily from Langhorne to Radio City for "Big Town" and other air dramas.

"Song of Bernadette" performed twice Sat. (8) by Holmquist School under direction of Dorothy Schlessinger.

Theron Bambergers hosted Playhouse directorate following smooth s.r.o. preem Fri. (7) of "Blithe Spirit."

"Over 21" opening Yardley strawhat season June 21 under management of Wendell Corey, of "Dream Girl," and William P. Dix.

Playhouse blew fuse second night (8) putting air-conditioning on fritz. Manager Richard Skinner saved the night with dash to Newtown for spare gadget.

London

Robert Helpmann in hospital for minor operation.

Kay Kimber (Mrs. Roy Fox) first American artist to televise in England.

Jed Harris dickering with Lucille Ball to star in Broadway play under his management.

Bud Flanagan has replaced the late Teddy Brown as King Rat in the Grand Order of Water Rats.

Garter club, padlocked by police in May after being opened for only a few weeks, reopened under new management.

The D'Oyly Carte opera company makes its return to London at King's theatre, Hammersmith, July 1, for six weeks season.

Nicholas Vandas, who backed "Le Bataillon du Ciel" ("Battalion of the Sky"), has formed own film company in London to produce pictures in England.

Wendy Hiller leaving cast of "The First Gentleman," Henry Sherek's hit at the Savoy theatre, June 22, with Joan Hopkins, her understudy, taking over.

Tamara Karsavina returning to stage after years of retirement to stage "Valse Fantasie" at annual matinee of Royal Academy Production Club at New theatre.

William Pepper who leaves Warner theatre as general manager this month is being replaced by Billy Stewart, former manager of Rialto when it was owned by Universal Pictures.

Two Columbia Pictures employees drew winning ticket in Irish Derby Sweepstake which netted them $100,000. Before the race, they were hawking fourth share of ticket for $400 with no takers.

John McCallum, discharged from the Australian Army, has been signed by J. Arthur Rank on seven years contract, getting $4,000 per in his seventh year, and is to costar with Googie Withers in Ealing Studios "Joanna Godden," Sheila Kaye-Smith's best seller. Shooting starts July 1, with Charles Frend directing.

Washington

By Florence S. Lowe

Richard Harkness, NBC commentator, gets an honorary degree from Keuka College, Keuka Park, N. Y., June 16.

Pare Lorentz, documentary producer, got the Legion of Merit for "dynamic leadership" as lt. col. with ATC.

J. B. L. Lawrence, J. Arthur Rank rep, in town to see Eric Johnston last week. He planes back to London this week.

Lou Kusner, manager of Warner's Apollo at Martinsburg, W. Va., honored by Gov. Clarence Meadows for outstanding bond sales.

Neil Allen, ex-AAF and former asst. manager of New York's Hotel Lincoln, new manager of Maria Kramer's Roosevelt hotel here.

Joseph Borkin, handling the Technicolor suit for the Justice Department's anti-trust division, now a member of the local Variety tent.

Lt. and Mrs. Fred M. Packard called on Eric Johnston at MPA office Friday (7) en route to Coast, where Packer goes on the Universal payroll. She's J. Arthur Rank's daughter Sheleh.

Pic biz made bow at one of Mrs. Evalyn Walsh (Hope Diamond) McLean's fanciest parties, when evening was highlighted by screening of Columbia's "Gilda." Affair honored outgoing British Ambassador and Lady Halifax.

Lowell Thomas talked Greek relief last week to Washington Advertising Club. Same luncheon program also featured Movietone's Tony Muto, pinch-hitting for George Skouras, ill in New York, in accepting contributions for the cause from exhibitors Issy Rappaport and Morton Thalheimer.

Pittsburgh

By Hal Cohen

Edith Fellows into town's newest nightclub, the Windsor.

Johnny Nolton, local singer, organizing 12-piece dance band.

Bettyrose Heinl left for Chicago to join the Earle Lindsay line.

Stepin Fetchit comes into Don Metz' club on Monday (17).

Joe Hiller off to Atlantic City to rest after a throat operation.

Jack Gwynne comes home with his magic show on Friday (14) at the Vogue Terrace.

Roberta (Devoe), dancer and wife of Chester Devoe, local nitery owner, quitting showbiz.

Collette Crawford, Playhouse star of "Blithe Spirit," dancing in summer opera ballet.

Lt. Jimmy Spitalny, Maurice Spitalny's lad, home from the Pacific and a civilian again.

Bob Saudek, director of public service shows for ABC, in to visit his father last week.

Lt. Tom Fordham, Jr., son of WB district manager, to ETO as test pilot and engineering officer.

Adele Dolokhov, radio actress, winner of Doubleday cash prize for creative writing at Pitt U.

Al Steppling, former WJAS announcer, handling announcing chores at Kennywood Park this summer.

Helen Lake, wife of J. English Smith, of Playhouse staff, ordered to take a month's rest by her medico.

Rudy Kroeller, Patricia Bowman's dance partner, worked all week in "Naughty Marietta" with a cracked rib.

Aleen Leslie, who writes "Date With Judy," and her husband, Jacques Leslie, general counsel for Feldman-Blum agency, were home for a couple of days on way back to Coast from N. Y.

Chicago

Jack Benny here for a visit with his dad.

Joe E. Lewis opens at the Chez Paree Friday (14).

Carey Wilson en route to N. Y., making the rounds.

Ramon Ramos back in the Drake's refurbished Camellia House.

Charleen Kerr, former Anson Weeks vocalist, chirping in Ye Olde Cellar.

Variety Club held its annual outing at Hickory Hills golf club Friday (7).

Rodeo Assn. of America's Thrill Circus opens in Cub's Park June 19 for four days.

Ruth St. Denis, now 68 years old, gave a recital at Chicago Musical College last week.

Hal McIntyre and Frankie Carle signed for the Rainbo after the spot's summer hiatus.

Barbara Hale and her fiance, Bill Williams, in for their marriage at Rockford, Ill., June 22.

Jay Seiler closed at the Blackhawk and went into Colosimo's with spot's new ice show.

Martha Raye leaving for Hollywood and her stint in the new Charlie Chaplin pic soon.

Jack Oakie and indie producer Dave Siegel stopping at the Continental hotel en route to N. Y.

Danny Thomas took a night off from his Chez Paree chores to fly to Toledo to visit his ailing dad.

Betty Hutton and hubby Ted Briskin paying their respects at Chi's Singapore restaurant, where they met.

John Bouie doubling from "Anna Lucasta" to the south side Wagon Wheel, where he sings in the two late shows.

Philip Yordan off to Hollywood after the "Windy City" fiasco to go to work for Nero Pix on the Goldwyn lot.

Irv Kupcinet, Times columnist, plugging his second annual "Purple Heart Cruise" on Lake Michigan for wounded vets.

Bess Myerson back to N. Y. after a hectic week of making the rounds of schools under auspices of Chi race relation groups.

Eugene Ormandy and the Philly Symphony Orch won raves from the town's music crix for last week's Orchestra Hall concert.

The Carl Brissons found the best place in town to rehearse a radio script: Grant park across Michigan Boulevard from the Blackstone hotel.

Pearl Buck to serve on board of sponsors for $100,000 fund-raising campaign to build a church and community center in Chi's Chinatown.

Lionel Hampton, who used to be a Chicago Defender newsboy, will be presented a special citation for race relations work by the sheet next week.

Mike Todd in to line up some of the cast of "Up in Central Park" whose run-of-the-play contracts are running out soon for the west coast run of the show.

Dick Hoffman out of the Charles Hogan office after Marcus Glaser's return from the Army, handling the Tower, Kansas City, and club bookings on his own.

Hildegarde's stage date at the Chicago, starting June 21, with Patsy Kelly, Jan Murray and Harry Sosnik's orch, will be her first vaude date here in five years.

Members of the cast of Metro's "This Time for Keeps" en route through town to Mackinac Island for location shots, with Lauritz Melchior and Jose Iturbi due later.

Johnny Donovan, formerly with Kennaway Music and Associated Booking Office, back in town after a stint with the Army, and running his own agency, Entertainment, Inc.

Special Catholic Youth Organization award for his efforts in behalf of racial and religious tolerance will be presented Frank Sinatra by Chicago's Bishop Bernard J. Sheil at the ninth annual benefit ball to be staged here tonight (12) by the Knights of Columbus.

San Francisco

By Ted Friend

Bill Nietfeld new KFRC news chief.

Dink Templeton back from Rose Bowl track meet.

Simeon Philipoff signed for Balaika Gypsy Room.

Ted Steele opened Palace Rose Room, last night (11).

Eddie Diehl new assistant to Al Dunn at United Artists.

Leroy Phelps, television cameraman, in from New York enroute to atom bomb tests.

Dwight Newton, KPO-NBC commentator addressed California Writers' Club June 9.

Mack Millar in for advance Bob Hope publicity for P.a.'s at Oakland and Frisco Civic Auditorium.

Hollywood

Fritz Lang laid up with laryngitis.

Elliott Nugent laid up with bronchitis.

Cary Grant guesting at San Simeon.

Louis Lipstone to Chicago on vacation.

Peter O'Crotty laid up at home with flu.

Lou Levy in town after two weeks in the east.

Alice Faye and Phil Harris in from the east.

J. J. Unger in town to scan United Artists product.

Sunset Carson to Texas for a personal appearance tour.

Albert Lewin's illness keeping the "Bel Ami" troupe idle.

Gracie Allen and George Burns on vacation at Arrowhead.

William Perlberg in town after vacationing in Colorado.

Billy De Wolfe pulled out of town for three weeks' vacation.

Bob Considine westward to cover the Bikini Atoll big blow.

Red Skelton cancelling his vacation to play benefits instead.

DeWitt Bodeen returned to RKO after gandering Broadway plays.

Alice Young shifted from PRC to Eagle-Lion as assistant story editor.

Nat Deverich returned to his MCA desk after several months of illness.

Gary Cooper bedded by flu while "Cloak and Dagger" is shot around him.

Frank Seltzer returned from business and drama gandering on Broadway.

Ned Depinet has a nice idea of mailing out each new souvenir stamp issue.

Jimmy O'Toole appointed publicity director for Robert Riskin Productions.

Rich Hogan rejoined Metro's cartoon staff after 42 months in the Army.

Walter Morosco returned to work at 20th-Fox after a week out with illness.

Merle Oberon returned to work for International after two days of illness.

James E. Perkins, Far East manager for Paramount, shoved off for Manila.

Roddy McDowall going to Westport, Conn., in July for strawhat thesping.

Manny Reiner in from South America for huddles with David O. Selznick.

Jane Barrett, former actress-wife of Ernest Truex, divorced Warren P. Newmark.

Gordon Knox in from the east to arrange studio space for Princeton Film Center.

Howard W. Koch joined Eagle-Lion after 11 years as assistant director at 20th-Fox.

Peggy Stewart and Sunset Carson will represent Republic in the San Diego Rodeo June 14-16.

Edward J. Peskay, president of Harmon-Ising pictures, in from New York for board meetings.

John Howard checked in from New York as west coast distribution manager for Vanguard Films.

Paul Henreid cut his hand on a broken champagne glass during a scene in Warners' "Deception."

Gene Tierney returned to the "Razor's Edge" cast but John Payne and Clifton Webb are still laid up.

Howard Lindsay chief speaker at the 17th commencement of the Pasadena Playhouse School of the Theatre.

Anne Richards flying to Australia for personal appearances with the Hal Wallis picture, 'Searching Wind."

James Woolf, managing director of General Film Distributors, in town for huddles with J. Arthur Rank associates.

Rod Geiger, producer of "Open City," in from Italy for huddles with Fritz Lang on future foreign-made pictures.

William C. Dixon took over as chief of the west coast offices of the Department of Justice's anti-trust division.

Preston Foster's car crashed near Victorville, delaying his start in the Harry Sherman production, "Ramrod," in Utah.

Westport

By Humphrey Doulens

Muriel Dickson in Wilton.

Helen Hokinson at her place.

Grace Moore recuperating from cold at her farm.

Ludmilla Toretzka bound for the Pacific with USO "You Can't Take It With You."

Tallulah Bankhead will play two weeks in "Private Lives" at Gus Schirmer's Greenwich Playhouse beginning June 24.

Pat Powers reported settling alimony claims of his estranged wife Pearl Schaef Powers for $250,000 as divorce suit begins.

Don Cossack Chorus returning to Japan from which they were banished by Jap government in 1938. This time to sing for American troops under auspices of USO-Camp Shows.

Mrs. John Davis Lodge (Frances Braggiotti) heading subscription campaign for Country playhouse season opening July 1. Theresa Helburn, Odette Myrtil, John C. Wilson and the Langners at luncheon opening drive (11).

"Jan Murray is a comic of the first rank."
—Billboard

"Jan Murray is one of the funniest guys in show business."
—Lee Mortimer, N. Y. Daily Mirror

"Jan Murray . . . earmarked for fame. . . . A comic surely set for big time."
—Variety

"Murray is one of the topnotchers in the laugh business."
—Dorothy Raymer, Miami News

"Jan Murray—the wonderful comedian."
—Earl Wilson, N. Y. Post

"He's solid. . . ."
—Robert Dana, World-Telegram

"Mr. Murray is a jester of variety, fast, funny and with a repertory of new gags."
—Chicago Sun

"Jan Murray is a comedian in anyone's language. . . . Gives the program its full-fledged qualities."
—Charlie Dawn, Chi Her-Am.

"Jan has the customers on a steady diet of laughter."
—Gene Morgan, Chicago News

"Jan is a very funny fellow among the topnotch giggle-getters."
—Gene Knight, N. Y. Journal-American

THE MOST TALKED ABOUT COMEDIAN OF THE DAY....

JAN MURRAY

★ Just Concluded COPACABANA, NEW YORK ★

★ Currently RIO CABANA, CHICAGO ★

★ CHICAGO THEATRE, JUNE 21 ★

JULY 11th, DOWNTOWN, DETROIT with HILDEGARDE

APPEARING on HILDEGARDE RADIO SHOW, June 26 and July 17

★ Opening at N. Y. PARAMOUNT THEATRE, OCTOBER ★

My Sincere Thanks to JACK BERTELL

[redacted]

SCREEN RADIO MUSIC STAGE

VARIETY

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LOUIS-CONN TEST TELEVISH SOCK

Experimental Theatre for Broadway Wins Legit's Nod as New Talent Aid

A comprehensive, practical plan to enlist New York's entire legit industry—producer and manager organizations; writers and directors; actor, stagehand, designer, agent and musician unions—in setting up an experimental theatre for Broadway, is being actively pushed in the trade.

The idea involves a theatre where promising, unusual plays can be tried out under special conditions, noncompetitive with Broadway. The theatre would serve to encourage young playwrights, whose immediate work might not be ready for the commercial theatre. It would even subsidize the writers, in order to keep them out of radio or the films' clutches.

The theatre would be a training ground for young actors, directors and designers, as well as be an apprentice school for stagehands, carpenters, technicians, etc. Above all, it would give special plays—plays of ideas, poetry, politics—a chance to be produced professionally, on the theory that such production would aid legit as a whole.

The plan—a long-thought-out proj-

(Continued on page 16)

BERGEN STARTS FILM INDIE FOR TELEVISH

Hollywood, June 18.

Aiming for future television business, Edgar Bergen will enter indie film production with experimental output designed strictly for video. He's readying his Sunset blvd. property, and will start lensing in about two weeks.

Reels will be done both in 35m and 16m, and will consist of simple backgrounds. Vaudeville style of variety shows will be presented, consisting of puppets, shadowgraphs, silhouettes, pantomime, breezy comedy, and musical miniatures on one and two-reel films. Bergen will write and produce and may also act, but minus Charlie McCarthy.

Memphis Runs True To Form; Bars 'Carmen Jones'

Memphis, June 18.

Ellis Auditorium, municipal showhouse here, is drawing color line on "Carmen Jones." Ned Alvord, Billy Rose rep was in town the past week seeking dates for next season's tour, which is to bring the all-Negro musical into the south for the first time.

Col. C. A. McElravy, Auditorium mgr., said he didn't have suitable dates open anyway, but that he wouldn't be willing to play the colored troupe even if there were dates available.

CAN'T TAKE IT EH?

Hollywood, June 18.

Preferring to wake up at 5 p.m. than 5 a.m., Howard Lindsay has decided not to appear in Paramount's "The Emperor's Waltz" with Bing Crosby.

Lindsay claims acting in pictures is harder than on stage.

'Hamlet' in Hebrew

Jerusalem, June 4.

The first Hebrew production of "Hamlet" is being staged here by Habimah theatre, with S. Finkel in the title role. Zvi Friedland is the producer. Troupe has been in rehearsal more than six months.

Abraham Sholonsky, Hebrew poet, has worked on the translation more than a year.

Cleanses Souls With Greasepaint

New Orleans, June 18.

Bron Clifford of Philadelphia, who is conducting a revival meeting here at First Baptist church, announced from the pulpit Friday (14) that he has signed a seven-year contract with Metro and is going to combine film acting and preaching the gospel.

The 27-year-old preacher said he turned down a Hollywood offer a year ago when he was holding services in a western city. "But after much consideration and prayer," he said, "I decided that I could broaden my sphere of influence if I went into the movies. Christ taught with parables, and I intend to carry on His work with the media that we have today—films and radio. Our generation is listening to the radio and going to the theatres and I must go where the people are."

Clifford said that he plans to hold evangelistic services in Hollywood when he's not working before the cameras. "I hope that my life can be a testimony to Christian living," he added.

JAMES BAND IN 175G RAID OF THE EAST

Harry James figures to net himself around $175,000 during his forthcoming trip east. His dates, in the making for weeks (during which time Music Corp. of America has been plagued by one-night promoters, etc., who want to buy him), were held up by an indecision over whether he would do his Coca-Cola broadcast from radio studios or from the bandstand while on location. That's been straightened out by

(Continued on page 22)

Plea for Guardianship Of William S. Hart

Los Angeles, June 18.

Guardianship of William S. Hart, former western star, was asked in Superior Court by Francis Gudger, an old friend of the actor, and G. E. Frost, a tax consultant.

Plea was that Hart, now 75 and hospitalized, is too ill to take care of himself or his property, estimated at $250,000.

MAY AFFECT ALL FUTURE SPORTS

Television's big chance comes tonight (Wednesday) when WNBT (NBC, N. Y.) telecasts the Joe Louis-Billy Conn heavyweight championship fight from Yankee Stadium, N. Y. It may have historic significance.

With the telecast being transmitted to Washington and Philadelphia, as well as to set owners in the Greater New York area, at least twice as many fans are expected to watch the fight from a "ringside" television seat as those in the Stadium. If the telecast proves successful, it may well spell the doom of future million-dollar gates for similar top sports events.

Number of fans watching the fight via television may exceed 150,000, whereas the probable capacity for Yankee Stadium is about 75,000. And

(Continued on page 30)

FIGHT INFLUX HYPOS N.Y. CAFES, THEATRES

Effects of the business influx as a result of the Louis-Conn fight tonight (Wednesday) is expected to be felt in N. Y. theatres and cafes for several weeks. Influx of spenders for the heavyweight championship bout has loaded hotels to the extent that it's impossible for buyers to make normal mid-June trips to Gotham, being forced to delay junkets until hotel situation is eased.

Consequently niteries and theatres have picked up considerably. Although plane and train transportation from the city will be strained immediately after the fight, enough spenders will remain in N. Y. for a couple of weeks anyway, to hypo Broadway.

Estimated total gross for tonight's Louis-Conn fight for the heavyweight title at the Yankee Stadium was revised downward. Mike Jacobs refused to give figures, saying that many tickets were in agencies but

(Continued on page 2)

Don't Rub It In, Europeans Say, Deflating U. S. Pix Showing 'Plenty'

Twist

Prospective parents are no longer wishing for a boy or girl.

All they want now is a Republican.

Barney Balaban's $4,000,000 Profit

With Paramount's prepayment last Friday (14) of $2,500,000 in notes which weren't due until 1949-51, company is left with no other indebtedness than $2,000,000 in parent company paper held by prexy Barney Balaban. Latter coin was loaned to Par by Balaban personally several years ago and he stands to make around $4,000,000 when he retires the debt through conversion into common stock holdings. His decision to do so was announced at the annual Par Stockholder's meeting yesterday (Tuesday).

Balaban provided the company with the $2,000,000 at 2¾% interest on the provision that before its 1951 maturity date he could convert the note into common stock at the price the shares were selling at the time of the loan. Figure then was 26½. At the close of business Monday

(Continued on page 22)

ZANUCK'S NEW MISSION TO EUROPE FOR GOVT.

Hollywood, June 18.

Darryl F. Zanuck, production head at 20th-Fox, has been set to go on another confidential mission to Europe for the Government.

Previously Zanuck worked for the State Department in the cultural relations field in Europe.

Europeans don't want to see America as a land of plenty. At least don't rub it in, they say, but the pictures that Hollywood has been sending to them have almost been flaunting the fact that the past war has seen the United States as the least of the United Nations to suffer economically. And so the American film industry, with an ever-alert eye towards the foreign market as the hedge against a possible domestic boxoffice deflation, is going to angle its films more to negate this type of resentment.

With American pictures as one of its strongest envoys in the nations of the world, the gripes have been neither good for the American film industry nor for U. S. public relations as a whole.

There seems to be a national tendency of people living in dire misery, with few of the accepted

(Continued on page 22)

BOB HOPE'S 500G GROSS FOR 30 ONE-NIGHTERS

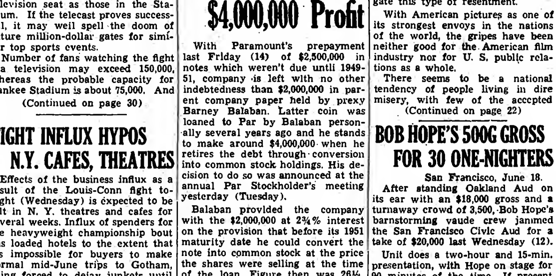
San Francisco, June 18.

After standing Oakland Aud on its ear with an $18,000 gross and a turnaway crowd of 3,500, Bob Hope's barnstorming vaude crew jammed the San Francisco Civic Aud for a take of $20,000 last Wednesday (12).

Unit does a two-hour and 15-min. presentation, with Hope on stage for 90 minutes of the time. If present box office pace continues the Hope caravan will, according to its management, gross $500,000 for its 30 days of one-nighting.

Show includes Carmine, five film starlets consisting of Laura Corbay, Valmere Barman, Virginia Doffy, Bea Allen and Mavis Murray; Jim and Mildred Mulcay, Jack Pepper, Ronnie Severson, Nilsson Twins, Eddie Rio, Olga San Juan and Skinnay Ennis Orchestra (16).

Hope headed for Denver following the Frisco date and will wind up in Topeko, Kan., July 4th. Unit is travelling by plane.



Alien Property Custodian Did a Big Wartime Biz in Foreign Pix, Music

Washington, June 18.

Alien Property Custodian took over 2,300 films from enemy countries and enemy-occupied nations during the war, according to the annual APC report issued yesterday (Monday). Report covers the fiscal year ending July 1, 1945. Total of 11,000,000 feet of film was included in the seizure.

Rentals on the seized film for the fiscal year amounted to $21,589. APC had a number of requests from American studios interested in remake rights on some of the pix. All were nixed, however, because the agency could not determine what rights it controlled in the basic stories.

Studios were permitted to buy clips, though, for use in new productions at $2.50 per foot. Seven producers bought stock shots from 14 German and four Japanese pictures for inclusion in eight new American films.

APC has had a steady business in the sale of music rights, with many foreign titles vested by the government. Largest single share of royalties for music came from works licensed for use in motion pictures. An example was the licensing of Debussy's "Clair de Lune" for Paramount's "Frenchman's Creek."

Best seller of all during the period was, as expected, "Lili Marlene." APC granted 23 licenses, of which 20 were royalty-bearing. For the fiscal year, "Lili" brought in over $10,000, covering use in films, radio, sheet music, mechanical reproductions and live performances. About half the amount came from radio and $1,000 was paid for use of the number in a British film written around the song itself.

Recording companies paid in $71,777 on music compositions vested from BIEM (Bureau International de L'Edition Mechanique), the French outfit that controlled mechanical recording rights for most of western Europe.

Labor Party Seeks N.Y.C. Subsidy of 425G For Nabe Legits, Pix, Radio

The American Labor Party will seek $425,000 from New York City for neighborhood theatre activity, and will make its own 16m pix on political subjects, in plans formulated last week by the group to engage in various cultural enterprises involving legit, films, radio and press.

The ALP has already chartered the Broadway Club to engage in these activities.

Its attorneys are drafting a bill to be presented to N. Y.'s City Council for a $425,000 appropriation, to build 10 neighborhood theatres in settlement house basements, and to hire a staff of 10 for each theatre. Staff would include director, actors, stagehands, etc., on yearly contract at a $2,000 salary.

Its pix division is setting up a plan for a corps of 16m cameramen to make and distribute newsreels, documentaries and children's programs on political subjects. One pic subject already set is "How the 1946 Elections Are Being Run." Financing of the film project will be handled by ALP's 34 clubs in N. Y.

Radio group is prepping a campaign to seek a 15-minute weekly spot, free, from each N. Y. station for a discussion of such public issues as OPA, health, black markets, etc., with reps of each political party given equal time on the air.

Press division is preparing to collect data on political and social issues for publication to ALP membership and outside interested parties.

J. P. McEvoy to 'Profile' Rank for Reader's Digest

Heading for England on the Queen Mary from New York this week are the Paul Gallicos, Mrs. Ben Goetz, Mrs. Jock Lawrence and Mrs. J. P. McEvoy. The three latter femmes are all heading for meetings with their husbands.

Lawrence, who heads J. Arthur Rank's U. S. flackery, left the States by plane last week. McEvoy is presently in Galway, Ireland, doing a yarn on Eamon de Valera for Reader's Digest. He'll proceed from there to England to profile Rank for the same publication.

Mrs. Goetz is wife of Metro's British production chief.

Curtiz's Sec's Play

Hollywood, June 18.

Desita Pek, secretary to Michael Curtiz for 18 years, has written a play which he is producing in Las Palmas Theatre, Hollywood, in August. Curtiz is financially interested.

Titled "The Ancient Cure," subject is how patriarchs get cured of senility by young women.

OLIVIER, PEMBERTON, EVANS GET DEGREES

Laurence Olivier became the fourth thesp to receive an honorary degree from Tufts College, Medford, Mass., Sunday (16). Messmore Kendall, builder of the Capitol Theatre on Broadway, was also to have been honored by Tufts but suffered an attack of pneumonia last Wednesday (12) and was taken to Doctor's Hospital, N. Y.

Olivier was especially cited for his work in "Henry V," which was termed a "major contribution to motion pictures." Other actors who've received degrees from the college include Otis Skinner in 1895, Eva Le Gallienne in 1929 and Cornelia Otis Skinner in 1935.

Brock Pemberton honored by University of Kansas and Maurice Evans also given honorary degree by Lafayette College.

Showmanship Technique To Sell New Fashions

Promotion along showbusiness lines of women's wear has been incepted by manufacturer Sam Friedlander, related to Dazians' Emil Friedlander. He has been running class fashion shows in the grand ballroom of the Waldorf-Astoria hotel, with Conover models parading the new line, and emceed by Maggi McNellis, NBC femme commentator. A band accompanies the fashion parade. Biz has been SRO and merchandizing bullish.

It's seen that when production is in full swing and shifts from a seller's to a buyer's market, manufacturers will be using entire shows to entice buyers.

Tennistar Alice Marble Heralding Book, Spiels

Alice Marble, ex-tennis champ whose autobiography "Road to Wimbledon" will be published Aug. 1, has gone to England for a series of exhibition matches in behalf of the Red Cross, as well as to coach U. S. women's team for the forthcoming British-American matches at Wimbledon.

Miss Marble, who has been a nitery singer, dress designer, physical instructor (during the war) and lecturer, will go on a U. S. lecture tour in the fall, under National Concert & Artists Corp. auspices, to discuss her book and her English experiences. In addition to her lecture work, she'll also be active in Madrigal Records, Inc., of which she's veepee.

Barton & Ashley Anni

Los Angeles, June 18.

Barton & Ashley, meaning John Barton, currently starring in "Tobacco Road," and Anne Ashley, his partner in 25 years of vaude troupeing, will celebrate their Golden Wedding anniversary here Thursday (20). They were married in Pittsburgh in 1896.

For years they toured in "Canal Boat Sal," and were among the few to appear at a command performance before King Edward VII and Queen Alexandra in London. James Barton is their nephew.

Toni Eden's Play

Toni Eden, Walter Winchell's daughter, has been signed by William Cahn to play lead in "Snow-Job," comedy about returned vets in college. Play, by Frank Gould, goes into production Aug. 5, to open in New Haven Aug. 29.

Cahn is planing to Coast Friday (20) for further casting on both "Snow-Job" and "Topljitzky of Notre Dame."

209th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1946"
El Capitan Theatre, Hollywood, Cal.
"Best evening's entertainment in America. Ken Murray is great."
FRED ALLEN

$1,113,035 For McCarey Tops 1944 Salaries

Washington, June 18.

"Going My Way" not only earned director-producer Leo McCarey an "Oscar" but also made him top salary man for 1944. His take for that year was $1,113,035, according to Treasury figures announced Sunday night (15). Treasury announced the first batch of those who earned $75,000 or more in salaries, bonuses, etc., for the calendar year 1944 or for a fiscal year beginning in 1944 and ending in 1945. "Going My Way" was the only McCarey film released in 1944.

McCarey's take is one of the highest ever recorded for a picture personality in a single year and is expected to top Louis B. Mayer, who normally heads the annual big-take people. Metro's salary list was not available in time and will be published in a Treasury supplement, along with salaries for Columbia Pictures, RKO, United Artists and

(Continued on page 18)

LIFE'S JUST A BOWL OF JIMMY DURANTES

New Haven is planning its own observance of Jimmy Durante's 30th anni in show business with the opening of "Two Sisters From Boston" next Monday (24).

Critics from the New England area will fete the comedian at the Seven Gables Town House which will be rechristened Club Durante for the afternoon.

Bob Garland, Barry Gray Package the B'way Beat

"This Is Broadway," new package show set up by Lu Howard Radio Productions, is making agency rounds. Show has Robert Garland, N.Y. Journal-American drama critic, and Barry Gray, WOR, N.Y. disk jockey, reviewing stage, films, niteries, radio and records on a 15-minute airer. Name guests will be used from those fields, too.

MCA will furnish the talent.

Will Hay's Attack

London, June 18.

Will Hay, vet English monologist and veepee of the Variety Artists Federation, is recovering following a heart attack.

The 58-year-old comedian will shortly go to Norway for a rest cure on his boat, accompanied by Jack Harding, aide of the Marquess of Queensberry.

Sports Shorts

A golf-driving contest, open to Broadway columnists, newspapermen and legit performers in Broadway shows, will be held at range adjoining Pelham Health Inn, Bronx, N. Y., tomorrow (20).

Radio's Bill Stern, says Motor Boating, has treated himself to a cruiser in the 40-footer class.

Restaurateur Toots Shor took delight in introducing Jimmy McLarnin to Tony Canzoneri (now comedian-partner of Joey Adams). Both were bitter ring rivals, the boys splitting decisions on two fights.

The Berle-ing Point

By Milton Berle

Well, tonight's the night of the Big Fight. I was lucky, I got a seat in the first row—as you enter the Stadium....Of course, I've seen Conn fight before—with Bregman....Rocco Vocco refereeing....Jack Oakie came in from the Coast to see the bout. He's bribed a 42d St. moon merchant to lower his telescope for a few minutes....Toots Shor covered all the Louis money in town—but as soon as he stood up they found it again....Warner Bros. claims the whole fight is just a trailer for Errol Flynn's next picture....I was planning a party of 80—but Fanny Ward couldn't make it.... Although one black marketeer has a ticket in the first row, he's complaining about it—it seems his seat is right in front of a Treasury agent....But plenty of moolah is being wagered on the fight. Asked Ben Blue how he was betting. He said, "I'm shooting the works this time—I've got $500 that says the fight won't go 16 rounds."

THE GREAT WIT WAY

Know a girl who is so dumb, asked her if she knew what "Mountain Time" was and she said she'd never been to Grossinger's.

Solly Violinsky just wrote a new song ditty titled "Everyone Has Someone, But All I Have Is You."

There's an agent in town that rates his acts according to their appearance, delivery, and who they steal their material from.

Understand future editions of "Forever Amber" will be printed on Kleenex....for readers to drool into.

Eavesdropped at Hanson's: "What a play she made for him! Burns Mantle included it in his '10 Best Of The Year!'"

The Ritz Bros. (The Panicomics) have been doing so many shows a day—they keep shouting "Capitol Punishment!"

Broadway is talking about the producer who, after an operation in Philadelphia, refused to let the surgeon stitch him up....because he didn't want an out-of-town closing.

There's No Truth to the Rumor:

That Joe E. Howard will star in the remake of "The Kid"....That the Gaiety Delicatessen is sponsoring a new radio program called "The Lox Theatre"....That John L. Lewis only smokes Lucky Strikes....That in his next picture, Clifton Webb will play a happily married man.

Observation Dept.

Jerry Bergen used to be with Tommy Dorsey's string section....and he's got the twine to prove it.

Asked Henny Youngman what club he was playing at in Philadelphia. Henny quipped, "Jack Walton's LYNCH room."

Scene: Kellog's Cafeteria.

1st M.C.: *What's New?*

2d M.C.: *Not YOUR act.*

Already my studio's preparing NOVEL advertising for my new movie. They're saying, "In his next picture....BERLE IS FUNNY!"

Know a producer who is so sure his next show'll be a flop....he's rehearsing it at Cain's.

Boy: Wasn't it lovely waltzing to the strains of that music?

Girl: Yeah....it would have been lovelier if it hadn't been a rhumba!

Went to a swanky restaurant the other day. The waiter wouldn't serve me any rolls....Instead he had Nelson Eddy sing me one chorus of "Shortnin' Bread."

Berled Eggs

Joe Erens says he owns a beautiful home in Beverly Hills....all it needs is a little more air in the tires.

Caught Bert Frohman's opening at Club 18 Monday night. He packed them in....I wouldn't say the place was stuffy, but when Freddie Lamb opened the door to let some smoke out—three Indians answered back.

Moved to Long Island for the summer. Spent hours in my garden yesterday....Looking for it.

Out in Hollywood, a movie star's importance is judged by the size of his car. Danny Kaye tried to get them to put windshield wipers on the Santa Fe Chief.

Hired a new publicity man....had to promise to get *HIM* into the columns three times a week.

Helena Rubenstein is going to open a beauty parlor at Belmont Park....to lift fallen faces.

My brother (the one who's studying to be a mental case) is working on an idea to make pickles beautiful....he plants them upside down....and instead of warts, they have dimples.

PROPHECY: Winner of the Louis-Conn bout....MIKE JACOBS!

Fight Influx

Continued from page 1

the latter have had to buy outright heretofore. Apparently there were tickets consigned out-of-town and it was reported that large blocks of tickets were returned from Pittsburgh, Albany and other points. Such reports indicated the sale up to Saturday (15) was around $2,000,000, a figure under Jacobs' expectations and it was doubted that the total gate will top that of the second Dempsey-Tunney bout in Chicago which had a $50 top.

Yesterday, the day before the fight, Jacobs claimed the gate might better $2,500,000, but tickets were available in all quarters. Weakness of the sale was indicated when the promoter announced 10,000 standing-room admissions would be put on sale at 6 p.m. at the Stadium, price being $5 per head. Brokers were offered tickets constantly from out-of-towners who probably figured on speculating with them.

A N. Y. group formed to fly fight fans from midwestern cities gave up at several points, cancelling planes chartered for that purpose. Survey of possibilities out of town showed too little interest in making the trip, hostility to Jacobs by sports editors being one factor, so it was decided to take the loss and escape going further into the red. Hotel situation was another factor, fear that rooms could not be had doubtless keeping prospective fans at home.

On the eve of the match there was just as much difference of opinion over the contestants' chances among sports writers who have watched Louis and Conn's training routines, as before. One expert referred to the fighters as "a couple of old men," in a fistic sense. Jack Dempsey was quoted saying a puncher never loses his wallop, indicating he favors Louis.

PIX UNIT UNCHANGED AS OWMR REMAINS

Washington, June 18.

Reversing his stand of the week before, Prexy Truman last Friday (14) announced he would continue the office of War Mobilization and Reconversion, and appointed John R. Steelman, his labor advisor, to head the unit.

Switch in the White House plans means that the motion picture unit, under Arch Mercey, will continue without change. Mercey is serving as liaison between the film industry and the various Government departments and agencies.

Pat Kirkwood Yens Stage Musical Before Next Pic

Hollywood, June 18.

Pat Kirkwood, British stage and screen actress under contract to Metro, has made one picture opposite Van Johnson titled "No Leave, No Love," and wants to do a stage musical before her next camera chore.

Studio is willing but wants approval of the script, believing she's material for later buildup.

3d 'Yankee' Filming

Hollywood, June 18.

Mark Twain's old yarn, "A Connecticut Yankee at King Arthur's Court," will be filmed for the third time, this time as a musical at Paramount. Film rights were acquired from 20th-Fox, which had produced the story twice.

In addition, Paramount bought rights to the songs and score of the Broadway musical, "A Connecticut Yankee," for use in the tunefilm.

SELLING NOT STALLED BY DECREE

Move to Nationalize French Films As Protest Vs. Accord With U. S.

Paris, June 18.

Anti-American campaign caused by the recently signed French-U. S. film pact is being used as a springboard by some producers to foster a movement to nationalize many theatres for exclusive showing of French films or nationalization of distribution. Communist Member of Parliament Grenier suggested that the Soviet example be followed by creating a cinema cabinet minister. Commies had previously disapproved the free-exchange principle expressed in the film agreement, and unions now are attempting to snafu the film pact. However, the conservative press and Leon Blum's paper, Populaire, have commended the U. S.-French picture pact.

The film agreement, which Blum negotiated in Washington, as rep of the French government, has been attacked in the press and on the radio. Exhibitors have remained silent, but Studio Confederation Generale Du Travail, other labor unions and producers claim the film agreement means curtailing production. Also that only a maximum of 48 features annually is possible against 75 being made currently and pre-war total of 110. In this anti-American campaign, it's claimed that this will cause a 30% increase in unemployment and that eventually it will stifle the industry here.

Balaban Uncertain On Decree But Sees B.O. Holding Up Well

Speaking before annual stockholders' meeting of Paramount Pictures yesterday, prexy Barney Balaban outlined early reaction to the recent Government anti-trust decision. "It is too early to forecast the effect of the decision on the company's business," Balaban said. "Careful study is being given to the decision and the situation which may result from it. I am confident that the problems presented will be successfully solved."

However, Balaban's tone took a downward turn when he said that it is conceivable that the scope of action required under the decree could compel the company to borrow money for readjustment. Although he said that "he had no doubt" that cash would be needed to effect the required change, he also stated that he could not know, at this point, what the requirements would be.

Concerning boxoffice, Balaban discounted any forecast that grosses would drop off. Averred, "As long as there is money to spend, a certain constant goes to movies. This correlation has existed over a period of fair, good and flush times. It is my belief that so long as consumer expenditures remain at present levels, boxoffice revenues in the motion picture industry will remain at present levels."

MOUNTAIN COMES TO MOHAMMED WELLES

With the prospect of Orson Welles not getting to the Coast until fall to fulfill his commitment at Columbia, Harry Cohn has ordered William Castle, studio director, to New York to work with Welles on laying out the picture. Film, which Welles will act in, write, direct and produce, is "If I Die Before I Wake," based on an Inner Sanctum mystery by Sherwood King.

Welles was originally slated to be at the studio this month to start work on the story. Difficulties with "Around the World," musical which he wrote and produced and in which he's acting, delayed him. Cohn gave him a respite, permitting him to stay in New York and continue appearances in "World" until show folds or is definitely established as a hit.

Cohn and Welles spent Sunday (16) going over the "Before I Wake" story.

Von Zell Into Saddle

Hollywood, June 18.

Harry Von Zell, who has confined his riding to the airwaves up to now, will saddle an indie company to produce a series of westerns costarring himself and Bob Steele next October.

PAR SPLITS ITS STOCK 2-FOR-1

Following the cue of other film companies, Paramount, in its annual stockholders' meeting yesterday (Tuesday), authorized the issuance of 9,000,000 additional shares of common stock at $1 par to effect a 2-for-1 split on shares outstanding. This will increase shares outstanding from 3,752,136 to 7,504,272, with 1,-495,728 authorized but unissued, for which the board has no plans.

In speaking of the financial condition of the company, president Barney Balaban revealed a working capital of $53,358,758, an increase of $4,712,278 over last year. He said that today the common stockholders are the sole owners of the company. "However," he continued, "there is $2,000,000 in convertible notes which will probably be retired through conversion into common stock." [Here Balaban was speaking of notes held by himself. See story on P. 11.

All directors were reelected at the meeting, during which there was approved the elimination of 44,211 shares of authorized but unissued 1st preferred; 5,819 shares of authorized but unissued 2d preferred; and 1,349 shares of common stock held in the treasury. An amendment to the charter and by-laws was approved, designating the number of board members for the coming year at 16.

In his address to the stockholders, 81% of whom were represented at the meeting, the Paramount prexy announced plans for increasing the scope of foreign theatre operation. Expansion is currently being held up because of inflated land and building values. He continued, "We have, nevertheless, received indications recently that we can move ahead in several countries. As conditions permit we intend to acquire theatres in many of the important cities in foreign countries which

(Continued on page 18)

BLUMBERG IN N.Y. THIS WEEKEND FOR U CONV.

Nate Blumberg, Universal's prexy, arrives in New York, Saturday (22) in time for the company's sales meet slated for Monday (24). John Joseph, U's top flack, got in Monday (17) from the Coast.

Besides attending the sales huddles, Joseph will map final details on a national ad campaign for Walter Wanger's "Canyon Passage."

Lesser Personal Income Taxes Cue Slackening B.O.

Washington's June 18.

Personal income tax payments in the U. S. during April amounted to $12,784,000,000, a decrease of more than $400,000,000 from the previous month and about the same below April, 1945, according to latest Department of Commerce figures. For the first four months of 1946, the decline was approximately $1,900,000 under the same period in 1945.

While the figures are still up in the stratosphere, they reflect a trend which, if continued, should begin to show at the nation's boxoffices before the end of the current year. Commerce Department takes a bright view of the situation and hopes that increases in construction, nationwide, should be able to take up some of the slack if it really gets under way in the next couple of months.

STATUS QUO FOR YEAR, MAYBE 2

Appeal of the Dep't of Justice from the equity suit ruling which threw out the Government's demands for divestiture makes it virtually certain that the judicially sponsored new selling system, if upheld, will not be enforced for at least the 1946-47 season. It is estimated by most lawyers that a period of one to two years will elapse before the Supreme Court gives out with the final word. Added to this would be a lapse of time which the decree will grant to the majors to make the necessary adjustments in their sales machinery.

Initial step on the long road to the legal windup is the fixing of the decree's terminology. While the opinion itself provides for submission of proposed decrees by the litigants in 10 days, first delay is already in the works following request by several majors for postponement of that date. That this will be the first of a series of delays in fixing the decree terms is inevitable since the complexity of the opinion will call for a protracted study period for lawyers.

More than likely it will take many months before the final decree is signed by the three judges. Once the decree is actually submitted, a hot court contest is expected on its provisos since these must lay down hard and fast rules for general practices which the opinion itself barely

(Continued on page 18)

Gangster to Jive Pix Give Austrians a Bad Stance on U.S. Values

Indicative of the complete lack of consistent policy in film choices by the State Department for showings to former enemies and liberated people, is a partial list of titles sent to Austria during past months. In spite of repeated complaints from civil government people overseas, films have neither given an accurate picture of American life, nor have they been of top entertainment value.

Among those shipped, most taken "from the bottom of the heap," were: "Maltese Falcon," gangster pic with Humphrey Bogart; "You Were Never Lovelier;" "Human Comedy," probably the best of the group; "It Happened Tomorrow," "Christmas In July," "Adventure In Panama," another gang film which started a Vienna bobbysox riot; "Sun Valley Serenade," which served up Americans as jitterbugs; and "It Started

(Continued on page 18)

Complete Co-op From UA's Owners Pledged Raftery Upon Reelection

Bogarts, WB Make Up

Hollywood, June 18.

All's well between Warners and the Humphrey Bogart family after suspensions and whatnot. Studio quietly restored Lauren Bacall to the payroll and is negotiating with Bogie for a renewal of his contract, which has about two years to run.

Currently Bogart is working on loanout at Columbia in "Dead Reckoning."

600,000-SHARE RKO SALE SET

Plan of Atlas Corp. to dispose of 600,000 shares of RKO common was reported in financial circles this week as progressing with registration now understood to be in preparation. Lehman Bros. and Goldman, Sachs & Co., are said to be head of the distributing group on the registration reported under way. Atlas Corp. had no comment to make on reported registration plans.

Atlas revealed recently its intention of selling some 600,000 RKO common, which is in line with its policy of disposing certain holdings after certain amount of appreciation.

Even if plan to dispose of 600,000 RKO shares goes through, Atlas still would hold 729,000 shares of common. Its present holdings in RKO amount to 1,329,000 shares of common, this representing Atlas' biggest single investment.

DeSylva to Concentrate Only on Capitol Records

Buddy DeSylva, former Paramount exec and producer of some of Broadway's top musicals, told VARIETY last week that he has no intention of returning to either films or legit production. He said all his future activities will be centered in Capitol Records, of which he has been board chairman since 1943.

DeSylva, who is recuperating from an illness that has limited his activity during the past few years, left Saturday (15) for Centerville, Mass., on Cape Cod. He'll remain there until September. At that time, he said, he will begin taking a heavier part in Capitol's affairs.

Complete cooperation with his administration by United Artists' trio of owners was the price extracted by Edward C. Raftery last week in agreeing to continue as prexy of the company. It has been learned that Raftery felt that the owners were not giving him their complete sympathy and were sometimes sniping behind his back. That was one of the principal reasons for his desire to leave the UA job, into which he was drafted, and return to his law practice.

It's understood that statements reportedly emanating from partner Mary Pickford particularly irked Raftery. She's alleged to have stated: "He's a great lawyer but not a businessman." At that point partner David O. Selznick stepped to the defense of Raftery, pointing out that the company had prospered under his regime and he was solely responsible for holding it together against the divergent ideas of its three owners.

Selznick is said to have gone to Miss Pickford and asked her to desist from the remarks about Raftery. Isaac A. Pennypacker, Philadelphia attorney and Miss Pickford's adviser, who has long represented her on the board, is understood to have made the same plea to her. Result was that she agreed not only that Raftery should continue in the post but that he would have her full backing.

Reelected with Raftery at the board of director's meeting last Thursday (13) was the entire slate of officers. That includes Grad Sears and George Bagnall, v.p.'s; and Loyd Wright, secretary.

ED RAFTERY MARRYING SAT. (22) ON THE COAST

Edward C. Raftery, United Artists' prexy, will be married in Hollywood Saturday (22) to Rea Thetford, former Texas model. Raftery left New York Monday (17) for the Coast, where Miss Thetford has been staying. They'll return east after a short honeymoon trip to reside in Raftery's Long Island home.

Charles Fleming, a New York broker who was the UA topper's roommate at Holy Cross in 1918, will serve as best man. Raftery's first wife died in 1944.

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DAILY VARIETY
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National Boxoffice Survey

Heat Continues Taking Biz Toll—'Sisters,' 'Bride,' 'Cluny,' 'Postman,' 'Casablanca' Pace Leaders

Rain, hot weather and outdoor attractions continue denting the film theatre biz this session, with hardly a city not hit by the seasonal trend. Tendency to shop around more for attractions was reflected in the way the strong pictures held up comparatively well while the lesser ones took it on the chin. Also the tough competition for the available patronage showed up in the number of pictures currently playing the keys.

Only eight entries get into the real money class, these being, in order of strength and spots played, "Two Sisters From Boston" (M-G), "Bride Wore Boots" (Par), "Cluny Brown" (20th), "Postman Rings Twice" (M-G), "Night in Casablanca" (UA), "Somewhere in Night" (20th), "Blue Dahlia" (Par) and "Night in Paradise" (U). Also up in the fore again are "Heartbeat" (RKO), "Kitty" (Par), "Gilda" (Col) "Do You Love Me" (20th), "Badman's Territory" (RKO), "Outlaw" (UA), "O.S.S." (Par), "Without Reservations" (RKO) and "Kid From Brooklyn" (RKO). Lastnamed, which is still on a long N. Y. run, opened sock in Chicago.

Of the new product, "Widow" shapes up well, being trim in Boston, leader in Cincinnati and lofty in Detroit. Same is true of "Casablanca," which is getting additional dates this stanza, to land fifth place in national ratings. "Somewhere in Night" looks only mild outside of N. Y. but a strong week at the Roxy boosts its total.

"Cluny," also of new entries, only ranges from good to mild being as disappointing generally outside of N. Y. as on the Broadway engagement. Number of spots playing brings up its total. "Janie Gets Married" (WB) also doesn't shape so well this stanza.

"Wife of Monte Cristo" (PRC) looks nice in Buffalo. "Murder in Music Hall" (Rep), with band, is solid on Chi date. "Somewhere in Night" (20th) is rated mild in K.C., fair in Detroit and mildish in Baltimore. "Diary of a Chambermaid" (UA) climbed in some four key spots after previously being a bit spotty. "Enchanted Forest" (PRC) has a great week in Seattle in sight. "Bad Bascomb" (M-G) shapes big in Detroit and trim in San Francisco.

(Complete Film Boxoffice Reports; Pages 12-13)

Hughes Likely to Lose PCA Seal As He Drops Johnston Decision

With the N. Y. federal court Monday (17) freeing the Motion Picture Association to take any action it wishes against Howard Hughes, it appears likely that "The Outlaw" will lose its Production Code Administration seal. Withdrawal of the PCA stamp of approval will cut off about 90% of the nation's theatres as potential showplaces for the picture and will materially cut into Hughes' profits.

Producer's alternative, if he persists in defying the MPA's nix of the "Outlaw" ad campaign, will be to book the film into houses which do not subscribe to the PCA. This would take in many small art houses, legiters and whatever other type of special operation that Hughes could line up which isn't dependent on a flow of regular Hollywood product for its existence.

Should Hughes elect to take this path, he could still be assured of a heavy take from "The Outlaw" on the basis of the publicity it has received and the heavy grosses it has garnered to date. With houses rented on a four-walls basis and the picture held for lengthy runs, it could get considerable play.

That Hughes wouldn't compromise was evident from the statement he issued on the Coast after the decision was announced: "I want to be sure the public understands that this is merely a decision regarding my request for a temporary injunction. This decision has no bearing on the trial. The case has not yet come to trial. When it does come to trial I intend to prosecute it with all the strength I have."

What Hughes is referring to above is the fact that, in addition to the injunction plea, on which decision was given, he filed a $1,000,000 anti-trust suit—asking for triple damages—against the MPA and its member companies. That won't come up until next fall, at the earliest.

MPA now not taking drastic action against Hughes is inconceivable to most trade observers and would appear a weak position, since the producer has obviously flaunted the organization.

No Expulsion

In any case, the MPA will now go ahead with its expulsion of Hughes, whether or not the seal is withdrawn. It was the day before the Association's scheduled meeting to toss him out that his suit was filed asking for an injunction to prevent removal of the PCA seal and interference with his advertising. The court at that time issued a temporary restraining order that kept the MPA from even discussing the Hughes issue.

Regarding the MPA's right to revoke its seal, Judge John Bright wrote in Monday's decision: "I know of no law which authorizes a party to accept the good in a contract and reject what he does not like. It (Hughes Tool Co.) cannot have its cake and eat it too. If it wishes to retain the seal it must be on the condition that it adhere to the agreement under which it holds and has used it...This entire controversy has been precipitated by the act of the plaintiff...It seems more an effort on the part of the plaintiff to add this case and its peregrinations through the courts as additional publicity and advertising in promotion of the picture."

Use of ads not okayed by the MPA's Advertising Code Administration would permit the Association to revoke its seal, on the picture, granted May 23, 1941, under terms it was issued: "That any advertising ...shall be submitted for approval to the ACA...and that only such material...approved shall be used ...That, in addition to any other applicable penalties, the PCA reserves the right to void this certificate at any time hereafter, for any violation of conditions set forth herein."

Drive Against 'Outlaw' Continues in St. Louis

St. Louis, June 18.

Local exchange of United Artists has been requested by Mrs. A. M. Burt, founder of Better Films Council here to sell "The Outlaw" independently of other company product so exhibitors can buy or reject the film.

The Council voiced its objection to screening of picture at Loew's, where it ran three weeks and another at Orpheum, and announced it would continue its efforts to get theatreowners in the St. Louis area not to show film.

What 'Harvey' Started

Latest cycle in show biz seems to be fling into supernatural whimsy.

Irish leprechauns and Gaelic fantasy are present in important ways in the three following productions: "Three Wise Fools" (Metro) with Margaret O'Brien and two plays, "Barnaby" (probably to be retitled "Barnaby and Mr. O'Malley), play by Jerome Chodorov for legit production next fall; and "Finian's Rainbow," musical fantasy by Yip Harburg, Fred Saidy and Burton Lane, to be produced by Lee Sabinson in November.

B. S. Moss and Son Into Indie Prod.

Charles B. Moss, New York exhib and son of B. S. Moss, w.k. theatre realty operator, is organizing an indie production unit to turn out three films in the next two years. He said Monday (17) that a budget of $4,000,000 is being set up for trio, with the elder Moss handling the financing.

Moss is managing director of the Criterion, Broadway first-runner, ownership of which he and his father share with Loew's. They also share ownership in the Trans-Lux on Broadway, operate the Alden, Jamaica, L. I., in conjunction with RKO, and have a couple of other houses on their own on Long Island.

Aiming to specialize in "pre-sold" pictures, drawing material from books and air shows, Moss has optioned Fannie Hurst's forthcoming novel, "The Hands of Veronica." He plans to leave for the Coast in July to set up production details. He's also negotiating for a couple other properties, planning to get setups arranged on the three pictures before seeking a release deal and starting actual production.

Moss said that his contemplated production will in no way interfere with his theatre operating activities.

Picket B-K Nabe In Chi 'Outlaw' Protest

Chicago, June 18.

Picketing of "The Outlaw" at the Balaban & Katz nabe Marbro began over the weekend, with congregations from seven west-side Catholic parishes, totaling close to 2,000 persons, ganging up on the theatre in shifts with signs protesting the film as indecent.

Thomas Cash, prez of the Holy Name Society of St. Mel's, blasted B&K for showing the pic as is, explaining that Holy Name officials and Catholic clergymen had objected to three scenes. Cash said B&K promised to cut out these scenes, but instead they decided to show it as originally planned.

Pick incidentally, had a record run recently at the Loop Oriental, running into no censor trouble. It was only when it hit the nabes that trouble began.

'Outlaw' Halted In La.

New Orleans, June 18.

Following a complaint from the Legion of Decency and church groups, "The Outlaw," showing at the Joy theatre in Alexandria, La., was halted after two days' screening and the house manager, John W. Sasser, fined $100 in city court on each of two counts by Judge G. Voltz for violating an ancient penal ordinance relative to "putting on an indecent performance," and given a 30-day jail sentence which was suspended.

Sasser appealed to the district court.

Jessel Re-Pacted At 20th-Fox for 3 Years

Hollywood, June 18.

George Jessel signed a new producer contract at 20th-Fox for the next three years.

To date, Jessel has four productions on his program, "I Wonder Who's Kissing Her Now," "Brooklyn Bridge," "Missouri Waltz" and "Band Wagon."

Mpls. 4,000-Seater to Par

Minneapolis, June 18.

Biggest theatrical deal in years here brings the 4,000-seat $4,000,000 Radio City theatre and the land on which it is located, to the ownership of Minnesota Amusement Co. (Paramount circuit), its present lessee and operator, for an undisclosed sum. House was purchased from the estate which acquired it when the owners were forced into bankruptcy.

Minnesota Amusement Co. also announced the purchase of the land on which 1,100-seat Lyric stands. It had bought theatre itself, a Loop moveover house, a few weeks ago.

'Dear Mr. Private' Vs. 'Dear Ruth' Up to Judge Null

The legal puzzler, whether Norman Krasna's play "Dear Ruth" is his own brainchild or a carbon of Joseph Hoffman's "Dear Mr. Private", went to N. Y. supreme court Justice Samuel Null for final say Friday (14) after a three-day court battle. Trial of the piracy action brought by Columbia Pictures against Krasna, along with Bernard Hart and Joe Hyman, Broadway play's producers, closed pro-and-con airing of charges that Krasna had picked up the plot from a Columbia brochure of the Hoffman tale.

Krasna, armed with a heap of notes and jottings, held forth on the witness stand for a good part of the time, in an effort to prove that the idea of the play came to him "as a gradual growth". One of the principals in his play, the juvenile Miriam, was derived from Groucho Marx's daughter, Miriam, Krasna asserted. He had occasion to study Miriam for many years since he was a frequent visitor to Groucho's home before his marriage, Krasna said.

Krasna said that the idea of a soldier falling in love with a letterwriter, theme of his play, came to him because of his parallel experience with his own wife. Both Moss Hart and Jerome Chodorov encouraged him in the project in conversations that he had with them in December, '43, the witness said.

Defendant called upon Hart, Jules C. Stein, prex of MCA, Lew Wasserman, MCA veepee, and Barret Clark, play expert, in an attempt to corroborate his story. MCA had agented a deal whereby Paramount bought "Dear Ruth" film rights for $450,000. Stein and Wasserman spoke of a meeting between Krasna and Harry Cohn, Columbia prexy, in July '44 in which the latter purportedly offered a deal to back play.

Cohn, who flew east to support Columbia's charges denied Krasna's claim that the latter outlined his story to him at the meeting of the duo. Plaintiff also put considerable stress on claimed similarities between the two works. Testimony to the effect that Columbia paid $4,000 in 1942 for the Hoffman play plus $28,000 for script treatment and then was fouled up when Krasna copyrighted his version in '44, a few months before production was skedded, was also introduced.

Aside from the litigants, Justice Null's decision is being watched by Paramount which is marking time on the play's filmization. Par, with only $1,000 cash paid, has the contractual right to duck out if Krasna takes it on the chin or the action isn't completely wound up by the end of the year.

N. Y. to L. A.

Matt Allen
Barney Balaban
Barbara Bel Geddes
William Cahn
Harry Cohn
John J. Garrity
Paulette Goddard
Leonard H. Goldenson
Radie Harris
Russell Holman
Fred Hitchinson
Lou Irwin
Walter Kane
Milton Krasny
Charlotte Learn
Kenneth MacKenna
Curtis Mitchell
Eli Oberstein
Edward C. Raftery
David Rose
Spyros Skouras
Jack Warner
George Weltner
Carey Wilson
Jules Zlegler
Adolph Zukor

Wall St. Survey Augurs Profitable Era for Pix Industry Will Continue

The picture industry is entering the most profitable era in its history, according to the latest basic industry analysis by Standard & Poor's Corp. While there are many factors contributing to such forecast result, greater national leisure and lower taxes currently appear to have the most vital influence. Signs of rough weather ahead are indicated at several points in the survey, not the least of which is the increased coin risk involved by the increase in number of features and the film business' limited growth prospects in the immediate future.

(S & P survey was apparently written before the anti-trust decision was handed down last week.)

The S & P survey mainly paints an extremely favorable picture. It cites that theatre attendance now is running ahead of record war levels, that it should benefit from rising wages, greater employment and shorter working hours.

Leading picture companies should chalk up record profits, this analysis shows. Besides the higher level of wages, accompanied by lesser number of working hours, refurbishment of old theatres and building of new ones, designed for greater comfort, should help entrench the picture-going habit. Another factor listed is the return of many servicemen to civilian life, which has created a larger potential audience.

That the foreign markets are gradually reopening also is listed as favorable. The report states, "although the British cinema industry is being expanded, many years will elapse before it will approach in size the vast facilities, equipment and studio space available to Hollywood."

Standard's survey in appraising the longer term operations in the production branch points up that costs are a vital problem "since inadequate control over production expense was a chief cause of the poor profits of many producers before the war." It claims this was remedied during the war through enforced operating economies, "but it remains to be seen whether the extravagance of prewar days will return." Also that margins will tend to narrow, as the cost per picture goes up.

While claiming that labor costs are exhorbitant, breakdown of film production costs on a $1,000,000 feature in Standard's analysis shows that labor costs, including cameramen and crew (but not directors and assistants), amounts to less than 4% of total. It claims production costs have gone up 25-50% over prewar levels, "reflecting higher wages and salaries, wider use of color film and larger fees for novels and plays."

Percentage Pix

While large producing companies have adequate inventories of completed pictures and films in key houses still enjoy extended runs, production likely will be stepped up in anticipation of demand for more product, the survey contends. Since features are distributed largely on a percentage basis, the element of risk will be increased, according to this report. "If the picture fails to be a boxoffice success, returns on a percentage basis would fall farther short of costs than if distribution were on a flat rental basis." It claims that "B" pictures, sold generally on a flat rental basis, will continue to be a stabilizing influence.

The report lauds the way most film companies set their financial households in order during the war. The unwieldy capital structures that formerly characterized the picture business were greatly simplified during the war. Senior obligations of seven film companies formerly represented about 51% of average invested capital, but have now been whittled down to near 24%. Continuance of this policy is expected to pare the percentage further in 1946. Also that conservative dividend policies have allowed large cash balances to be built up in the wartime period, with net working capital of majors strengthened, and finances now the soundest in the industry's history.

That 'Fire' Scare

Chicago, June 18.

Jittery state of mind that has taken hold of midwesterners following the LaSalle hotel holocaust two weeks ago was underscored last week at the Genesee theatre, Waukegan, Ill., when a child screamed "Fire!" threw several hundred customers into panic, with filmgoers falling all over themselves in a rush for exits.

Crowd was finally calmed by manager John L. Mitchell, who told them an inspection of the premises showed no evidence of fire. No one was injured, although a number were treated for nervous shock caused by the shoving mob.

Italo 'Open City' Freak B.O. in U.S.

Internationalized thinking obviously brought on by the war is sending one foreign language picture to better than an estimated $1,000,000 U. S. gross for the first time in industry history. Film is the Italian-produced "Open City," which, in nine engagements, most of them still going strong, has turned in a distributor's gross that will total $100,000 by the end of the month. Previous high was the approximately $225,000 in rentals garnered by the French-made "Mayerling" a few years before the war.

Surprisingly, the record take is being achieved by an independently-distributed (Mayer-Burstyn) picture playing art houses, rather than product going into circuits and important indie theatres under the sponsorship of Metro International. Latter recently inaugurated a new policy of distributing foreign films in the U. S. and just last week sent its fourth film, "Stormy Waters," into release. Metro's imports have done rather well, particularly in contrast to prewar figures on U. S. distribution, but "Open City" has been garnering what amounts to almost freak grosses.

Made during early days of U. S. occupation by Roberto Rossellini, with unofficial aid from U. S. Signal Corps men, it was brought to the U. S. by a GI, Rod Geiger, who is reported to have paid $3,000—a usual figure—for rights in this country. He turned it over for release to Arthur Mayer and Joseph Burstyn, vet distribs of foreign-mades, under a pact by which he gets 45% and they 55% of the distrib's take.

L. A. to N. Y.

George Bagnall
Mort Blumenstock
Howard Dietz
Carol Donell
Mary Edwards
William R. Ferguson
Clark Gable
William Goetz
Eliot Gorden
Sid Grauman
Mack Grey
Kurt Katch
Hurd Hatfield
Mann Holiner
Hal Horne
John Joseph
Jack Kirkland
Walter Lantz
Peter Lawford
Paul Lazarus, Jr.
Jean Louis
Sam Marx
Burgess Meredith
Sam Moore
Dudley Nichols
Harry M. Popkin
George Raft
George Schaefer
Steve Sekely
Lloyd Shaffer
Sam Spiegel
Jimmy Stroock
John Sutherland
Joseph Unger
Vivian Wolfast

Taplinger Shifts to Par

Hollywood, June 18.

Robert Taplinger, until recently an executive aide to Walter Wanger, has signed with Paramount as a producer.

Deal is for five years.

N. Y. to LONDON

Lee Bland
Norman Corwin
Sam Eckman, Jr.
Mr. and Mrs. Paul Gallico
Mrs. Ben Goetz
Jack Harding
Percy Hoskins
Mr. and Mrs. Jock Lawrence
Jeanette MacDonald
Mrs. J. P. McEvoy

INDUSTRY GROGGY FROM DECISH

Pennsy Allied Forms Buying-Booking Combine in Face of Decree's Provisos

Philadelphia, June 18.

Allied Independent Theatre Owners of Eastern Pennsylvania today (Tuesday) announced the formation of a buying-booking combine for its members, marking the first such combine undertaken on an organizational scale in this area.

Rumors of such a move have been floating around the Philly exchanges for the last several months but all speculation has been on a hush-hush basis to date. In announcing the combine, Allied general manager Sidney E. Samuelson said it has been set up to operate similar to the cooperative booking plan now in use in the Pittsburgh area, but that it would be optional to Allied members.

If the anti-trust decision calling for the buying of each picture singly on a competitive bidding system takes effect, it will automatically render any combined booking group obsolete. Allied execs, with between 300-400 theatres in their organization, believe the new step will enable their members, however, to get better picture deals for at least another two years. Date of the anti-trust decision becoming law is believed at least that far in the future.

One other indie booking combine is now in operation in the Philly area, under the Affiliated Theatres tag. Latter, however, comprises only about a dozen houses.

D. C. Figures Little 3 Has Been Hit Harder Than Majors (Big 5)

Washington, June 18.

Feeling here is that the Little Three was hit harder than the Big Five. The Big Five have a chance to retain all or most of their theatres if the court approves their purchasing of outstanding interests. The Little Three, without theatres, are merely hit hard by the stringent distribution sections of the decree.

One portion of the decree, not previously stressed, is pointed out here as important by the Anti-Trust Division. In many of the large cities the majors have move-over houses in the midtown which have been protected by clearance and price scales up to now.

Decree will also be a boon for those who have built theatres in many cities for rental to the chains controlling product. For instance, in Washington, Trans-Lux expects to get under construction in the next few months with a central city de luxer. Gossip has been that Trans-Lux might rent to RKO which badly wants a second showcase to handle its surplus of product. (It has RKO and Universal here). Trans-Lux (Continued on page 16)

PAULETTE PARD WITH KORDA IN 'CARMEN' PIC

Paulette Goddard, arriving in New York from Paris over the weekend, revealed that her first film under Sir Alexander Korda's banner will be "The True Story of Carmen," from the novel by Prosper Merimee on which Bizet's opera is based. Film will be produced in England next May under the participating deal held by Miss Goddard and her husband, Burgess Meredith, with Korda.

Player has been in England and on the Continent for the past month, huddling with Korda, looking at studio facilities, acquiring a wardrobe and being tutored in a British accent for a forthcoming film. She also entertained at American army posts in Germany.

Miss Goddard plans to return to the Coast this week.

Team Keyes-Dick Powell

Hollywood, June 18.

Columbia inked Evelyn Keyes to play the femme lead opposite Dick Powell in the mystery picture, "Johnny O'Clock."

Milton Holmes will produce, with Robert Rossen as director, starting July 1.

'What 'm I Bid'

With top industry execs, the Government and exhibs all lampooning the anti-trust decision, the forgotten man seems to be the branch manager in the exchange area and he's got his kicks too.

Under the present system of selling pictures, the branch manager has usually been relied on by the h.o. to make the best deal obtainable for product, and subject to checks from district managers, has been left pretty much on his own. If the same holds true under the proposed competitive bidding system, it's the branch manger who will get all the headaches of accepting bids and then judging which theatre is best suited, via its bid, to make the best deal.

Should the system go into effect, most branch managers can be expected to ask for a hike in pay.

Selling Singly Growing Habit

The sale of pictures singly, as decreed by last week's verdict in the anti-trust suit, has been on the increase since the advent of the consent decree in 1940 when blockbooking was ruled out for the Big Five; but what now vastly changes the complexion of things is restriction as to admission minimums.

Among forthcoming releases earmarked for separate sale, most important is David O. Selznick's "Duel in the Sun" in which the investment now runs beyond $5,000,000. Plans call for a policy modeled somewhat after that under which "Gone With the Wind" was sold at stipulated minimum boxoffice prices.

It is possible that "Duel" may be rushed out earlier than had been anticipated in view of the decision in the equity suit against the majors though, in Selznick quarters, it is felt the appeal of the anti-trust verdict will provide sufficient time for "Duel" to get out of the way.

Present plans are to give "Duel" a world premiere in Texas, its locale, toward the end of October and probably in Dallas with a New York run to follow. Intention is to spot the picture into the Astor and next-door Victoria, on Broadway, day-and-date at advanced prices.

Other pictures not yet on release that are slated for sale separately include "Green Years" and "Easy to Wed" from Metro, Paramount's "Monsieur Beaucaire" and RKO's "The Stranger." Fresh to the market as singles include four from RKO, "Without Reservations," "Make Mine Music," "Heartbeat" and "Kid From Brooklyn," plus "Road to Utopia" from Paramount.

While United Artists has always sold its pictures singly, the same habit is now virtually in effect with Warner Bros. which no longer makes up blocks but sells each film as made available. The same policy exists with 20th-Fox to a lesser extent, while Par, RKO and Metro adhere to blocks no larger than five pictures.

Col. May Go Blocks Of 5 Pending Appeal

Columbia may go to blocks of five pending decision on appeal of the U. S. anti-trust suit, which would force the company, along with the Big Five, to offer pictures singly and to one theatre at a time.

Previously suspending its sales meeting in Chicago, Col reconvened there Monday (17) for a three-day convention. Decision to go back was reached immediately after last week's (11) ruling in the equity suit against the majors.

Advance plans by Col called for 44 features the coming (1946-47) season, same as the 1945-46 semester.

CAN'T TELL WHO'S HURT OR HELPED

Implications in the 73-page anti-trust treatise handed down in the N. Y. federal court last week has the film industry standing on its head. Confused speculations hit a peak as the first week faded with neither lawyers nor film toppers certain of the answers to a flock of brain-teasers. No. 1 question—who would be hurt and who helped if the court's say went into effect—was wide open with the odds heavy that it would stay so for a long stretch.

Reactions varied widely in the three branches of the industry. Even the legal ramifications of the proposed decree were uncertain because legalites were chary of curbstone opinions. On one point alone film officials were unanimous—that all phases of the industry were due for major changes if the decision stands.

Production plans would be in for a revamping, most execs think. With single-picture sales in the wind, the Bs will probably be in for another beating, it was felt. If Columbia and Universal specialists in the minor-budget product, were compelled to drop season-block selling they would more than likely hike the number of the films for a better spot at the auction block.

The big-budget picture, itself, stands to be a bigger gamble if the court's word becomes law, officials opine. Old customers of the majors no longer can be expected to bail out a company on an expensive dud (Continued on page 18)

Decision Seen As Curb on Indies' Easy Bankrolls

Heavy trend of recent years to independent production may well be reversed if and when terms of the decree ordered by the court in the anti-trust suit last week become effective. Happy days of easy financing by indie producers probably will be at an end, with a resultant swing back to major studio picturemaking or a cut in the quantity of product.

Banks on both coasts which specialize in advancing production coin to indies have indicated that enforcement of the court's terms will push them into hardening their policies on loans. They see an end to present-day tendencies toward laxness in insisting on only the highest grade production setup, since there have been few films in recent years that haven't got the banks their investments back.

Basis of the increased caution is the generally recognized factor that individual auctioning of pictures will leave a lot less room for the film of medium or doubtful quality. A flick will have to be top grade to be sure of getting its cost back. Secondary pictures will find few enthusiastic bidders, with the result that the producer's gross may be of dubious proportions.

Good release deal is of prime importance now to a bank in deciding on whether or not to give an indie the money he's seeking. Financial houses feel that distribution via a strong major company assures a relatively good income for a picture even if it's not a super-duper. With major release now there's a certain amount of automatic preselling. But if and when the day comes when every film has to be sold completely on its own qualities, bankers say it's a different story.

Under terms of the decree, there's really no preselling at all, since, even if an exhib signs up for a film, he automatically has the right to cancel it after it is tradeshown. And the bankers, who like to be pretty certain of what they can count on in the way of returns before they subscribe their money, don't like that at all.

New Distribs Like UWP and Eagle May Benefit Sharply from Decree

Par's Discretion

No phase of the U. S. anti-trust decision handed down last week may be discussed with outsiders by members of the Paramount legal department, on orders from above.

Company has the largest legal department in the industry, including various types of specialists in law. Par also has outside attorneys in New York and various other cities.

Par Hit Hardest By 95% Proviso

Hardest hit by the divestiture provisions of the antitrust decision ruling that if a major company owned less than a 95% interest in a theatre, such interest had to be sold or purchase effected by buying out the partner or partners in each case, is Paramount. Of its approximate 1,600 theatres, only around 550 are wholly-owned by Par and thus unaffected. The balance is tied up in many partnerships across the country which range from a minority interest to beyond 50% but below 95%.

Wholly-owned properties are, in the main, very valuable ones and at somewhere in the neighborhood of 550 still represent a larger number of houses than held wholly or partially by any other major company.

Properties controlled wholly include the New York and Brooklyn Paramounts, Balaban & Katz, the Great States circuit, All-Florida chain in Florida, plus Paramount Enterprises in the Miami sector, the large Minnesota Amusement Co. in the northwest; New England Theatres, another good-sized circuit of importance; the Rickard & Nace chain in the Arizona territory and smaller groups in upstate New York, Ohio and Detroit.

Partnerships which Par would have to buy out or to which it would have to sell in event the equity suit decision is upheld on appeal are mostly on a 50-50 basis and include many valuable chains. Partnerships which range up to 50% and from 50% up but not to 95% embrace theatres which blanket the entire south, excepting Florida, plus operations throughout New England, Pennsylvania, Michigan, California, Utah, Idaho, parts of New York state, Illinois, Iowa, Missouri, Nebraska, Oklahoma, Colorado and New Jersey.

MONO'S 44-WEEK NET OF 318G DOUBLES '45

Consolidated net profits of $318,824 after provision for federal taxes and other charges was garnered by Monogram Pictures for the 44 weeks ending May 4, 1946, the company disclosed last week. Take compares with a $154,405 net which Monogram made for the comparable period of '45.

Company production plans for the 1946-47 season call for it to turn out 32 features and 12 westerns. Figure is identical with that of the current season.

With domestic and foreign sales 22% over that of the previous year for the 39 weeks ended March 30 Monogram's net for that period was $254,510, the company announced. Profit represents a substantial gain over the $121,089 net for the previous year.

Zanuck's 3-Hour Pic

Hollywood, June 18.

At the start of the fourth month of lensing on "Razor's Edge" yesterday (17), 20th-Fox announced that Darryl F. Zanuck is considering letting the film run at least three hours with an intermission.

Zanuck has written 37 added scenes which won't be filmed until August.

New York anti-trust suit decision, if enforced, will hand new releasing companies such as United World Pictures and Eagle-Lion a flying start in the battle for playing time, film execs think. Wide-open market in which the old customer is pushed from his favored spot on the ground-floor is bound to open the door to substantial inroads by the newcomers who no longer would face a multitude of closed situations, officials opine. Consequently, regardless of the confused effect of the three-judge ukase on the rest of the industry, it's thought that the new outfits' blessing would be unmixed.

UWP with what appears to be a forthcoming batch of better than run-of-the-mill product should find itself in a favorable position to make hay, that company's officials think. Since the old customer of a major can no longer get a break in sticking to a company, for better or worse, he'll more than likely be shopping for promising grossera without previous committments. With the majors unable to assure an exhib of a season's product, the theatreman's bound to cut loose in his hunt for profitable pix to fill his playing time.

While smaller film companies, such as UWP are not defendants to the Government suit, and therefor free from the injunctive provisions which restrain the majors from picking up new houses without court approval, understand that the smaller outfits will likely seek judicial sanction before buying theatres. One reason for such action is the possibility, as film legalites point out, that an unregulated course of theatre expansion could open the (Continued on page 16)

French Pic, 'Amok,' Cites 'More Objectionable' U.S. Pix in N.Y. Censor Plea

Appeal from a ruling of the New York censor board which directed extensive scissoring of the French film "Amok" was filed last week with the State Board of Regents. Move was made by William Brandt, prexy; Martin Levine, treas.; and Oliver A. Unger, veepee, of Distinguished Films, distrib of picture which was set to open at Brandt's Republic theatre late this month.

Censor board is taken to task in the appeal for its order directing deletion of a scene which the board claimed depicted the lead femme requesting jungle doctor to perform an abortion for her. Film, adaptation of a Stefan Zweig novel, does not disclose nature of the operation, appellants say, though the medico's refusal is on grounds that it would be illegal.

Appeal argues that even if the censors' inferences are accurate, treatment of the subject with "dignity and restraint" plus the fact that plot structure develops conclusion that effects of abortion are inevitably disastrous, warrants a clean bill of health. Number of films recently played on Broadway which were allegedly much more objectionable than "Amok" are referred to in the appeal. Among those are "Scarlet Street," "The Postman Always Rings Twice," "Open City" and "Kitty."

REPUBLIC'S BUDGET FOR '47 AT $25,500,000

New program for Republic pictures production during the 1946-47 season calls for an outlay of $25,500,000 for 32 features, 26 outdoor mellers, and four serials. Sixteen of the proposed productions will be in color.

Frank Borzage will do two specials, in addition to which there will be 10 deluxers. Also there will be eight Roy Rogers pix, two of them in color, plus four Gene Autrys and eight Red Ryder features, emphasizing studio's reliance on oaters.

There has been additional $2,000,000 allocated for studio expansion, and $3,500,000 for promotion.

Small-Town Independent Exhibitors Appear Hardest Hit By Decision

Proposed system of competitive bidding for each picture singly under the anti-trust decision looks to hit the indie small-town exhib hardest, when and if the system ever becomes law. Already considering themselves on the short end of the bargain under the consent decree, the ruralites believe they'll be even worse off under the projected auction bidding plan.

Chief plaint heard from the small-towners concerns the emphasis laid on arbitration of all controversies in the decision handed down by the three-judge panel in N. Y. last Tuesday (11). Under the consent decree, the indies also had the right to turn over what they considered inequities to an unbiased conciliator. Too often, however, the exhib, unable to afford topflight legal counsel because of his limited bankroll, would find himself confronted in court with some of the best legalites in the country, sent to the hearing by the major distrib to protect his interests.

Unable to cope with the legalistics of the majors' lawyers, the exhibs in many cases simply packed up in disgust and went back home. Illustrative of the exhibs' discontent with the system is the fact that only three cases were taken to arbitration in the Pittsburgh exchange area since the consent decree became effective in 1940. Since all three occurred during the first year, it's considered more likely that the exhibs gave up after realizing they couldn't fight back, rather than that the complaints were so few.

With the competitive bidding system likely to bring on a raft of similar complaints, the small-towners believe they'll suffer even more. Some kind of system will have to be developed, they say, which would rule out the need for arbitrators—and the auction system doesn't fill the bill.

Another cry from the small indies is that under the new system, they'll probably be forced to pay more for their product. Some exhibs, in the business for 20 or 25 years and so granted special concessions by the majors as old customers, believe now they might not be able to compete with the large bankrollers who are certain to enter the business, and so might be forced completely out of the running.

Indies concede that their business picked up tremendously during the war when the consent decree was in effect and that the hypoed grosses were due, to a large part, to the better quality product turned out by the majors. Too often, however, they claim, some of the top-price films were of poor quality and didn't permit them to make operating expenses on the individual pictures. It's against this factor they object.

Under a competitive bidding system, it's possible that any film having a top name star or similar attraction will rate top prices, regardless of the quality of the film. Carrying the idea to extremes, it's even possible, according to some exhibs, that a newcomer might bid as much as 80-90% for a picture, just to build up a reputation for his house. And, the small-towners complain, they won't be able to compete under such odds.

Smalltowners who had enjoyed first runs in a city in opposition to a house belonging to a major circuit will be in an especially precarious position. Such exhibs, so long as they continued on good terms with the distribs, maintained their first run position in the past. Chain house, with more money from which to draw, will now be able to bid more for a film, forcing the indie into either a subsequent run position or out of business.

Exchanges Collarites Win 12% Wage Hike

Los Angeles, June 18.

New labor contract, calling for a 12% wage uppage and a five-day week for film exchange white collarities, was signed after months of haggling by the Office Employees International Union and the major film studios.

Wage boosts and improved working conditions will benefit clerks, stenographers, cashiers, bookers and phone operators in the exchanges.

Sliding Scale Vs. Auction Pix

Whether there will be a place in the proposed competitive bidding system for the sliding scale arrangement used by Metro, 20th-Fox and other majors is another of the questions currently being bandied about by industry chiefs and their attorneys. Distribs have used the system since the consent decree was handed down in 1940, considering it the fairest method of dealing with their exhib-customers.

It's conceivable, according to some industry spokesmen, that the system might be incorporated into the projected auction bidding plan by having the exhibs base their bids on the sliding scale. Metro, for one, is still up in the air on the matter. William F. Rodgers, M-G veepee over sales, echoed other execs in declaring that results of the anti-trust decision were too uncertain to speculate about at this time.

Regardless or what happens to the sliding scale when the decision becomes law, however, it's almost certain that other parts of Metro's 19-point sales policy will be rendered obsolete. Designed a year ago to cover business relations between Metro and its customers, the 19 points were reiterated and reaffirmed as the company's guiding policy by Rodgers just a few weeks ago at the Chicago sales meet.

Policy is devoted mostly to outlining the way an exhib can get a picture adjusted to a lower bracket, if his grosses do not justify the film's original allocation. If the competitive bidding system becomes effective, the allocation plan will probably be thrown out completely, which will throw most of Metro's 19 points open to rewriting.

One factor in which the decision might coincide with Metro's policy is the provision for arbitration in all cases of dispute, to assure fair dealings between distribs and exhibitors. M-G's 19 points emphasize the company's willingness to adjust any alleged inequity with an exhib so that he won't have to take the dispute to arbitration.

MacKENNA BACK FOR M-G ON COAST TO PRODUCE

Kenneth MacKenna, Metro exec, who has been in England for the past three months, is now back on the Coast. Formerly story editor at the studio, he had been promised, before he left to undertake the British chore, that he would be handed a producer berth upon his return. He's expected to be named to the new job within a few weeks.

MacKenna's task abroad was to clean up pacts with writers, directors, players and others, which have been hanging fire ever since Alexander Korda pulled out of Metro's British setup last year. Some of the contracts were settled and others were extended to continue when Metro resumes British production under guidance of Ben Goetz. That's not expected until about the beginning of next year.

While abroad, MacKenna arranged for Richard Hogan to serve Metro as British story scout. Hogan was MacKenna's assistant at the studio before going into the Army. He was recently discharged. Temporarily, at least, he'll not have the title of British story editor, but will service the studio and New York story departments.

THEATRE SEATS NO LONGER OPA-RULED

Washington, June 18.

OPA decontrolled theatre seats yesterday (Monday), removing them from price control. This leaves carpeting as the only important item for theatres still under price ceilings, with the lid to continue another 8-12 months unless OPA is killed off in the meantime.

Action on theatre seats provides that the manufacturers must submit catalogs and other data to OPA. In the event seat prices zoom too sharply, the agency would restore controls.

Parites' Coast Powwow

Hollywood, June 18.

Charles M. Reagan, Adolph Zukor, Russell Holman and Claude Lee arrived yesterday (Monday) for Paramount studio huddles. Barney Balaban preceded the group from the h.o. by several days.

Zukor left to visit his daughter in Tucson but will return after a day's stay there.

Schine Stay Asked Until Sup. Court Hears Trust Case

Buffalo, June 18.

Arguments by Willard S. McKay and Arthur Garfield Hays, before Judge John Knight in the U. S. District court here yesterday (Monday), in support of motions of the Schine circuit for a stay of reorganization proceedings, pending outcome of Schine's appeal to the U. S. Supreme Court, was strongly indicative of confusion in the industry as a result of the anti-trust decision last week.

McKay, in his argument, made no secret of the fact that no one knows just what will be the practical result of that decision and predicted that its enforcement may bring the comparatively new motion picture industry into the status practically of a "public utility," because of the auction-block system prescribed by the court. In arguing for a stay, McKay insisted that the decision in the anti-trust case should be taken into careful consideration in the Schine proceedings, inasmuch as it was calculated to work far-reaching changes in the industry, which furnish further reasons why the Schine circuit should not be dissolved until a final determination by the Supreme court of all the anti-trust litigation.

Hayes was before the court again in support of his motion made two weeks ago for the appointment of a special master to hold hearings and take testimony as to Schine's present alleged legal methods of operation as contrasted with the objectionable conditions previously testified to during the trials of the case, and upon which Judge Knight's decision, with its drastic anti-trust findings, was based.

During the argument it was revealed that the Government has not only filed a counter-jurisdictional statement in the U. S. Supreme Court, but has asked court to dismiss Schine's appeal there on the ground that it is premature and that the judgment appealed from is not a final one.

Judge Knight at first denied the Schine motions, but following lengthy argument pointing out that the decision in the anti-trust case in effect operated as a stay until an appeal to the Supreme Court had been decided, and also that a stay was still in effect in the Crescent case, the judge reserved final decision until after a further study of the anti-trust and Cresent cases and of the brief filed by Schine on the present motions.

Emergency ATA Meeting Votes to Duck Decree

At an emergency meeting yesterday (Tuesday) of American Theatres Assn. a resolution was passed relieving the organization of any action in connection with the decision in the United States anti-trust case "inasmuch as this decision involves intra-industry trade practices such as were excluded on jurisdiction of the ATA at the St. Louis convention."

At the same time it was resolved that "all exhibitor associations that do concern themselves with trade practices be advised to study the import of this decision to the end they may be heard as exhibitors in whatever forum is deemed appropriate in exercise of rights as exhibitors."

At yesterday's meeting it was also decided to set up a committee to confer with producers and distributors on the distribution of Government films.

J. Edward Shugrue, formerly with the United States Treasury as director of motion picture and special events who was liaison between the Treasury and Hollywood on shorts, was named director of public relations for ATA.

Auction-Bidding for Top Product Presages Wave of Theatre Building

A wave of theatre building, especially in situations that are now non-competitive, is a strong probability in the event single-picture selling and open bidding, as provided for in the anti-trust decision, is upheld on appeal to the U. S. Supreme Court.

There are any number of situations in this country that are controlled by circuits or by individual exhibitors who have had nothing to worry about in the way of choosing product from all distributors. Hundreds of small towns fall in this category. While some of these might be capable of supporting an extra theatre, up to now the dangers of a "shutout" have forestalled building.

Take, for example, a town of around 5,000 which now has but one theatre. It may or may not be part of a chain but particularly if part of a circuit of even less than a dozen houses, product has been so sewed up that anyone would fear erecting an opposition house. The theatre in question which has enjoyed what is known as "national release" might be one seating, say 700 seats. The temptation to build a large and more modern house if there is to be open bidding now becomes extremely strong and not unlikely that this may occur if the trade practices laid down in the U. S. suit go into effect.

Major circuits and affiliates have many towns virtually to themselves. One such instance is a city of around 45,000 population where an affiliated circuit has three theatres, a first, second and third-run. No one has dared invade that particular stronghold because of operating control and circuit buying power. Under open bidding, however, there would be nothing to dissuade a prospective exhibitor from building at least a better house than the second run which now serves the town in the light of ability to outbid on all product in which interested.

Building of new theatres, of course, will have to await ability to get construction material but that may not be too far off. Supposition is that there are a lot of people prepared to invest in theatre building and that much money has lain ready for investment in exhibition even against the odds presented by the order of operations which antedated the U. S. anti-trust decision.

Throughout recent years, in the face of business done by picture houses, it has become a popular expression in the trade to "try and buy a theatre."

Krasne's 'Cisco' Series Not So Costly After All

Hollywood, June 18.

Monogram, which figured that the "Cisco Kid" series made by Phil Krasne for them were budgeted too big at $62,000 and burned when one went to $65,000 and bought him out, has not functioned economically as well since taking over.

They budgeted the first two they made at $80,000 and the cost on the first hit $132,000 and the second $117,000 with the Monogram franchise holders a bit peeved as the returns on these pictures were not nearly as healthy as those made under the Krasne formula.

Film Bookers Cry For Big Chance

Taking umbrage over the concern of major producer-distributors who have lost certain sales personnel to the ever-increasing number of independent companies entering the film field, a New York booker of many years experience, charges the distribs with a high degree of short-sightedness in development of selling manpower.

He asks why the companies do not take stock of the potential manpower which exists among salesmen, office managers and bookers in the various branches, giving them an opportunity to show what they can do.

Pointing out that the same must be true in other territories, this veteran booker emphasizes that in the past 10 years the promotions to homeoffice selling posts has been virtually nil and that, also, advancement in the exchanges themselves suggests that the salesmen, bookers and office managers must be "forgotten people."

Cited that in the N. Y. branches there are many salesmen and bookers who have been on the job up to 25 years and more without much recognition and that there are plenty of sellers with good background who are sitting idly by waiting for jobs. One complaint is that many distributing companies are putting on student salesmen, but will not give a booker, even with many years experience, a chance to sell.

Bookers receive up to $100 weekly, but it is felt they are underpaid in the face of the many thousands of dollars in dating that are their responsibility. This is also true of salesmen who annually negotiate contracts involving a lot of money.

BIG 5 THEATRE POOLS LEAST OF THEIR WOES

Least of the major circuit pains suffered by the decision in the Government's anti-trust action relates to elimination of all pools which, for the five theatre-owning companies, involves around 440 operations.

Aside from the fact that the Big Five offered to give up pooling arrangements as a concession when negotiations were on for a new decree, feeling has grown among theatre ops that while some pools represent a convenience, especially on buying, in most cases they have outlived their usefulness.

Additionally, theatres which formerly went into pooling arrangements as a protective measure in sharing losses as well as profits, have found the lush grosses of the war years and thereafter have [illegible] theatres where they now face much lesser trouble in going on their own.

Paramount, which is involved in more pools than the other majors, including some three-way pooling arrangements, some months ago decided to eliminate them as contracts expired or by mutual consent with others pending conclusion of agreements. This decision was reached by Par without regard to the outcome of the U. S. suit. Within recent months Par dissolved its pool with Si Fabian over the Brooklyn Paramount and with RKO in Minneapolis and Rochester. Next to come up for voluntary dissolution was Par's pool with Warner Bros. over four houses in Philadelphia where the contract expires shortly.

Twin City Indies Plan To Seek Divorcement In Minn. Legislature

Minneapolis, June 18.

Bennie Berger, president of North Central Allied, independent exhibitors organization here, and other Twin City independent exhibitor leaders, disappointed over the failure of the three-judge statutory court in the New York equity case to order divorcement, declare that unless the U. S. Supreme Court reverses the decision, they'll immediately press for theatre divorcement legislation in the coming session of the Minnesota state legislature. They'll also take the lead in a nation-wide campaign to obtain a Federal law prohibiting producer ownership and operation of theatres, they said.

At the same time, Berger predicted that the U. S. Supreme Court, as now constituted, "will see the light" and reverse the statutory court's findings on divorcement. W. A. Steffes, "chief advisor" of North Central Allied and one of the early and principal fighters for divestiture of theatres by the majors, also expressed confidence that the Court will upset the decision.

Berger, however, had been openly predicting with the utmost confidence that the three-judge statutory court was certain to order divorcement. In trade circles here it had been openly declared, too, that Berger and other of the more prosperous of the independent exhibitor leaders were primed with funds and prepared to grab up the theatres which the Minnesota Amus. Co. (Paramount) would be compelled by divorcement to relinquish.

AD-PIX IN $15,000,000 NOSEDIVE

Jackrabbits Have a New Gimmick That Keeps Them Up-to-Date

Jackrabbit exhibs in the 16m field are setting to roll in a new super-vehicle, combining theatre, boxoffice, power generator, screen and automobile. Answering the challenge of major studios, which have brought the narrow-gauge game up to date with modern mobile units for the Latin-American hinterlands, domestic 16mers say they want to be ready for large studios' move into theatreless areas in the U. S.

Traveling showmen have become aware, during the past five years, of increased interest shown by the majors in narrow-gauga exhibition in this country, and generally suspect that preparation by the latter companies for 16m showings south of the border is meant eventually to lead to similar operations here. Arguments that the big boys are making more coin than they can handle now are pooh-poohed with the statement that "a dollar is still a dollar to anyone."

Test Model

Test model for the new vehicle was developed and constructed by Dick Cummins, of King Cole service, and will serve as the basis for the future manufacture and scale by franchise holders throughout the country. Dubbed "Showbus," the theatre-truck is 35 feet long and 8 feet wide, wtih accomodations for between 40 and 50 spectators on the vehicle itself and chairs for another 300-400 around its outside. Screen is carried on two rods extending 10 feet in front of the engine hood, and can be dismounted for driving. Will probably sell for around $5,500.

Franchises will be doled out on the basis of population in the various territories. Returning servicemen who have had experience with training pictures and projection are expected to swell the ranks of the more than 4,000 roadshowmen who were in business before the war. Cummins said he felt that the new showbus would answer their demand for more efficient showing facilities. Equipment on the bus can be removed for inside exhibition, with power supplied by the vehicle's own generator.

UN Group All-Out For Ending Barriers On Films-Radio Spread

Washington, June 18.

United Nations Educational, Scientific, and Cultural Organization (UNESCO) was urged last Saturday (15) to plug for an end of all customs barriers to the distribution of educational films and other audio-visual materials. Move was voted at the closing session of the two-day convention on the use of audio-visual materials toward international understanding. Conference was sponsored by the Film Council of America, and the American Council on Education, with 92 delegates attending for 24 national groups.

Session pointed out that two international agreements — Geneva Convention of 1933 and the Buenos Aires Convention of 1936—are in existence to facilitate the free flow of educational pix between countries, but admitted that neither has ever amounted to much. Hope is that UNESCO can do the job this time.

UNESCO was asked to collect and disseminate information on audio-visual materials, arrange for production of such materials, and stimulate production by governments and non-government producers.

Billy Selwyn to Ent

Hollywood, June 18.

Billy Selwyn, son of Archie Selwyn, has been named talent head for Enterprise Productions.

Selwyn, one of Bill Grady's executive aides at Metro until recently, is organizing a talent department for the purpose of recruiting material in the youthful ranks to fill stellar roles.

Lyon Checks In at 20th

Hollywood, June 18.

Ben Lyon checked in from England to assume his new post as executive talent director at 20th-Fox. He succeeds Rufus LeMaire, who recently moved to International.

For several months Lyon had functioned as chief talent executive for 20th-Fox in London.

WB's 20th Anni Of Sound Hits Climax Aug. 6

Warner Bros. promotion on the 20th anni of talking pictures will have its grand climax on Aug. 6, the exact date in 1926 when sound was first commercially introduced into motion picture theatres. In observance, Gov. Frank J. Lausche of Ohio has officially proclaimed that day as "20th Anniversary of Talking Picture Day" throughout the state. Other official recognition has been garnered with Massachusett's Governor Maurice J. Tobin, writing letters of felicitation to Harry M. and Jack L. Warner, and insertion of comments into the Congressional Record by Senator Frank J. Myers of Pennsylvania.

Theatre exploitation of the anniversary is being pushed with distribution of posters to over 10,000 exhibs in all parts of the country. Increasing number of circuits and indies are also inserting a line about the celebration into their ad copy. This week, Arthur Fiedler, conductor of the Boston Pops Orchestra, is including a special arrangement into his concert of "Night and Day," title of the Sound Anni film release.

Warners' sales meet, to be held in Atlantic City Aug. 5-7, will also accent the company's contribution to sound pictures, and has been called the 20th Anniversary of Talking Pictures Convention. Executives from European and Latin American sales office will be represented.

WB ad-publicity is hypoing its campaign via a series of newspaper and magazine ads co-sponsored by Warners and those organizations that had a hand in developing talking pictures. Tieing in with Warners on the ads are RCA-Victor, American Telephone & Telegraph, Eastman and Western Electric. Each ad plugs the firm's own product but carries a line on the anni and on "Night and Day," Warner feature dedicated to the occasion. Ads are scheduled to run through July and into the first week in August.

SP Offers % Pic Deal To Olivier-Leigh-Old Vic

Percentage pact carrying with it a $500,000 minimum has been proferred to Laurence Olivier, his wife Vivien Leigh, and the Old Vic company by Story Productions for their appearance in the film version of Taylor Caldwell's "This Side of Innocence." Proposal made by Armand S. Deutsch and Hal Horne, company heads, offers a percentage which, they said, could add up to over $1,000,000.

Acceptance of the offer would lead to the first instance of an all English company appearing in a typically American story lensed at a U. S. locale, the wire said. Caldwell's novel, currently the No. 1 best-seller, is now being prepared for filming by Story Productions.

Horne was due to arrive in New York, Tuesday (18). Olivier was slated to plane back to England, Tuesday (18) with his return to the U. S. planned for Christmas.

HIT MOST BY CUT BUDGETS

Commercial and industrial film production which was heading for a peak $25,000,000 year in the first three months of '46 has gone into a dizzy nosespin. Slump, aggravated by material shortages, forebodes a poor $10,000,000 year unless sudden upswing sets in, advertising officials say. Slashed ad budgets all along the line have hit the film medium particularly hard and driven production to a new low.

The slump originated in the cumulative impact of strikes, shortages and relief shipments to Europe which have pinched off production of commodities. Consequently, every major industrial company has cut advertising appropriations. Films feel it more than any other media because the screen is used to depict specific products. Without new products, the medium takes the brunt of budget slashes. Moreover, ad agencies regard films as a collateral rather than a key medium so it is one of the first to feel the knife.

Leaders in the move that started film production on the downgrade are the motor, oil, steel, baking and beer companies. Strikes and a steel pinch added up to a few new cars with the result that the usual introductory films employed to herald the latest models were cancelled at the script stage. The grain shortage spelled a dip in flour output and a consequent slash in films on baking products. Government curb on use of cereals for brewing caused a terrific drop in beer advertising and a fadeout on films. Radio Corp. of America, sans material to make new electronic equipment, has sliced its commercial films to a minimum.

Studios are still busy lensing industrials that were ordered early in the year. But while scripts are piled high on ad agency and commercial

(Continued on page 16)

Controversial Negro Play, 'On Whitman Ave.,' May Be Indie-Filmed

Film version of "On Whitman Avenue," tolerance drama now at the Cort theatre, N. Y., is being actively planned, despite the restricted b.o. possibilities of its controversial theme of Negroes and whites living on the same street.

Film would be made with Canada Lee, show's co-producer and star, in the lead, and with one or two Hollywood names in support. Mark Marvin, Lee's co-producer, has been assured of finances for filming, and has a top Coast director who wants to do the film.

Marvin is working on a plan for the production cost to be underwritten by certain 16m distribs, if he can't get release through majors, although pic will of course be made in 35m.

Marvin was co-production mgr. on the documentary "The Forgotten Village" in Mexico in 1940, and was associate producer in Mexico on "Five Were Chosen," which was made both in English and Spanish at the Clasa Studios. He also made film shorts.

"On Whitman Avenue," marking its 50th performance tomorrow (Thurs.), seems to have caught on despite critical turndown, and claims to have grossed above costs the past two weeks. Claimed over $10,000 gross last week (its sixth), with $21,000 advance. Jules Leventhal has asked to tour show after its N. Y. run.

Robert Gessner Made Full Pix Prof at NYU

Robert Gessner, former Hollywood screenwriter and novelist, has been made a full professor at New York University, where he heads the department of motion pictures. He is the only full-time prof of films in an American university or college.

Gessner established the department in 1941 as an assistant professor, later rising to an associate professorship.

Studio Labor Situation Still Tense As CSU Awaits Company Answer

Hollywood, June 18.

Studio labor situation remained tense yesterday (17) in face of "economic action" threat delivered via telegram to all lots and company presidents by the Conference of Studio Unions. Answer to wires, which demanded an immediate meeting, wage increases and contracts, is not expected until the prexies gather here tomorrow (19) for an industry dinner, and they may get together Thursday (20) in a labor meeting to attempt ironing out the situation.

Battle over studio machinists which the painters local entered last Thursday (13) has resulted in a number of layoffs. Metro, Warners and Paramount have all let scenic painters, general painters, etc., go for refusal to work on sets intended for productions in Technicolor. Painters take the position that an AFL arbitration directive gave machine work to International Assn. of Machinists Lodge 1185, currently under suspension by the AFL and brush wielders will not paint color sets until IAM machinists are permitted to service Technicolor cameras.

Meantime, studios are finding it difficult to obtain painters to handle sets for Technicolor productions. Lots are also running into some trouble, although it's not critical yet, in obtaining carpenter work on such sets. Carpenters are on the job for all work in the mills, but are understood to be refusing assignments on color sets after work is out of the mill.

General opinion points to gradual slowdown in work that may reach a complete stoppage unless situation is solved before long, as painters and carpenters continue to support machinists in jurisdictional fight with AFL locals.

Bolton, Rose New Indies

Hollywood, June 18.

New indie production outfit was formed here by Whitney Bolton and Harold Rose, with "The Middle Window" slated as their first picture.

Film will be based on a romantic novel by Elizabeth Goudge, author of "Green Dolphin Street."

ITOA Prez Favors Self-Regulation As Pix Biz Policy

Although terming the Federal court's anti-trust decision a forward step for exhibitors in fostering free enterprise, Harry Brandt in his annual report to the Independent Theatre Owners Assn. made a strong plea for industry self-regulation as the way to correct existing trade practice inequities. Brandt, speaking before 250 exhibitors at the ITOA's annual installation luncheon at the Hotel Astor, N. Y., last Thursday (13) warned those who were seeking regulatory legislation that they were inviting disaster.

Referring to the disgruntlement of some exhibs that divorcement was not decreed, Brandt said it would have made small difference even if it had, "with tha rising number of percentage pictures that are sold today, the distributors are partners in every theatre in the nation." The decree's boon to exhibitors, Brandt said, lies in the fact that now they "may buy as many or as few pictures as he desires and he may bid for each picture against his competitor, except in the case of a film produced by the company owning the theatre. The right to buy has finally been given to exhibitors and when, this portion of the decision has been clarified, the matter of run will undergo a major reshuffling."

Declaring that exhibitors have been suffering the same abuses for more than a decade, Brandt advocated formation of a new national association of independent exhibs which "will in truth supply them with the strong central leadership that they are now sorely lacking and which will so strengthen their ranks that the inequities under which they are currently operating will vanish and they will be able to conduct their business on sound economic principles."

Brandt said that ITOA was proud of its record in the war effort under affiliation with the American Theatres Association and he attacked "some minority elements who felt that their obligation to continue this magnificent community service had ended with the war. Enumerating the charities supported by the metropolitan theatre owners, Brandt said the exhibitors responsibility to the community "will not only be borne, but furthered." Ted Gamble, chairman of the ATA, in his address to the luncheon, also hailed the theatres for their contributions to the war effort and said that one of the current objectives of the ATA was to get relief from the discriminatory taxation against theatres.

The two guests of honor, Mrs. Eleanor Roosevelt and Mrs. Anna Rosenberg, both spoke of the cooperative spirit of the exhibitors as setting an example to the rest of the world.

Former Mayor James J. Walker, as chairman of the meeting, formally inducted the newly elected officials of the ITOA into their berths. Those inducted were David Weinstock, first v.p.; Max A. Cohen, second v.p.; Leon Rosenblatt, treasurer; J. Joshua Goldberg, secretary; John C. Bolte, sergeant-at-arms.

Goldwyn Wants Ad Agcy. Near Studio, So Shifts To Hypo Audience Buildup

New concept in Hollywood of need for starting advertising on a picture as long as possible before release led Samuel Goldwyn last week to shift ad agencies. Producer pulled his account from Donahue & Coe, which has long had the Goldwyn biz, and handed it to Foote, Cone & Belding, because the former doesn't have and doesn't wish to set up a Coast office. Goldwyn feels that the long-range campaigns he desires require the agency to have a rep close to the studio.

Change in thought on timing of ads grows out of patron-polling activities in recent years of Audience Research Institute, which has given the industry the new concept of "audience penetration." Latter is a percentage figure telling a producer at any time how much of the public is familiar with his picture. The surveys—to which Goldwyn is a subscriber—have shown that the earlier the advertising and publicity starts, the greater the "penetration" by date of release. And "penetration" bears a direct proportion to gross.

Thus, Goldwyn's policy now is to start his ad campaigns rolling at the same time as his cameras. Considerable advertising, for instance, has already been published on "Best Years of Our Lives," which isn't slated for release until December. In the old days the producer would have waited until a few weeks before release to start spending his ad budget, but now he feels it advantageous to give the public, exhibs, salesmen and the trade in general a strong impression about the picture as a mental rallying point that can be built up and reinforced repeatedly by the release date.

Same concept, of course, goes for publicity, as well as advertising. Producers are now having their flackeries start high-powered campaigns well before a script is even put in work in order to make as many impressions as possible and push up the "penetration" figure.

Smoky
(SONGS—COLOR)

Hollywood, June 15.

20th-Fox release of Robert Bassler production. Stars Fred MacMurray; features Anne Baxter, Burl Ives, Bruce Cabot, Esther Dale, Roy Roberts, J. Farrell MacDonald. Directed by Louis King. Screenplay, Lillie Hayward, Dwight Cummins, Dorothy Yost; based on novel by Will James; camera (Technicolor), Charles Clarke; special effects, Fred Sersen; music, David Raksin; arrangements, Arthur Morton; editor, Nick De Maggio. Tradeshown L. A. June 13, '46. Running time, 86 MINS.

Clint Barkley....Fred MacMurray
Julie....Anne Baxter
Bill....Burl Ives
Frank....Bruce Cabot
Gram....Esther Dale
Jeff....Roy Roberts
Jim....J. Farrell MacDonald

20th-Fox has come through with a splendid interpretation of the Will James classic story of "Smoky." It's honest, completely natural tale-spinning on celluloid that will charm any audience. There's a solid cast but interest naturally goes to the equine portraying the title role. He is a fine specimen of horseflesh, intelligently trained to carry off his trouping chores with honors.

A horse story, told in color against the magnificent background of the Utah landscape, it has cinch b.o. When it has received the kind of understanding treatment given "Smoky" the draw potential is even greater.

There's no sticky sentiment or false hokum connected with the telling of the story. Instead, all factors are developed with a casual charm under Louis King's direction and the players come through with easy, natural performances that maintain the casualness that sparks the development. The cast is small, but each has been handpicked to fit the characters. Fred MacMurray is a believable working cowpoke who captures and trains the wild horse that becomes known as Smoky. Anne Baxter, operator of a Utah horse and cattle ranch, rings true with no attempt at glamor.

The James novel was scripted by Lillie Hayward, Dwight Cummins and Dorothy Yost. There is never an unnecessary line of dialog, no stock western phrases or phony situations in the writing. Story concerns the capture and training of Smoky, how he is stolen by cattle thieves, kills a man for mistreatment and then becomes a notorious rodeo outlaw bronco. He is the object of a long search by his original master and is finally found pulling a junk wagon in a small western town. Less expert production, direction and writing could have made a maudlin tear-jerker out of this premise, but nowhere does it go off-key.

Complementing the audience values are the native songs as played and sung by Burl Ives, troubador of American folksongs. Here again, production has wisely fitted the tunes naturally into the story. Ives' portrayal of a ranch blacksmith and waddie who fills idle moments with song is genuine. Score contains such numbers as "The Foggy, Foggy Dew," "Blue Tail Fly," "Woolly Boogie Bee" and cowboy ballads. Bruce Cabot adds expert villainy to the piece. Esther Dale's dry humor, Roy Roberts' work as the ranch foreman and J. Farrell MacDonald, cook, are other factors that count.

Practically all the production was confined to Utah location, where showmanly use was made of the scenery in Robert Bassler's production guidance. Color lensing by Charles Clarke is breath-taking, particularly the day and night-time outdoor shots. Scenery and animals come through better on the color register than do the human actors, but this is a minor fault probably lying in the preview print. Story is backed up by sharp deliveries from other credited factors to help measure it as a solid pleaser for all type audiences.

Brog.

Deadline for Murder

Los Angeles, June 15.

Twentieth-Fox release of Sol M. Wurtzel production. Features Paul Kelly, Kent Taylor, Sheila Ryan, Jerome Cowan, Renee Carson, Joan Blair, Marian Martin, Leslie Vincent. Directed by James Tinling. Story and screenplay, Irving Cummings, Jr.; camera, Benjamin Kline; editor, William F. Claxton. Tradeshown in Los Angeles, June 13, '46. Running time, 64 MINS.

McMullan....Paul Kelly
Millard....Kent Taylor
Vivian....Sheila Ryan
Lynch....Jerome Cowan
Zita....Renee Carson
Helen....Joan Blair
Laura....Marian Martin
Paul....Leslie Vincent
Johnny....Matt McHugh
Tiny....Jody Gilbert
Keller....Edward Marr
Charles....Thomas Jackson
Hudson....Larry Blake
Frank....Ray Teal
Gordon....Andre Charlot
Musseur....Emory Parnell
Stickman....Lester Dorr
Floorman....Eddie Kane
1st Player....William Newell
2nd Player....Jack Mulhall
3rd Player....Bruce Fernald
1st Poker Player....Joey Ray
2nd Poker Player....Ernest Hilliard
Walter....Syd Saylor
Elevator Operator....Spec O'Donnell

Sturdy supporting fare. A mystery thriller that uses a casual, matter-of-fact manner to spin tale of murder and intrigue. It avoids extraneous dialog, plots its action for suspense and interest. Production backing by Sol M. Wurtzel gets best values for budget expenditure, and direction by James Tinling keeps melodramatic factors in hand all the way.

Story by Irving Cummings, Jr., concerns a bigtime gambler, but nice guy, who gets mixed up in murder and theft of valuable Government document while trying to do an old friend a favor. Kent Taylor walks off with the gambler assignment, making it believable in every scene. Paul Kelly does the same by his police detective part. Less believable, but still interesting, is the newspaper girl played by Sheila Ryan.

Yarn tells how Taylor breaks up plot by Jerome Cowan and Renee Carson to make off with Government document concerning foreign oil lands. Taylor is called in to aid Joan Blair, a friend whose stepson, Leslie Vincent, has given document to charmer Marian Martin. As each individual who holds the paper is bumped off, Taylor's job becomes more dangerous, but windup has Kelly stepping in to cinch murders on Cowan and wrap up a satisfactorily concluded case.

In addition to cast principals, other good performances include those by Matt McHugh, Jody Gilbert and Edward Marr. Lensing by Benjamin Kline takes advantage of good mounting and aids action, as do score and crisp editing.

Brog.

The Bamboo Blonde
(SONGS)

RKO release of Herman Schlom (Sid Rogell) production. Stars Frances Langford; features Ralph Edwards, Russell Wade, Iris Adrian. Directed by Anthony Mann. Screenplay, Olive Cooper and Lawrence Kimble from original story by Wayne Whittaker; songs, Mort Greene and Lou Pollack; camera, Frank Redman; editor, Les Millbrook; musical numbers, Charles O'Curran. Tradeshown, N. Y., June 13, '46. Running time, 68 MINS.

Louise Anderson....Frances Langford
Eddie Clark....Ralph Edwards
Patrick Ransom, Jr....Russell Wade
Montana....Iris Adrian
Jim Wilson....Richard Martin
Eileen Sawyer....Jane Greer
Shorty Parker....Glenn Vernon
Patrick Ransom, Sr....Paul Harvey
Mrs. Ransom....Regina Wallace
Marsha....Jean Brooks
Art Department....Tom Noonan
Mom....Dorothy Vaughan

"Bamboo Blonde" marks Frances Langford's return, and it's not a very auspicious return. Picture impresses as a tired affair in production, acting, story and music.

Miss Langford's experiences overseas seem to have left their mark and Frank Redman's camera work does nothing to improve matters. Her voice, however, retains its honey-smooth quality. Script doesn't call for too much thesping ability from any of the cast and she carries the title role in okay fashion.

Yarn, adapted by Olive Cooper and Lawrence Kimble from a story by Wayne Whittaker, is novel but doesn't hold much in the way of suspense or appeal. Audience will be able to call the ending midway in the first reel. Miss Langford plays a singer in a two-bit nitery who develops a romance with a B-29 pilot the night he shoves off for the Pacific. They don't even know each other's names, however.

On Saipan, the bomber crew swipes Miss Langford's photo and has her portrait painted on the plane, which they christen the "Bamboo Blonde." Crew immediately becomes the hottest in the air force. Back in New York, the nitery manager capitalizes on the publicity by billing Miss Langford as the original blonde. Crew is ordered home for a bond-selling tour and Miss Langford and the pilot discover it's the real thing. After unsuccessful attempts by the pilot's ex-fiancee to break up the romance, his wealthy parents accept Miss Langford into the family and all ends well.

Supporting cast, on the whole, is adequate. Russell Wade, as the pilot, seems unsure of himself when it comes to the heavy thesping, but comes through okay. Ralph Edwards supplies some nice comedy as the dough-hungry but warm-hearted nitery owner and Iris Adrian does a fair bit as his gal friend. Jane Greer is sufficiently catty as the pilot's ex-fiancee.

Four songs by Mort Greene and Lou Pollack are standard and none seems headed for the big time. "Dreaming Out Loud," which is reprised most often, gets by best as a smooth ballad. Film's one production number is built around "Moonlight Over the Islands," just another Hawaiian song.

Film's low budget is evidenced by the mediocre sets and other mountings lined up by producers Herman Schlom and Sid Rogell. Anthony Mann's direction follows suit, never too good and never too bad. Camera work, with the exception of the unfair handling given Miss Langford, is okay, especially in the simulated sky-fighting scenes.

Stal.

Inside Job

Universal release of Ben Pivar (Jean Yarbrough) production, directed by Yarbrough. Stars Preston Foster, Alan Curtis, Ann Rutherford. Screenplay, George Bricker and Jerry Warner; original, Tod Browning and Garrett Fort; camera, Maury Gertsman; editor, Otto Ludwig. Previewed N. Y., June 13, '46. Running time, 65 MINS.

Bart Madden....Preston Foster
Eddie Norton....Alan Curtis
Claire Gray....Ann Rutherford
Captain Thomas....Joe Sawyer
Ruth....Joan Fulton
Dist. Atty. Sutton....Milburn Stone
Skipper....Jimmie Moss
Judge Kinkaid....Samuel S. Hinds
Mr. Wickle....Howard Freeman
Freddie....John Berkes
Pop Hurley....Harry Brown
Fenway....Joe Kirk

Routine crook meller won't cause much stir. Obviously aimed for the duals, job looks like a quick throw-me-together, with no particular care in scripting, direction or performance. Especially the script.

Plot drags in all manner of trite situation in its story of a young couple, anxious to go straight, and prevented from doing so by a gangster who knows their past. The duo, working in a dept. store, are forced to burglarize the place. In turn, they doublecross the big-shot. Latter is killed by a cop when he comes for the coin, and the couple gives up loot and themselves to satisfy society.

Situation and dialog are maudlin and corny, with such items as the copper's motherless son and his dog dragged in for sentimental reasons, and the whole business ringing phony from beginning to end.

Alan Curtis and Ann Rutherford, as the young couple, play the roles straight, while Preston Foster gives a half-hearted performance as the gangster. Jimmie Moss is the precocious kiddie.

Bron.

Miniature Reviews

"Smoky" (Songs-Color) (20th). Exceptionally fine color production of the classic story of a horse. B.o. potential solid.

"Deadline for Murder" (20th). Neatly packaged whodunit.

"The Bamboo Blonde" (Songs) (RKO). Mediocre musical with Frances Langford the only marquee lure.

"Inside Job" (U). Routine crook meller for the duals.

"My Pal Trigger" (Rep) (songs). Classy cowboy pic with Roy Rogers and Trigger to bring good boxoffice draw.

"Beware" (Songs) (Astor). All-Negro production starring Louis Jordan and band for top returns in its market.

"Crack-Up" (RKO). Mystery thriller located in art museum shapes up for average returns in general runs.

"Man From Rainbow Valley" (Color) (Rep). Western with story novelty and tunes. Good material for market.

"Stormy Waters" (French) (M-G). Jean Gabin and Michelle Morgan in French-made seafaring romance; strong entry.

"Rosa de America" (Pan-americana). Argentine-made story of South America's patron saint fails to measure up to hopes; mild U. S. entry.

"Hello Moscow" (Russian) (Songs) (Artkino). N.s.h. semi-musical for very limited draw.

My Pal Trigger
(SONGS)

Republic release of Armand Schaefer-Frank McDonald production. Stars Roy Rogers, "Gabby" Hayes, Dale Evans, Jack Holt, "Trigger." Features Leroy Mason, Roy Barcroft. Directed by Frank McDonald. Screenplay, Jack Townley and John K. Butler; camera, William Bradford; special effects, Howard and Theodore Lydecker; musical director, Morton Scott; editor, Harry Keller. Tradeshown New York, June 13, '46. Running time, 79 MINS.

Roy Rogers....Roy Rogers
Gabby Kendrick....George "Gabby" Hayes
Susan....Dale Evans
Brett Scoville....Jack Holt
Carson....LeRoy Mason
Hunter....Roy Barcroft
Sheriff....Sam Flint
Croupier....Kenne Duncan
Auctioneer....Ralph Sanford
Storekeeper....Francis McDonald
Dr. Bentley....Harlan Briggs
Davis....Wm. Haade
Wallace....Alan Bridge
Walling....Paul E. Burns
Magistrate....Frank Reicher
Bob Nolan and Sons of Pioneers

First of Republic's new series of "Roy Rogers specials," designed to bring Trigger's rider up to the "A" plane, "My Pal Trigger" is a plenty swank hoss opry and should move its pair of stars up another rung on the popularity ladder. With the tremendous reserve of Rogers fans upon which it will call, plus flicker habitues lured by the promise of a class production, the film should better than hold its own at the boxoffice.

Esthetically speaking, "My Pal" is neither fish nor fowl; moppet fans might prefer six-guns, swinging saloon doors, and a chase scene to the modern gambling joint and speeding station wagon. More likely, however, that they just want Rogers and his indispensable catalyst, Trigger.

Cowpoke plays an itinerant horse trader who wants to marry his mare to the best Palomino in the country, owned by "Gabby" Hayes, who refuses. Jack Holt, playing a fine heavy, has the same idea. When Holt tries to steal the prize horse it escapes and trots off into the bushes with Rogers' mare. Loss is discovered and when he finds the horse, Holt kills it firing at a wild stallion. Rogers gets the blame, but jumps bail and leaves, with his mare. After a year of travail, the foal, Trigger, is dropped. Rogers returns with the full-grown horse and saves the Hayes ranch by winning a race on which "Gabby" had bet his property against gambling debts. Real horse-killer is discovered and all is well.

Camera work, scripting, direction, and general production of this film are of a high order, especially for an oatuner. Thesping is well-controlled. Sons of the Pioneers are spotted in good sagebrush songs, while Rogers turns some credible crooning with Dale Evans. Occasional narration by Rogers is handled with finesse. As usual, there is no smoking or drinking by the star, and the only kissing is done by the nags.

Beware
(ALL-NEGRO)
(Musical)
(Songs)

Astor release of R. M. Savini-Berle Adams production. Stars Louis Jordan, Valerie Black; features Emory Richardson, Frank Wilson, Milton Woods. Directed by Bud Pollard. Screenplay, John E. Gordon; camera, Don Malkames; music and lyrics, Morry Lasco, Fleecy Moore, Dick Adams, Claude Demetrius, Bill Tennyson, Bob Hilliard, Dick Miles, Wm. Davis, Duke Groner, Charles Stewart, Herman Fairbanks, Dick Watson, Louis Jordan, Irene Higginbotham, Dan Fisher, Ervin Drake, Lucky Millender, Jerry Black; editor, Bud Pollard; assistant director, Ed Kelly. Premiered June 14, '46, Hamilton theatre, N. Y. Running time, 64 MINS.

Lucius Brokenshire Jordan....Louis Jordan
Professor Drury....Frank Wilson
Dean Hargraves....Emory Richardson
Miss Annabelle Brown....Valerie Black
Benjamin Ware 3rd....Milton Woods
Schoolboys—
Harry....Joseph Hilliard
Donald....Tommy Hix
Robert....Charles Johnson
Joe....John Frant
Porter....Walter Earls
Stranger....Ernest Calloway
Long Legged Lizzie....Dimples Daniels

Tympany Band

William Davis....Piano
Joshwa W. Jackson....Sax
Aaron Izenhall....Trumpet
Carl Hogan....Guitar
Jesse Simpkins....Bass
Eddie Byrd....Drums
The "Aristo-Genes" Girls Club

Louis Jordan's first feature-length effort shows wise direction in that thesping was held to a minimum in favor of music. By ordinary standards, "Beware" might just rate a "B." However, with 600 theatres playing Negro films and the fact that the picture would not be out of place in some ofay houses, maximum grosses for this type of film can be expected.

Jordan is a consummate showman and has been surrounded with a couple of fine thespers in Frank Wilson and Valerie Black, both of the "Anna Lucasta" legiter. Tunes, which pop up one after another, are some of the Tympany's top platter sellers, including "Don't Worry 'bout That Mule," "Beware," "Salt Pork, West Virginia," "You Gotta Have a Beat," and others.

Story tells of a small college, out of funds due to book-juggling of its endower's grandson, which calls upon its alumni for help. All refused except Jordan, apparently, who never received the letter and who was never given a thought. Stranded by a washout on the way to a date at the Paramount, N. Y., Jordan rescues the college, whips the nasty heir, and makes off with the physical instructress, with whom he's been in love all the time.

Music is okay and direction fairish, but camera work is definitely mediocre, showing too many close-ups of Jordan singing. Maestro's rhythmic bouncing in front of the backdrop, in the close-ins, is annoying and painful to the eyes. Production features are not impressive at any time, although some montage shots give band's sheet and platter music, and house dates good plugs.

New Foreign Films
(Unlikely for Anglo-U. S. Market)

"Estrange Destin" (Strange Fate) (FRENCH). Discina release of Andre Paulve-Celia Film production. Stars Renee St. Cyr and Aime Clariond; features Henry Vidal, Nathalie Mattier, Denise Grey. Directed by Louis Cuny; screenplay by Marcelle Maurette from short story, "Gisele et son destin," by Mrs. de Lacombe. Dialog by Jean Sarment. Reviewed in Paris. Running time, 110 MINS.

Henri Vidal, male star in this film, looks like a man but doesn't get a chance here. Director Louis Cuny misses every potentiality. Photography is poor. Story shows Renee St. Cyr marrying Henry Vidal, and thinking him dead when he had only lost his memory in the trenches. He lives with a nurse but latter dies to permit him to recover his memory and return to his devoted wife. Dialogue frequently draws guffaws. Looks a U S. washout.

"Le Couple Ideal" (Ideal Couple) (FRENCH). Comptoir Francais du Film release of S.U.F. (Jean Clerc) production. Stars Raymond Rouleau, Helene Perdriere; features Denise Grey, Philippe Olive, Simoel, Yves Deniaud, Jacqueline Pierreu. Directed by Bernard Roland. Story by Pierre Leaud; dialog, Michel Duran and Leaud. Camera, Claude Renoir; music, Georges van Parys; sets, Roland Quignon. Running time, 90 MINS.

Unlikely for America, except for French language spots. The funny story and multiple role played by the star probably explains the Metro purchase of story for remake. Entirely different from usual French productions and smacking of slapstick comedy, yarn shows Raymond Roulcau as a 1912 pix star due to appear at a gala attended by former President of France Armand Fallieres. Latter is burlesqued. Detained by the police, Roulcau must alibi himself and adopt many disguises to defeat a rival producer. He finally wins Helene Perdiere who does a femme pix star of the serial era. Skit on the old-time film industry is geared fairly fast and drew laughs.

Maxi.

Crack-Up

Hollywood, June 15.

RKO release of Jack J. Gross production. Stars Pat O'Brien, Claire Trevor, Herbert Marshall; features Ray Collins, Wallace Ford, Dean Harens, Damian O'Flynn, Erskine Sanford, Mary Ware. Directed by Irving Reis. Story, John Paxton, Ben Bengal, Ray Spencer; suggested by story, "Madman's Holiday," by Fredric Brown; camera, Robert de Grasse; special effects, Russell A. Cully; music, Leigh Harline; editor, Frederic Knudtson. Tradeshown L. A. June 14, '46. Running time, 93 MINS.

George Steele....Pat O'Brien
Terry....Claire Trevor
Traybin....Herbert Marshall
Dr. Lowell....Ray Collins
Cochrane....Wallace Ford
Reynolds....Dean Harens
Stevenson....Damian O'Flynn
Barton....Erskine Sanford
Mary....Mary Ware

Psychological thriller that adds up to average results. There's sufficient name strength in the cast and exploitable angles to assure okay pay-off in general situations. It's an actioner that moves along at a fairly fast clip, has been given good production values. Pat O'Brien, Claire Trevor and Herbert Marshall should further aid the selling.

Basic idea on which script is premised adds up to good thriller material and comes off well enough as scripted, played and directed, even though never reaching suspenseful heights aimed at. Plot is wrapped around a museum art lecturer who is believed to have cracked up mentally when he insists he has been injured in a non-existent train wreck. After proper amount of heroics and action it resolves into a plot to steal museum's old masters by substitution of copies and crooks are trying to keep lecturer from using his skill to detect forgeries.

O'Brien is not too aptly cast as the lecturer, but gives the assignment his usual vigor. Claire Trevor as his girl friend fares better, giving role some good moments. Marshall, mysterious character who proves to be a Scotland Yard man in the windup, also shows up well. Ray Collins, art-mad doctor, who stages the dirty work; Wallace Ford, police detective, Dean Harens, Damian O'Flynn, Erskine Sanford and Mary Ware are others doing okay in the cast.

Irving Reis' direction of the Jack J. Gross production moves yarn along but lacks extra drive to punch the material over solidly. Lensing, editing and other factors are competent.

Brog.

Man From Rainbow Valley
(SONGS-COLOR)

Hollywood, June 15.

Republic release of Louis Gray production. Stars Monte Hale, Adrian Booth; features Jo Ann Marlowe, Ferris Taylor, Emmett Lynn, Tom London, Bud Geary, Kenne Duncan, Doye O'Dell, Bert Roach, Sagebrush Serenaders. Directed by Robert Springsteen. Original screenplay, Betty Burbridge; camera (Trucolor), Bud Thackery; songs, Eddie Cherkose and Cy Feuer; Roy Rogers, Glenn Spencer; editor, Edward Mann. Previewed at RKO studio, Hollywood, June 12, '46. Running time, 56 MINS.

Monte....Monte Hale
Kay North....Adrian Booth
Ginny Hale....Jo Ann Marlowe
Col. Winthrop....Ferris Taylor
Locoweed....Emmett Lynn
Healey....Tom London
Tracy....Bud Geary
Lafe....Kenne Duncan
Jim....Doye O'Dell
The Mayor....Bert Roach
Enright Busse, John Scott, Frank Wilder....Sagebrush Serenaders

Excellent western. Story has interest, is developed away from usual oater formula, and color lensing gives extra values. Will play okay in the market for which aimed. In addition to regular action, several prairie ballads are ably spotted for interest. It's a budget production adding up to neat 56 minutes of entertainment for Saturday matinee fans.

Original script by Betty Burbridge plots action against background of ranch owned by cartoon strip artist and concerns theft of his stallion, Outlaw, by rodeo operator. Horse, model for the strip, is wanted for exploitation with kid rodeo fans, and since it's never been branded and runs loose on the range, his owner cannot make a legal claim for his return. Instead, he resorts to tricking rodeo operator into a bet on his ability to ride the nag. All ends well; Outlaw is back on his home range.

(Continued on page 22)

Warshauer Resigns As Whitbeck's Aide

Hollywood, June 18.

Allan Warshauer, for the last four years assistant to Frank Whitbeck in the Metro studio advertising department, has tendered his resignation, effective July 6.

Warshauer, considered one of the top studio newspaper and commercial radio advertising men, has had a 20-year experience in theatre and studio biz. He was first head of the Paramount Publix Theatres advertising department here for two years and was then taken to San Francisco to manage the Paramount theatre. From there, he took over management of the Warfield, after which he was made San Francisco district manager for Fox-West Coast, then coming here to Metro in 1942.

Ireland Seeking U.S. Legit Shows Without Waiting for London Dates

By MAXWELL SWEENEY

Dublin, June 11.

Owners of American shows disposing of rights for the British Isles are losing a chance on profitable deals with Irish producers.

Since 1939 Irish companies have presented many plays, including some American, in Dublin and on the road. But they have failed to get rights for other productions because London showmen want to retain the right to send road companies to Ireland later. Dublin, with memories of many second-rate performances in pre-war years, wants to see its own players and only topclass visitors.

Irish theatre owners suggest that U. S. showmen should retain rights for Eire when making deals in London, with rights for Eire being negotiated direct. Shows that Dublin wants include "The Glass Menagerie," "Harvey" and "Life With Father."

Selling rights to Dublin would have no effect on business for a show running in London or on English tours, although recently the right to produce a musical in Dublin was refused because a road company was working the southern coast of England.

Pascal Nixes Outdoor Sets; Sez Crix Panned 'Cleo' in Plot to Kill Pic

Outside sets are henceforth out so far as Gabriel Pascal is concerned. Producer of George Bernard Shaw's "Caesar and Cleopatra", currently in New York, will travel to location for future productions with plans calling for the screening of a number of Shaw's plays. "Public interest is in human faces and human stories, not in gigantic exteriors," Pascal averred.

Bad reviews of "Cleo" in England was "part of a plot of British critics to kill the picture," Pascal asserted. British reviewers' animus towards Shaw was born of the latter's consistant refusal to grant interviews to newspapermen in the past few months, according to Pascal. "Now these critics say that Shaw is not good material for pictures," he added.

Pascal will start lensing either "Doctor's Dilemma" or "Arms and the Man", both Shavian plays, in September. Choice depends on which of the two can be cast better. "The Snow Goose", bought from Paul Gallico three years ago, will follow in August of '47 under a contract made with J. Arthur Rank. Film will probably be distributed here by United World Pictures.

Two other Shavian works, "The Devil's Disciple" and "The Showing Up of Blanco-Posnet", are marked for production in the U. S. by Pascal in '48. Terms have been set to make these films for an undisclosed American film company, Pascal said, but no papers will be inked until Shaw gives the green light. Possibility of a U. S. production of "Candida" is also shaping up.

Shaw's "St. Joan" is also on Pascal's production schedule. Pic likely to be lensed, starting December, '47, with interiors in England and exteriors in France. Producer plans, additionally, to shoot "Androcles and the Lion" in Rome, two years hence, and "Man and Superman" in Spain.

Pascal's blueprint for the future includes the production of a stage version of the French film "The Baker's Wife" for both Broadway and London during the season coming up. Marcel Pagnol, author of the film, is currently working on a play adaptation, Pascal disclosed. English film version of the play is also planned.

UNIVERSAL PLANS TO PRODUCE IN FRANCE

With the pact on American film imports signatured between the U. S. and France, Universal is launching a plan to produce features in Paris in association with Transcontinental Films of France, which is headed by Paul Graetz. Announcement of French production was made by Joseph Seidelman, Universal International prexy. Distribution of these French pictures will be world-wide via Universal.

Initial picture to be made jointly by Transcontinental and U will be "The Devil in the Flesh," with Michelcne Presle as star.

Carroll Joins Rank Also

Paul Vincent Carroll, author of "Shadow and Substance," has inked a one-story scripting deal with Sidney Box, British producer for the J. Arthur Rank organization. Carroll is working on a screen adaptation of L.A.G. Strong's novel "The Brothers" under the pact.

Author is the third to be signed in last few weeks by Box. Marc Connelly and Alan Campbell recently were pacted on similar deals.

Argent. Crowds Swamp Negrete on P.A. Trek, Kolynos Radio Series

Buenos Aires, June 4.

Arrival of Jorge Negrete for p.a. and radio performances here has resulted in mob hysteria unrivalled since Ramon Novarro charmed the Argentine bobby-soxers about a decade ago. The Mexican warbler's press agent built excellent publicity.

After Negrete's arrival by Panagra plane, his progress through the outlying suburbs and city streets was like a N. Y. reception to a hero. When Radio Belgrano's studio building was reached much of his clothing was missing.

The Nationalist and Peron press lost no chance of highlighting comparisons between the welcome given the Mexican and the coldshouldering of Franco's cultural rep, Imperio Argentina. Since Argentina was born here, the nationalists squawked against the seeming preference for foreigners.

Negrete's preem at the Broadway theatre drew capacity despite the high admission of $1.50. The warbler got across solidly on the stage, but on the radio his voice proved a bit disappointing possibly because of poor accompaniment and faulty production. This had an adverse effect on theatre receipts, before the week was out admission scales being dropped to $1. Even then, biz fell off.

Wearing Mexican Army captain's uniform, Negrete has called on the outgoing National president, General Farrell, presenting a greeting on behalf of Mexico's entertainers. He also won Argentine hearts by singing the Argentine hymn at his show on Argentine Independence Day.

'Grand National Night,' 'Laughter' London Clicks

London, June 18.

Two likely plays, "Grand National Night" and "Green Laughter," opened during the past week. "Grand National," which started on June 12 at the Apollo, looks a surefire hit. It is an excellent drama starring Leslie Banks and Hermione Baddeley. Play is niftily acted and directed.

"Laughter," which came into the Comedy on June 13, was well received and should be good for a fair run because of the small overhead. It was authored by Rose Simon Kohn, an American. Sonia Dresdel and John Sweet, an American, are outstanding in cast. Miss Kohn wrote "Pillar to Post" which Warner Bros. made into the picture, "Pillar to Post."

Wage Demands to Close All Swedish Pix Houses

Stockholm, June 4.

Demands for 230% pay boost have forced exhibs in Sweden to declare a lockout.

Cinemas will be closed from July 1 on until an agreement has been reached. They may open again in August.

Terry Walker, Rubini Set for N. Zealand Tour

Sydney, June 11.

Jan Rubini, who has been here before, and his wife, Terry Walker, a clicko in "Claudia" here some seasons ago, returned this week from U. S. to tour of New Zealand. Rubini will do violin recitals; his wife goes into legit.

The pair then plans Aussie trek.

Horen Aides Harley

Sidney Horen has been appointed special assistant to supervise Spain, Portugal and Spanish North Africa by Francis L. Harley, 20th-International's recently named managing director for Europe. Horen was managing director for company in Argentina until recently. Both he and Harley currently are in N. Y.

TRUMAN HONOR TO AUTEN FOR WAR WORK

London, June 18.

Publication in the official Gazette here revealed this week that Capt. Harold Auten, personal representative in the U. S. to J. Arthur Rank, had been awarded the Legion of Merit by President Harry Truman, for service as British Routing Officer in N. Y. and British Naval Liaison Officer for the Ministry of War Transport.

Recalled In 1939

Capt. Auten, now executive vice-president of the J. Arthur Rank Organization, Inc., was recalled into active service in the British navy in August, 1939. From March, 1942, until the end of the war he was in charge of all British and British-controlled vessels in the Port of New York including British convoys and all troopships being demobilized, including the Queen Mary and Queen Elizabeth.

Capt. Auten also was in the British Navy in the first World War, being awarded the Victoria Cross for services in command of the "Q" ship Stockforce, in action against enemy subs. He also received the Distinguished Service Cross for services while commanding another "Q" ship in that war.

4 IRISH STORIES SET FOR FILMS; 3 BY RANK

Dublin, June 11.

J. Arthur Rank's production units, now using Irish stories for two pictures at Denham studios, have bought another, Phillip Rooney's story, "Captain Boycott" for shooting next year. Individual Pictures, Ltd., will produce, Frank Launder is writing and directing. Other two Irish yarns are "Odd Man Out" and "Hungry Hill."

"Paddy the Cope" will also get to the screen next year in Technicolor. Michael Powell is to produce, with Cyril Cusack offered the lead. Television director Denis Johnston or playwright Vivian Connell will probably script for screen.

Vienna Society Revived

Vienna, June 5.

Another society which had been dissolved by the Nazis, has been revived. It is the Wiener Schubertbund, which promotes music by Franz Schubert.

At first concert in Konzerthaus, President Ernst Melthner promised programs as in pre-war days.

Current London Shows

London, June 18.

"**Arsenic & Old Lace**," Strand.
"**Better Late**," Garrick.
"**Can Can**," Adelphi.
"**Fifty-Fifty**," Strand.
"**Fine Feathers**," Wales.
"**First Gentleman**," Savoy.
"**Follow the Girl**," Majesty's.
"**Frieda**," Westminster.
"**Gang Show**," Stoll.
"**Grand National Night**," Apollo.
"**Green Laughter**," Comedy.
"**Guinea Pig**," Criterion.
"**Hasty Heart**," Aldwych.
"**Here Come the Boys**," Saville.
"**High Time**," Palladium.
"**Honeymoon**," York's.
"**Lady Edinburgh**," Playhouse.
"**Make It a Date**," Duchess.
"**Merrie England**," Princes.
"**Night and Music**," Coliseum.
"**No Medals**," Vaudeville.
"**No Room at Inn**," Winter Garden.
"**Perchance to Dream**," Hipp.
"**Portrait in Black**," Piccadilly.
"**Private Lives**," Fortune.
"**Red Roses for Me**," New.
"**Shop Sly Corner**," St. Martins.
"**Song of Norway**," Palace.
"**Sweetest and Lowest**," Ambass.
"**The Kingmaker**," St. James.
"**Under the Counter**," Phoenix.
"**While Sun Shines**," Globe.
"**Windermeres Fan**," Haymarket.
"**Winslow Boy**," Lyric.
"**Worm's View**," Whitehall.

$1,000,000 French Tax Bite on U. S. Pix Seen; Only 123 Films to France

Washington, June 18.

U. S. film funds tied up in France stand to be clipped as much as $1,000,000, under the French capital tax, next Aug. 15. Details for releasing the money are still to be worked out.

Some of the funds date back to before the war, some to before the German occupation, and some to the period from D-Day to the present. They are subject to the capital tax bite under a new convention being worked out by France and our State Department as a supplement to the 1939 anti-double taxation treaty with the French. Situation on the capital tax has been a major headache in the film biz export branch, and was not touched upon in recent treaty with the French, permitting entry of U. S. films into France.

Motion Picture Assn. of America has had its eye on the 5% capital levy for some time. Whether or not U. S. distributors were to be clipped under it was not known until last Wednesday's (12) memorandum on the new deal with the French.

New arrangement, however, will provide two important benefits. Film funds will be exempted from the French tax on "enrichment," and also from the stiff bite on royalties which American distribs have been subject to heretofore.

124 Dubbings Yearly

The eight major film companies which make up the membership of the Motion Picture Export Assn. have voluntarily agreed not to release more than 124 dubbed features in France during the fiscal year starting July 1. Agreement was announced via a cablegram sent to European managers of U. S. distributors in France by Eric Johnston, head of the association. Purpose is not to flood France with too many U. S. pictures in the next 12 months.

Johnston reiterated his statement, made during treaty discussions between Leon Blum, French envoy, and James F. Byrnes, Secretary of State, that the American film industry has neither the desire nor intention of flooding the French market with more pictures than it can absorb. The film pact, which was incorporated in the loan and trade agreements recently concluded between France and U. S., did not include an import quota.

Figures in N. Y. indicate that the eight major distribs involved released an average of 179 features annually in France during the three years prior to the war.

Soskin's Two Cities Pic

Paul Soskin, British producer, has been signed by Filippo Del Guidice, managing director of Two Cities Films, on a deal for the filming of Mary Webb's novel, "The Precious Bane" under the TC banner at J. Arthur Rank's Denham studios. With the film rights originally held by Ingrid Bergman, Dudley Nichols and Jean Renoir, Soskin on a recent Hollywood visit obtained those of Miss Bergman and Nichols on condition the film be lensed in rural England.

Pic will have Stewart Granger as lead male star. Commitments allowing, Miss Bergman will journey to England early next year to play the femme lead.

Milder Due in N.Y. To Discuss Warners Prod. in England

Max Milder, president of Warner Bros.-International Corp., is due in U. S. next month from London to discuss British production problems as well as attend Warners national convention in Atlantic City in August. Besides heading Warners' foreign setup, Milder is head of Warner Bros. Productions, Ltd.; Warner Theatres, Ltd., and is a director of Associated British Cinemas.

While there has been a lull in all Warner production in England recently, mainly because of necessity of rebuilding the Teddington studios, it's understood Milder will huddle on future British film-making. It's planned to rebuild the Teddington plant, destroyed by Nazi bombs during the war. Meantime, it is possible that WB may arrange other production plans to fill the gap temporarily.

3 Foreign Mgrs. in N. Y.

Three foreign managers arrived in N. Y. last week.

Gregory E. Georgoussy, RKO general manager for the Near East, came in by boat. He plans staying over for the company's annual convention, July 1-3. Sam Eckman, Jr., Metro's managing director for England, arrived early in the week for an extended vacation at Palm Springs. He plans two weeks of confabs with homeoffice execs. Arthur Rowland-Jones, Loew International territorial manager for India, arrived in N. Y. last Thursday (13) to report to Eddie F. O'Connor, regional director for Far East. Rowland-Jones visits the studio for looksee at product after homeoffice huddles.

Juve Vandals Disrupting Argent. Town's Pix Shows

Cordoba, June 4.

A wave of hooliganism is disrupting picture shows here in this university city. Encouraged by lack of police action, especially if the offenders appear to belong to the Peronist labor faction, rowdies are invading film houses, and ousting respectable patrons by their unbridled behavior.

Femmes of all ages are insulted by the police-protected hooligans, who usually occupy the cheaper gallery seats. They while away their time by pelting those below with lighted cigaret butts.

Vienna Legit Downbeat

Vienna, June 4.

Theatre biz deflation has set in here.

One month ago it was almost impossible to obtain a ticket for any legitimate stage show without either standing in line or paying scalper prices. Today the theatres are half empty and many passes are given away to fill up the house.

Managers attribute this to two things, lack of good plays and scarcity of money. Despite the fact that no official step was taken to curb high money circulation, the Austrian schilling currency is slowly gaining ground and people do not throw away coin anymore.

Swedish King's Grandson to Pix

Stockholm, June 4.

Lennart Bernadotte, grandson of King Gustav V, will start soon as shorts' producer for Europa Film, one of leading production companies in Sweden.

WB FOREIGN EXECS TO A.C. CONVENTION

Various sales executives in the foreign field will attend the Warner sales convention in Atlantic City, Aug. 5-7, to be followed by meetings at the homeoffice with Wolfe Cohen, foreign veepee, to discuss plans for developing the 16m program in Latin-America.

Those coming in include Max Milder, managing director in Great Britain; Joseph Hummel, v.p. of Warner International in charge of Europe and adjacent countries; Arthur Abeles, Jr., managing director for Argentina and supervisor for Chile and Uruguay; Peter Colli, supervisor for Cuba, Porto Rico, Santo Domingo, Trinidad, Venezuela, Panama and Central America; Ary Lima, managing director for Brazil; Armando Trucios, managing director for Peru and supervisor for Colombia, Bolivia and Ecuador; and Michael Sokol, general manager in Mexico.

Export Assn. Names 3

Three new aides to operate in 13 countries overseas for the Motion Picture Export Assn. were named last Friday (14) after a meeting in New York of association members with Irving Maas, its general manager.

Alfred F. Corwin, formerly with 20th-Fox foreign publicity department, will be ad-publicity manager. He recently rejoined the company after four years of Army service. William F. Laffan, for the last two years comptroller with producer Mike Todd, was named comptroller in charge of accounting. Irving M. Eckstein, who handled sales control in United Artists foreign department, will be in charge of sales control. During the war he was with the Army Signal Corps in the Orient.

20th CENTURY FACTS

Destined for peak popularity, the song hits from

THREE LITTLE GIRLS IN BLUE

in Technicolor

will be heard for the first time on the air on

THE PRUDENTIAL HOUR

Sunday, June 23rd, Coast To Coast, 125 CBS Stations—5 p.m. (E. D.T.)

Lyrics by Mack Gordon • Music by Josef Myrow
"I LIKE MIKE" • "ON THE BOARD WALK"
"A FARMER'S LIFE IS A VERY MERRY LIFE" • "THREE LITTLE GIRLS IN BLUE"
"SOMEWHERE IN THE NIGHT" • "YOU MAKE ME FEEL SO YOUNG" • "ALWAYS A LADY"
Music by Harry Warren "THIS IS ALWAYS"

JUNE HAVER • GEORGE MONTGOMERY • VIVIAN BLAINE • CELESTE HOLM • VERA-ELLEN • FRANK LATIMORE in "THREE LITTLE GIRLS IN BLUE" in TECHNICOLOR • Directed by BRUCE HUMBERSTONE • Produced by MACK GORDON • Screen Play by Valentine Davies • Adapted by Brown Holmes, Lynn Starling and Robert Ellis and Helen Logan • From a Play by Stephen Powys • Dances Staged by Seymour Felix • Ballets by Babe Pearce

"I Like Mike" • "On The Board Walk" • "Three Little Girls In Blue" • "You Make Me Feel So Young" • "Always A Lady" • "This Is Always"
Published by BREGMAN, VOCCO & CONN

"A Farmer's Life Is A Very Merry Life" • "Somewhere In The Night" Published by TRIANGLE MUSIC CORP.

20th CENTURY FACTS

World Premiere

ANNA AND THE KING OF SIAM

STARTS TOMORROW AT

RADIO CITY MUSIC HALL

ACCLAIMED already by press and radio as The Picture 1946 Will Be Remembered For!

20th CENTURY-FOX

Darryl F. Zanuck Presents IRENE DUNNE • REX HARRISON • LINDA DARNELL in "ANNA AND THE KING OF SIAM" with Lee J. Cobb • Gale Sondergaard • Mikhail Rasumny • Dennis Hoey • Tito Renaldo • Richard Lyon • Directed by JOHN CROMWELL • Produced by LOUIS D. LIGHTON • Screen Play by Talbot Jennings and Sally Benson • Based Upon the Biography by Margaret Landon

L. A. Spotty But 'Territory' Nifty 39G in 3 Spots; 'Reservations' OK 51G in 2, 'Cluny' Brisk 55G for 3

Los Angeles, June 18.
General first-run biz outlook is not so bright this week although some theatres are coming through nicely. Hot weather plus vacations and final week of school will hurt. Hollywood and Wilshire areas are least affected. Example of this is "Cluny Brown" which is shaping up for good $55,000 mainly because of hefty trade at the Uptown and Chinese while downtown Loew's is very light.

"Without Reservations" is comparatively better at above average $51,000 in two houses. "Badman's Territory," opening a new day-date trio of theatres, is very nifty at $39,000. Warner reissues of "No Time For Comedy" and "City For Conquest" also will land $39,000 in three spots. Second week of "Two Sisters From Boston" looks okay $43,500 in four operations. "O.S.S." is way off on second week at two Paramount houses with $28,500. Eleventh week of "The Outlaw" will do near $20,000 to wind up record run, very good considering length of stay. "Renegades" looks dull $14,000 on second and final week in three locations.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1) — "Two Sisters From Boston" (M-G) (2d wk). Nice $5,500. Last week, smooth $10,100 for initial frame as first run.

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 85-$1)—"Outlaw" (UA) (11th wk). Finales at $2,000 or over. Last week, $2,600.

Carthay Circle (FWC) (1,518; 50-$1) — "Specter of Rose" (Rep). Strong $10,500. Last week, "Do You Love Me" (20th) (2d wk-m.o.), dull $3,300.

Chinese (Grauman-WC) (2,048; 50-$1) — "Cluny Brown" (20th). Handsome $18,500 or near. Last week, "Somewhere in Night" (20th) and "Effingham's Raid" (20th) 2d wk) (5 days), $7,500.

Downtown (WB) (1,800; 50-$1)—"No Time For Comedy" (WB) and "City For Conquest" (WB) (reissues). Good $16,000. Last week, "One More Tomorrow" (WB) (3d wk) (5 days), finaled with $8,700.

Downtown Music Hall (Blumenfeld) (872; 85-$1.20)—"Outlaw" (UA) (11th wk). Down to $13,000. Last week, hit good $14,900.

Egyptian (FWC) (1,538; 50-$1)—"Two Sisters" (M-G) (2d wk). Okay $11,500. Last week, average $17,800.

El Rey (FWC) (861; 50-$1)—"Badman's Territory" (RKO). Nifty $6,000. Opened as first-run in day-date string. Last week subsequent run.

Four Star (UA-WC) (900; 50-85)—"Somewhere in Night" (20th) and "Effingham's Raid" (20th) (m.o.). Slow $3,500. Last week, "Spiral Staircase" (RKO) (m.o.), good $5,500 in 8 days.

Guild (FWC) (968; 50-$1)—"Renegades" (Col) and "Talk About Lady" (Col) (2d wk). Dull $2,500. Last week, fair $6,000.

Hawaii (G&S-Blumenfeld) (958; 85-$1)—"Outlaw" (UA) (11th wk). Finales at $3,000. Last week, $3,500.

Hollywood (WB) (2,756; 50-$1)—"No Time For Comedy" (WB) and "City For Conquest" (WB) (reissues). Oke $12,000. Last week, "One More Tomorrow" (WB) (3d wk-5 days), $5,700.

Hollywood Music Hall (Blumenfeld) (475; 85)—"Outlaw" (UA) (11th wk). Goes out at $2,000. Last week, oke $3,000.

Loew State (Loew-WC) (2,404; 50-$1)—"Cluny Brown" (20th). Way off at $23,500. Last week, "Somewhere in Night" (20th) and "Effingham's Raid" (20th) (2d wk, 5 days), light $10,100.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Two Sisters" (M-G) (2d wk). About $20,000. Last week, near average at $33,700.

Million Dollar (D'town) (2,420; 55-85)—"Crime of Century" (Rep) with Ink Spots, Eddie Vinson orch on stage. Great $44,500. First week of taking over Orpheum's vaudefilm policy.

Orpheum (D'town-WC) (2,210; 55-$1)—"Badman's Territory" (RKO). Solid $25,500. First week of new straight first-run film policy. Last week, "Capt. Tugboat Annie" (Rep) and "Throw Saddle on Star" (Col) with vaude on stage, oke $20,400.

Pantages (Pan) (2,812; 50-$1)—"Without Reservations" (RKO) and "Man Who Dared" (Col). Good $25,000 or over. Last week, "This Day Forward" (RKO) and "Man Alive" (RKO) (2d wk), fair $11,200.

Paramount (F&M) (3,398; 50-$1)—"O.S.S." (Par) (2d wk). Off to $17,500. Last week, husky $33,500.

Paramount Hollywood (F&M) (1,451; 50-$1)—"O.S.S." (Par) (2d wk). Okay $11,000. Last week, hefty $16,600.

RKO Hillstreet (RKO) (2,890; 50-80) — "Without Reservations" (RKO) and "Man Who Dared" (Col). Good $26,000. Last week, "This Day Forward" (RKO) and "Man Alive" (RKO) (2d wk), $11,300.

Ritz (FWC) (1,370; 50-$1)—"Renegades" (Col) and "Talk About Lady" (Col) (2d wk). Slow $4,000. Last week, sturdy $8,000.

United Artists (UA-WC) (2,100; 50-$1) — "Renegades" (Col) and "Talk About Lady" (Col) (2d wk). Near $7,500. Last week, smart $16,000.

Uptown (FWC) (1,719; 50-$1)—"Cluny Brown" (20th). Strong $13,000. Last week, "Somewhere in Night" (20th) and "Effingham's Raid" (20th) (2d wk-5 days), $5,000.

Vogue (FWC) (885; 50-85)—"Badman's Territory" (RKO). Smooth $7,500. Last week, "Renegades" (Col) and "Talk About Lady" (Col), neat $4,900.

Wilshire (FWC) (2,298; 50-$1)—"Two Sisters" (M-G) (2d wk). Neat $11,500. Last week, nice $16,800.

Wiltern (WB) (2,300; 50-$1)—"No Time For Comedy" (WB) and "City For Conquest" (WB) (reissues). Okay $11,000. Last week, "One More Tomorrow" (WB) (3d wk-5 days), $5,400.

Broadway Grosses

Estimated Total Gross
This Week $655,500
(Based on 18 theatres)
Total Gross Same Week
Last Year $547,100
(Based on 15 theatres)

'Postman' Rings Frisco Bell, 37G

San Francisco, June 18.
Trend is to outdoors currently and b.o. is suffering. Despite this "Postman Rings Twice" is great at the Fox. "The Outlaw" slipped a bit on third week in three houses but still is solid at close to $40,000.

Estimates for This Week

Golden Gate (2,844; 60-95)—"Bedlam" (RKO) plus vaude headed by Henry Busse orch and Mischa Auer. Not so good $26,000. Last week, "Heartbeat" (RKO) plus Ciro Rimac Rhumba Revue (2d wk), nice $21,000.

Fox (FWC) (2,651; 55-85)—"Postman Rings Twice" (M-G). Great $37,000. Last week "One More Tomorrow" (WB). $24,000.

Warfield (FWC) (2,656; 55-85)—"Dark Corner" (20th) and "Her Kind of Man" (WB) (2d wk). Mild $12,500 in 5 days. Last week, fine $26,000.

Paramount (FWC) (2,646; 55-85)—"Bad Bascomb" (M-G) (3d wk). Trim $11,500 in 5 days. Last week, $19,000.

St. Francis (FWC) (1,400; 55-85)—"One More Tomorrow" (WB) (m.o.). Thin $8,000. Last week, "Kitty" (Par) (m.o.) (2d wk), fine $8,000.

State (FWC) (2,133; 55-85)—"Bride Wore Boots" (Par) (m.o.), (3d wk). Sad $8,500 in 5 days. Last week, not so good $14,000.

Orpheum (Blumenfeld) (1,207; 55-85)—"Night in Paradise" (U). Mild $9,000. Last week, "Renegades" (Col) (2d wk), $11,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Outlaw" (UA) (3d wk). Good $17,000. Last week, great $24,000.

'Dahlia' Sturdy $14,000, Indpls.; 'Casablanca' 11G

Indianapolis, June 18.
Rain followed by midsummer heat over the weekend cost all deluxers some business, but most current grosses are shaping up better than average. "Blue Dahlia" at the Indiana is getting most coin, but "Bride Wore Boots," at the Circle, and "Night in Casablanca," at Loew's, are okay.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 40-60)—"Bride Wore Boots" (Par) and "Madonna's Secret" (Rep). Nice $12,500. Last week, "Badman's Territory" (RKO) and "One Exciting Week" (Rep), oke $12,000.

Indiana (Katz-Dolle) (3,300; 40-80)—"Blue Dahlia" (Par). Sturdy $14,000. Last week, "Kitty" (Par), $10,000 on holdover.

Loew's (Loew's) (2,450; 40-60)—"Night in Casablanca" (UA) and "Mysterious Intruder" (Col). Modest $11,000 or near. Last week, "Postman Rings Twice" (M-G) (2d wk), $10,200.

Lyric (Katz-Dolle) (1,800; 40-60)—"No Time for Comedy" (WB) and "City for Conquest" (WB) (reissues). Nice $6,000. Last week, "Murder in Music Hall" (Rep) and "Catman of Paris" (Rep), oke $7,500 as first-run.

'Paradise' Neat $13,500 Seattle; 'Forest' 8½G

Seattle, June 18.
Biz is off in most spots this session, with holdovers no help. "Heartbeat," "Night in Paradise" and "Gilda" look top newcomers, although "Enchanted Forest" is strong for the Palomar.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Do You Love Me" (20th) (m.o.), with "She Went to Races" (M-G). Okay $5,000. Last week, "Bride Wore Boots" (Par) (4th wk), 6 days, oke $4,500.

Fifth Avenue (H-E) (2,349; 45-80)—"Heartbeat" (RKO). Good $11,000. Last week, "Hearts Growing Up" (Par) and "Rendezvous 24" (20th) (2d wk), fair $6,900 in 8 days.

Liberty (J&vH) (1,650; 45-80)—"Gilda" (Col). Magnificent $15,000. Holds. Last week, "Diary of Chambermaid" (UA) and "Gentleman Misbehaves" (Col) (3d wk), neat $5,300 in 4 days.

Music Hall (H-E) (2,200; 45-80)—"Breakfast in Hollywood" (UA) and "Cat Creeps" (U). Fair $8,500. Last week, "Do You Love Me" (20th) (2d wk), oke $6,900.

Music Box (H-E) (850; 45-80)—"Ziegfeld Follies" (M-G) (4th wk). Nice $5,500 in 8 days. Last week, oke $6,500.

Orpheum (H-E) (2,600; 45-80)—"Night in Paradise" (U) and "She Wolf in London" (U). Trim $13,500. Last week, "Deadline at Dawn" (RKO) and Andrews Sisters in person, colossal $32,500.

Palomar (Sterling) (1,350; 45-80)—"Enchanted Forest" (PRC) and "Freddie Steps Out" (Mono). Great $8,500. Last week, "7th Veil" (U) and "Detour" (PRC), fair $5,700.

Paramount (H-E) (3,039; 45-80)—"Kitty" (Par) (2d wk). Neat $11,000. Last week, immense $19,500.

Roosevelt (Sterling) (800; 45-80)—"Hearts Growing Up" (Par) and "Rendezvous 24" (20th) (m.o.). Fair $4,500. Last week, "So Goes My Love" (U) and "Dressed to Kill" (U) (2d wk), good $4,800.

Winter Garden (Sterling) (800; 25-50)—"Because of Him" (U) and "Spiral Staircase" (RKO) (3d run). Fair $4,000. Last week, "Bells of St. Mary's" (RKO) and "Gay Blades" (Rep) (3d run), $4,000.

D.C. Beats Heat, Better; 'Casablanca'-Vaude Big 32G, 'Gilda' Great 22G

Washington, June 18.
Washington is on the upbeat, despite warm weather, after last week's poor showing all along the main stem. Lead was taken by "Night in Casablanca" which played SRO biz, backed up by a strong vaude bill.

Estimates for This Week

Keith's (RKO) (1,838; 44-80) — "Night in Paradise" (U). Sturdy $15,000. Last week, "This Day Forward" (RKO) (2d wk), good $12,500.

Earle (WB) (2,154; 44-85)—"Gilda" (Col). Handsome $22,000 or over. Last week, "One More Tomorrow" (WB) (2d wk), and 4 days "Gilda" (Col), 3 days, solid $18,000.

Metropolitan (WB) (1,503; 44-70)—"City for Conquest" (WB) (reissue). Nice $8,000. Last week, "Devotion" (WB) (m.o.), ditto.

Capitol (Loew) (3,434; 44-80) — "Night in Casablanca" (UA) with vaude. Smash $32,000. Last week, "Postman Rings Twice" (M-G) (2d wk), strong $24,000.

Columbia (Loew) (1,263; 44-70)—"Postman Rings Twice" (M-G) (m.o.). Great $11,000. Last week, "Kitty" (Par) (m.o.), $8,000.

Palace (Loew) (2,370; 44-70) — "Blue Dahlia" (Par). Sock $23,000. Last week, "Do You Love Me" (20th) (2d wk), $14,000.

'Monte Cristo' Nice 12G, Buff.; 'Paradise' Fat 14G

Buffalo, June 18.
Plenty of holdovers here this week but the biz tone is good generally. Toppers among new films are "Night in Paradise" and "Wife of Monte Cristo."

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Cluny Brown" (20th) and "Rendezvous 24" (20th). Mild $13,000. Last week, "Well Groomed Bride" (Par) and "Hot Cargo" (Par), bright $17,000.

Great Lakes (Shea) (3,000; 40-70)—"One More Tomorrow" (WB) (2d wk). Stout $10,000. Last week, fancy $16,500.

Hipp (Shea) (2,100; 40-70)—"Well Groomed Bride" (Par) "Hot Cargo" (Par) (m.o.). Fair $8,500. Last week, "Her Kind of Man" (WB) and "Prison Ship" (Col), hardy $11,000.

Teck (Shea) (1,400; 40-70)—"Postman Rings Twice" (M-G) (3d wk). Dull $5,000. Last week, neat $8,500.

Lafayette (Basil) (3,300; 40-70)—"Night in Paradise" (U) and "Blonde Alibi" (U). Dandy $14,000. Last week, "Renegades" (Col) and "Talk About Lady" (Col), $13,000.

20th Century (20th Cent.) (3,000; 40-70)—"Wife of Monte Cristo" (PRC) and "Club Havana" (PRC). Nice $12,000 or better. Last week, "Heartbeat" (RKO) and "Swing Parade 1946" (PRC) (2d wk), oke $7,500.

Hub Better; 'Widow' Trim 26G, 2 Spots; 'Paradise' 24G, 'Love Me' 28G, Both Fat

Boston, June 18.
Business is on the upbeat this week with "Do You Love Me" proving a good draw at the Metropolitan and "Night in Paradise" going strong at the Keith Memorial. Fair but cool weather is helping, and batch of new product also is boosting the take at most spots.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"She Wrote the Book" (U) with Guy Lombardo orch, Jack Carter, Lynn Royce & Nitza, others, on stage. Neat $36,000. Last week, "Badman's Territory" (RKO) (2d wk) with Merry Macs, others, okay $21,000.

Esquire (M-P) (1,200; $2.40)—"Henry V" (UA) (11th wk). Fine $9,500 against $8,500 last week.

Fenway (M-P) (1,375; 40-80)—"Blue Dahlia" (Par) and "Return of Rusty" (Col). Improved $10,000. Last week, "Cinderella Jones" (WB) and "In Old Sacramento" (Rep), $7,000.

Majestic (Brand-Mage) (1,500; 40-80)—"Young Widow" (UA). Trim $12,000. Last week, "Whistle Stop" (UA) and "Junior Prom" (Mono) (2d wk.), $8,000.

Memorial (RKO) (2,900; 40-80)—"Night in Paradise" (U) and "Dressed to Kill" (U). Sturdy $24,000. Last week, "Heartbeat" (RKO) and "Man in Grey" (U) (2d wk), $22,000.

Metropolitan (M-P) (3,467; 40-80)—"Do You Love Me" (20th) and "Mysterious Intruder" (Col). Fine $28,000. Last week, "Blue Dahlia" (Par) and "God's Country" (Indie) plus Dr. I. Q. on Monday nights, (2d wk), strong $24,000.

Orpheum (Loew) (2,900; 40-80)—"Night in Casablanca" (UA) and "Mysterious Intruder" (Col). Okay $24,000. Last week, "Postman Rings Twice" (M-G) (2d wk), big $22,000.

Paramount (M-P) (1,700; 40-80)—"Blue Dahlia" (Par) and "Return of Rusty" (Col). Not too big at $14,000. Last week, "Cinderella Jones" (WB) and "In Old Sacramento" (Rep), $12,000.

State (Loew) (3,200; 35-80)—"Night in Casablanca" (UA) and "Mysterious Intruder" (Col). Average $15,000. Last week, "Postman Rings Twice" (M-G) (2d wk), $14,000.

Translux (Translux) (900; 30-74)—"Glass Alibi" (Rep) and "Ghosts on Loose" (Mono) (reissue). Good $5,000. Last week, "Valley of Zombies" (Rep) and "Face of Marble" (Mono), same.

Tremont (Brand-Mage) (1,500; 40-80)—"Young Widow" (UA). Modest $14,000. Last week, "Whistle Stop" (UA) and "Junior Prom" (Mono) (2d wk.), $12,000.

Key City Grosses

Estimated Total Gross
This Week $3,031,500
(Based on 23 cities, 197 theatres; chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,567,200
(Based on 23 cities, 182 theatres)

'Heartbeat' Fast $15,000, K. C. Ace

Kansas City, June 18.
New product is brightening biz this week after a siege of holdovers. "Heartbeat," at the Orpheum, and "Night in Casablanca," at the Midland, look to get top coin. "Cinderella Jones" in the Newman is doing nicely too. "Somewhere in the Night," at the Esquire, Uptown and Fairway is mild.

Estimates for This Week

Esquire, Uptown, Fairway (Fox Midwest) (820, 2,043, 700; 45-65)—"Somewhere in Night" (20th). Mild $11,500. Last week, "Do You Love Me" (20th) (2d wk), okay $10,000 in six days.

Midland (Loew's) (3,500; 45-65)—"Night in Casablanca" (UA) and "Notorious Lone Wolf" (Col). Trim $15,500. Last week, "Postman Always Rings Twice" (M-G) (2d wk), $12,000.

Newman (Paramount) (1,900; 45-65)—"Cinderella Jones" (WB). Nice $12,000 or near. Last week, "Blue Dahlia" (Par) (2d wk), solid $10,000.

Orpheum (RKO) (1,900; 45-65)—"Heartbeat" (RKO) and "Deadline at Dawn" (RKO). Big $15,000, and likely holdover. Last week, "Badman's Territory" (RKO) and "Partners in Time" (RKO) (2d wk), oke $9,000.

Tower (Fox-Joffee) (2,100; 39-60)—"Talk About a Lady" (Col) and "Gay Blades" (Rep) with vaude. Fair $9,000. Last week, "God's Country" (Indie) and "Texas Jamboree" (Col) with stage show headed by Glen Larson, $11,000.

Heat Slows Cincy Gait But 'Casablanca' Brisk 18G; 'Street' Okay 14G

Louisville, June 18.
Summer temperatures are here, and they're slowing up biz, particularly on Sundays when it hurts most. In spite of heat, "Casablanca" is strong at Loew's State. "Scarlet Street," at the Rialto, is not up to expectations but still okay.

Estimates for This Week

Brown (4th Ave.-Loew's) (40-60)—"Do You Love Me" (20th) (m.o.). Very nice $5,000. Last week, "Kitty" (Par) (m.o.), $4,500.

Kentucky (Switow) (1,200; 30-40)—"Rainbow Over Texas" (Rep) and "Tars and Spars" (Col). Snappy $1,800. Last week, "Adventure" (M-G) and "Idea Girl" (U), $1,700.

Loew's State (Loew's) (3,300; 40-60)—"Night in Casablanca" (UA) and "Mysterious Intruder" (Col). Sprightly $18,000. Last week, "Postman Rings Twice" (M-G) (2d wk), sub-normal $7,000.

Mary Anderson (People's) (1,100; 40-60)—"One More Tomorrow" (WB) (2d wk). Slipping off to medium $5,000. Last week, sturdy $9,000 on 9 days.

National (Standard) (2,400; 40-80)—"Hit the Hay" (Col) and vaude headed by Clayton McMichen's "Georgia Wildcats" split with "Samurai" (Indie) and "Ecstasy in Wilderness" (Indie). Excellent $8,500. Last week, "River Gang" (U) and Jack Gwynne Magic Show split with "Gold Mine in Sky" (Rep) and "Sun Valley Cyclone" (Rep), neat $6,000.

Rialto (Fourth Avenue) (3,400; 40-80)—"Scarlet Street" (U). None too lively, but oke $14,000. Last week, "Do You Love Me" (20th), medium $12,000, and m.o.

Strand (Fourth Avenue) (1,400; 40-60)—"Badman's Territory" (RKO) (2d wk). Holding up well at neat $5,000 after initial week's solid $8,500.

'Cluny' Modest $15,700, Denver; 'Diary' Hot 15G

Denver, June 18.
Hot weather is denting biz at some first-run spots this week but four theatres will be okay.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "One More Tomorrow" (WB) and "Dark Alibi" (Mono), after week at Denver, Esquire, Webber. Fine $4,500. Last week, "Do You Love Me"

(Continued on page 22)

MPLS. STILL OFF BUT 'CORNER' GOOD AT 12G

Minneapolis, June 18.
Boxoffice trend here is still downwards. New product lacks sufficient strength to curb the seasonal trend. The newcomers, "Dark Corner," "Well Groomed Bride" and "Badman's Territory" are all doing well. Holdovers are far from being smash.

Estimates for This Week

Aster (Par) (900; 25-35) — "Rendezvous" (20th) and "Glass Alibi" (Rep). Satisfactory $2,000 in 5 days. Last week, "Texas Jamboree" (Col) and "In Fast Company" (Mono), $1,800 in 5 days.

Century (Par) (1,600; 44-70)—"Do You Love Me" (20th) (m.o.). After one Radio City week. Looks like mild $5,000. Last week, "Dragonwyck" (20th) (2d wk), fairly good $8,500.

Gopher (Par) (1,000; 44)—"Born for Trouble" (WB) (reissue). Big $5,000. Last week, "House of Dracula" (U), $5,200.

Lyric (Par) (1,100; 44-80)—"Bride Wore Boots" (Par) (m.o.). Here after first week at State. Okay $5,000. Last week, "Postman Rings Twice" (M-G) (3d wk), strong $5,000.

Orpheum (RKO) (1,100; 44-70)—"Badman's Territory" (RKO). Climbing to sock $14,000. Ponies given to youngsters as prizes in newspaper contest. Last week, "One More Tomorrow" (WB), $10,000.

Radio City (Par) (4,000; 44-70)—"Well Groomed Bride" (Par). Fairly good $18,000. Last week, "Do You Love Me" (20th), $12,000.

RKO-Pan (RKO) (1,800; 44-70)—"Perilous Holiday" (Col). Mild $4,000. Last week, "Heartbeat" (RKO) (2d wk), modest $5,000.

State (Par) (2,300; 44-70)—"Dark Corner" (20th). Good $12,000. Last week, "Bride Wore Boots" (Par), $11,000.

Uptown (Par) (1,100; 44-50) — "Kitty" (Par). First nabe showing. Good $4,500. Last week, "Ziegfeld Follies" (M-G), $3,500.

World (Par-Steffes) (350; 44-80)—"One More Tomorrow" (WB) (m.o.). Profitable $2,500. Last week, "Devotion" (WB) (2d wk), $2,000.

Outdoor Competish Hits Chi But 'Kid' Wow 35G; 'Murder'-Ellington Tall 55G

Chicago, June 18.

Biz okay, but the great outdoors is proving a mighty potent competitor, what with balmy breezes locally and vacations cutting in.

First week of "Kid from Brooklyn" at the Woods, however, looks strong $35,000, and "Murder in the Music Hall" plus Duke Ellington band at the Oriental will do extra fine $55,000. Other newcomers are "Heartbeat" — "Deadline at Dawn," Palace, good $30,000; "Shock," at Garrick, weak $15,000, and "Man in Grey," at Grand, so-so $15,000. Holdovers are only average.

Estimates for This Week

Apollo (B&K) (1,200; 65-95) — "Saratoga Trunk" (WB) (11th week downtown). Lean $15,000. Last week, pert $17,000.

Chicago (B&K) (3,900; 65-95) — "Suspense" (Mono) with Belita, Jack Owens on stage (2d wk). Fine $48,000. Last week, stout $55,000.

Garrick (B&K) (900; 85-95) — "Shock" (20th). Tepid $15,000. Last week, "Bandit Sherwood Forest" (Col) (7th wk), big $15,500.

Grand (RKO) (1,150; 65-95)—"Man in Grey" (U) and "Journey Together" (Indie). So-so $15,000. Last week, "Badman's Territory" (RKO) and "Dressed to Kill" (U) (m.o.), scant $9,500.

Oriental (Essaness) (3,240; 65-95) —"Murder in Music Hall" (Rep) with Duke Ellington orch on stage. Solid $55,000. Last week, "Hoodlum Saint" (M-G) with Connee Boswell heading stage bill (2d wk), disappointing $27,000.

Palace (RKO) (2,500; 65-95)—"Heartbeat" (RKO) and "Deadline at Dawn" (RKO). Flashy $30,000. Last week, "Night in Paradise" (U) and "Truth About Murder" (RKO) (2d wk), fairly good $22,000.

Roosevelt (B&K) (1,500; 85-95)—"Virginian" (Par) (3d wk). Trim $18,000. Last week, prime $24,000.

State-Lake (B&K) (2,700; 85-95)—"Kitty" (Par) (2d wk). Good $33,000. Last week, handsome $40,000.

United Artists (B&K) (1,700; 65-95)—"Gilda" (Col) (2d wk). Stout $29,000. Last week, towering $35,000.

Woods (Essaness) (1,200; 65-95)—"Kid From Brooklyn" (RKO). Wham $35,000. Last week, "Tomorrow Is Forever" (RKO) (8th wk), down to $15,000.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

New Pix Fail to Help Pitt; 'Diary' 10G, 'Night' 12G, 'Tarzan' Strong 11G

Pittsburgh, June 18.

Spotty biz is continuing locally, with no particular strength at most houses. Four new films biggest here in long time, but none is smash. Best probably is "Tarzan and Leopard Woman" at Warner, which has dropped out of moveover classification for the summer to relieve products backlog. Stanley is not so hot with "Her Kind of Man" and "Night In Paradise" is barely okay at Harris.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Diary of Chambermaid" (UA). Doing little better than house has done in recent weeks but still not what this spot has become accustomed to lately. Looks around $10,000. Last week, "Dark Corner" (20th), under $9,000.

Harris (Harris) (2,200; 40-70)—"Night In Paradise" (U). Okay $12,000 or near. Last week, "Renegades" (Col), $11,000.

Penn (Loew's-UA) (3,300; 40-70)—"Kitty" (Par) (2d wk). Tapering off to $15,500, not too bad. Last week "Kitty" great $26,500.

Ritz (WB) (800; 40-70)—"Postman Rings Twice" (M-G) (m.o.). Here after good fortnight at Stanley; will do over $4,000, good for this small-seater. Last week, "Devotion" (WB), also third week m.o., $3,200.

Senator (Harris) (1,750; 40-79)—"Renegades" (Col) (m.o.). Average $3,300. Last week, "Do You Love Me" (20th) after two weeks at Harris, $3,600.

Stanley (WB) (3,800; 40-70)—"Her Kind of Man" (WB). Barely getting by at $17,000 or a bit over. Stays only one week. Last week, "Postman" (M-G) (2d wk), sturdy $18,000.

Warner (WB) (2,000; 40-70)—"Tarzan Leopard Woman" (RKO). First of first-run pix for this moveover site to ease product jam. Excellent $11,000. Last week, "One More Tomorrow" (WB) (m.o.) weak $7,000.

'Widow' Rousing 16G, Leads Cincy

Cincinnati, June 18.

Overall b.o. readings of major stands show no signs of summer complaint. Of the new bills, "Young Widow" is leader with "Our Hearts Were Growing Up" a slow second-place winner. "Runaround" also looks pleasing.

Estimates for This Week

Albee (RKO) (3,100; 44-70) — "Young Widow" (UA). Rousing $16,000 or near. Last week, "Heartbeat" (RKO), okay $14,000.

Capitol (RKO) (2,000; 44-70) — "Two Sisters From Boston" (M-G) (3d wk). Solid $9,000 after $10,500 second round.

Grand (RKO) (1,430; 44-70) — "Runaround" (U). Pleasing $7,000. Ditto last week for "Do You Love Me" (20th) (m.o.).

Keith's (United) (1,500; 44-70)—"Badman's Territory" (RKO) (m.o.). Good $6,000. Last week, "One Way to Love" (Col) and "Meet Me On Broadway" (Col), only $3,500.

Lyric (RKO) (1,400; 44-70) — "Dressed to Kill" (U) and "Letter for Evie" (M-G). No dice at $3,500. Last week, "Dark Corner" (20th) (m.o.), fairish $4,000.

Palace (RKO) (2,600; 44-70) — "Hearts Growing Up" (Par). Moderate $11,000. Last week, "Badman's Territory" (RKO), hotsy $15,500.

Shubert (RKO) (2,100; 44-70) — "Heartbeat" (RKO) (m.o.). All right $5,500. Last week, "One More Tomorrow" (WB) (m.o.), so-so $4,500.

'Adventure' 13G, Mont'l

Montreal, June 18.

"Adventure," at Loew's, looks the champ this week, but heat is wilting grosses all over town.

Estimates for This Week

Palace (CT) (2,700; 35-82)—"Seventh Veil" (Eagle-Lion). Fairish $11,000. Last week, "Tomorrow Is Forever" (RKO). Nice $10,000 for second week.

Capitol (CT) (2,700; 35-62)—"Sailor Takes Wife" (M-G). So-so $12,000. Last week, "Tangier" (U), only $9,500.

Loew's (CT) (2,800; 35-67)—"Adventure" (M-G). Nice $13,000. Last week, "Leave to Heaven" (20th) (3d wk), sock $13,200.

Princess (CT) (2,300; 35-53)—"Tarzan Leopard Woman" (RKO) and "Mysterious Intruder" (Col) (2d wk). Nice $7,000 after strong $10,000 opener.

Imperial (CT) (1,850; 25-45)—"Walk in Sun" (20th) and "Blonde Alibi" (U). Fine $6,000. Last week, "Just Before Dawn" (Col) and "One Way to Love" (Col), $5,000.

Heat Hurts St. Louis But 'Gilda' 17½G, 2d

St. Louis, June 18.

Continued high temperatures are again holding down big grosses. "Janie Gets Married," at the big Fox, is in the top spot, but not strong. "Gilda" is nearly as big on second week at Loew's. "Cluny Brown" is average at the Ambassador.

Estimates for This Week

Loew's (Loew) (3,172; 44-65) — "Gilda" (Col) (2d wk). Fine $17,500 after big $21,000 grabbed on first stanza.

Orpheum (Loew) (2,000; 44-65) — "Diary of Chambermaid" (UA) and "Just Before Dawn" (Col). Neat $13,000. Last week, "Night in Casablanca" (M-G) and "Devil's Mask" (Col), good $8,500.

Ambassador (F&M) (3,000; 44-65) —"Cluny Brown" (20th) and "One Way to Love" (Col). Average $15,000. Last week, "Tomorrow Is Forever" (RKO) and "Dong Williams" (RKO), $18,000.

Fox (F&M) (5,000; 44-65)—"Janie Gets Married" (WB) and "Junior Prom" (Mono). Only $20,000. Last week, "Her Kind of Man" (WB) and "Perilous Holiday" (Col), just $22,000 in 11 days.

Missouri (F&M) (3,500; 44-65)—"Night in Paradise" (U) and "House of Horror" (U). Fine $12,500. Last week, "One More Tomorrow" (WB) and "Dark Corner" (20th), $9,000.

St. Louis (F&M) (4,000; 44-65)—"Song of Arizona" (Rep) and "Romance of the West" (PRC). Fast $5,000. Last week, "Mysterious Intruder" (Col) and "Glass Alibi" (Rep), $4,500.

Balto Sloppy Albeit 'Renegades'-Vaude 14G

Baltimore, June 18.

Rather mild going here. Best in downtown sector, mostly holdovers, are newcomers, "Renegades," tied to vaude at the combo Hippodrome, and "Somewhere in Night," at the New. Rest of list is sluggish.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60) — "Breakfast in Hollywood" (UA). Modest $11,000. Last week, second of "The Postman Rings Twice" (M-G), $12,800.

Hippodrome (Rappaport) (2,240; 20-70) — 'Renegades (Col) plus vaude. Nice $14,000. Last week, second of "Heartbeat" (RKO) and vaude, okay $13,200.

Keith's (Schanberger) (2,460; 20-60—"Madonna of Seven Moons" (U) starts today (Tues) after two weeks of "Well Groomed Bride" (Par) at $8,700 and $11,200.

Mayfair (Hicks) (980; 25-55)—"In Old Sacramento" (Rep) (2d wk). Holding well at $3,500 after over average first round at $4,800.

New (Mechanic) (1,800; 20-80) — "Somewhere in Night" (20th). Fairish $10,000. Last week, third of "Do You Love Me" (20th), modest $7,900.

Stanley (WB) (3,280; 25-74)—"Bride Wore Boots" (Par) (2d wk). Fairly good $9,000 after stout initial sesh at $13,700.

Valencia (Loew's-UA) (1,860; 20-60)—"Postman Rings Twice" (M-G) (m.o.) Above average $5,500. Last week, "Gaslight Follies" (Indie), mild $3,600.

Jones Ups 'Dawn' Wow 46G, Cleve.

Cleveland, April 18.

Hot June weather is hurting most spots this week. Big exception is Palace, which is near a record with Spike Jones band plus "Deadline at Dawn," getting standees on first three days. "Night in Casablanca" at State, and "Cluny Brown," at Hipp are not so forte. Three major theatre circuits boosted admish scales during past week.

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Badman's Territory" (RKO) (m.o.). Lively $8,500. Last week, "One More Tomorrow" (WB) (m.o.), about same.

Hipp (Warners) (3,700; 55-70)—"Cluny Brown" (20th). Thin $16,500. Last week, "Badman's Territory" (RKO), stout $21,000.

Lake (Warners) (800; 55-70) — "One More Tomorrow" (WB) (m.o.). Pleasing $3,500 on third downtown lap. Last week, "Her Kind of Man" (WB) (m.o.), $3,300.

Ohio (Loew's) (1,200; 50-75) — "Two Sisters From Boston" (M-G) (m.o.). Sock $7,500 after two great weeks at State. Last week, "In Old Sacramento" (Rep), $6,000.

Palace (RKO) (3,700; 60-95) — "Deadline at Dawn" (RKO) plus Spike Jones orch on stage. Biggest opening in years, with Spike's City Slickers hypoing combo to terrific $46,000. Last week, "Perilous Holiday" (Col) with Carmen Cavallaro orch, smash $42,000.

State (Loew's) (3,450; 50-75) — "Night in Casablanca" (UA). Moderate $18,000. Last week, "Two Sisters Boston" (M-G) (2d wk), still smart $17,000.

Stillman (Loews) (2,700; 50-75)—"Diary of Chambermaid" (UA). Off to $8,000, after walloping $16,000 last week.

N. Y. Still Spotty; 'Night'-Copa Revue Brisk 86G But 'Janie'-Hawkins Only OK 45G; 'Cluny' Down to 25G, 3d Wk.

Although this past weekend and Monday (17) were better on the whole than the same days a week back, business in the downtown New York film showshops averages up disappointingly. A large number of holdovers is partly to blame but some compare favorably with the last week; in fact, two grinds will be better.

Heading new bills is Roxy's "Somewhere in Night," with the Copacabana Revue on stage. While short of terrific, house finished initial seven days last night (Tues.) at a strong $86,000. Only three other shows came in, one being "Janie Gets Married," which hit the Strand Friday (14) with the Erskine Hawkins band on stage. Not more than about $45,000 is sighted, considerably under recent house average.

State is on second-run with "Postman Always Rings Twice" and, in person, among others, Menasha Skulnik and Renee de Marco. Prospects are sanguine for a very robust $35,000 or near. Little Rialto will get by okay at $8,000 with "Inside Job."

On Monday night (17) "Henry V," a J. Arthur Rank—produced English film, began a twice-daily run at the City Center at $2.40 top under Theatre Guild sponsorship. United Artists is releasing the picture in the U. S. Opening night, largely invitational, was capacity.

Among holdovers, very powerful is "Two Sisters From Boston," with the Ritz Bros., Gracie Barrie and Buddy Morrow orch on stage. Currently in the second week at the Capitol, a terrific $105,000 likely will be struck.

Final (4th) week of "To Each His Own" at the Music Hall will be about $115,000, still exceptionally strong. "Anna and the King of Siam," bought from 20th-Fox a long time ago, opens here tomorrow (Thurs.).

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40)—"Kid From Brooklyn" (RKO) (9th wk). Remains well in the profit column at indicated $29,000 this week. Eighth was $32,000.

Capitol (Loew's) (4,820; 60-$1.10) —"Two Sisters from Boston" (M-G), with Ritz Bros., Gracie Barrie and Buddy Morrow orch on stage (2d wk). Continues at a sock pace, with $105,000 sighted on initial holdover session. Last week was close to all-time high at $109,300.

Criterion (Loew's) (1,700; 60-$1.25) —"Lover Come Back" (U) opens here today after two light weeks with "Night in Paradise" (U), first having been slightly over $20,000, second $16,000.

Globe (Brandt) (1,500; 80-$1.50)—"Make Mine Music" (RKO) (9th-final wk). Picked up pace for probable $18,000 or over, good, on blowoff, while last week was $17,500. "Diary of Chambermaid" (UA) moves in Saturday (22).

Gotham (Brandt) (900; 80-$1.50) —"O.S.S." (Par) (4th wk). Pulling extremely well, with fine $27,000 in view, better than third week's $25,000.

Hollywood (WB) (1,499; 80-$1.10) —"Stolen Life" (WB) (8th wk). Finished seventh round last night (Tues.) at good $25,500, near to previous week's $27,800. Remains until end of July, under present plans.

Palace (RKO) (1,700; 60-$1.20)—"Without Reservations" (RKO) (2d wk). Though not big at the b.o., holding up well at $27,000 currently. Initial seven days was $28,500. Holds further.

Paramount (Par) (3,664; 70-$1.20) —"Bride Wore Boots" (Par), Glen Gray orch and Louis Jordan's Tympany Five (3d-final wk). Not an outstander here but suitable profit at $80,000 on second frame ended last night (Tues.). First finished at $70,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.25)—"To Each His Own" (Par) and stageshow (4th-final wk). Will exit with about $115,000 to its credit, exceptionally fine. Last week hit $120,000. "Anna and King of Siam" (20th) opens tomorrow (Thurs.).

Rialto (Mayer) (594; 35-85)—"Inside Job" (U). Fair enough $8,000 likely. Last week, "Shadow of Doubt" (U) (reissue) ended up at $7,000.

Rivoli (UA-Par) (2,092; 60-$1.25) —"Cluny Brown" (20th) (3d wk). Continues to disappoint at around $25,000 this week. The second wound up at only $29,000.

Roxy (20th) (5,886; 90-$1.20)—"Somewhere in Night" (20th) and Copacabana Revue on stage (2d wk). Short of sockful but strong at $86,000 on first week ended last night (Tues.). Final five days on third week of "Do You Love Me?" (20th) and Count Basie orch was $53,000, less than anticipated.

State (Loew's) (3,450; 43-$1.10)—"Postman Rings Twice" (M-G) (2d run), with Menasha Skulnik and Renee de Marco, others, in person. A virile $35,000 or near seen. Last week, "Tangier" (U) (1st run), Les Elgart orch and Pat Rooney on stage, was very disappointing at only $20,000.

Strand (WB) (2,756; 75-$1.20)—"Janie Gets Married" (WB) and Erskine Hawkins orch. Failing to show speed at only about $45,000 but okay profit, and holds. Last week, third for "One More Tomorrow" (WB) and Tommy Tucker orch was slender $30,000.

Victoria (Maurer) (720; 70-$1.20) —"Badman's Territory" (RKO) (3d wk). Holding up remarkably well at $20,000, stout. Last week was $21,000. Holds.

Winter Garden (UA) (1,312; 60-$1.50)—"She Wrote the Book" (U) opens here today (Wed.) after a poor 13-day run with "The Runaround" (U), final six days being $10,000, initial week $17,000.

Det. Spotty, But 'Sisters' Lusty 18G; 'Bascomb' Big 26G, 'Widow' Lofty 16G

Detroit, June 18.

Holdovers are slowing biz pace this session, and trade is fairly spotty. "Young Widow," "Bad Bascomb" and "Two Sisters From Boston" look best newcomers, both being strong. "Somewhere in the Night" is rated only fair.

Estimates for This Week

United Artists (United Detroit) (1,841; 60-85) — "Two Sisters From Boston" (M-G) and "Letter for Evie" (M-G). Strong $18,000. Last week, "This Day Forward" (RKO) and "Truth About Murder" (RKO), solid $22,000.

Palms-State (United Detroit) (2,976; 60-85)—"Bad Bascomb" (M-G) and "Gay Blades" (Rep). Big $26,000. Last week, "Saratoga Trunk" (WB) and "College Queen" (Par) (4th wk), good $16,000.

Michigan (United Detroit) (4,034; 60-85) — "Postman Rings Twice" (M-G) and "Gay Cavalier" (Mono) (2d wk). Strong $25,000. Last week same setup $33,000.

Fox (Fox-Michigan) (4,049; 80-85) —"Gilda" (Col) and "Night Editor" (Col) (3d wk). Okay $18,000. Last week, stout $27,000.

Broadway-Capitol (United Detroit) (3,000; 60-85) — "Young Widow" (UA) and "Don't Gamble" (Mono). Lofty $16,000. Last week, "Badman's Territory" (RKO) and "Strange Voyage" (Mono) (3d wk), fine $14,000.

Adams (Balaban) (2,863; 60-85)—"Somewhere in Night" (20th) and "Yank in London" (20th). Fair $15,000. Last week, "Dragonwyck" (20th) (2d wk) and "Out of Depths" (Col), $12,000.

Dowtown (Balaban) (2,683; 65-95) —"Cat Creeps" (U) with John Calvert and magic show, Three Acromaniacs, Roy Davies and Grace McDonald on stage. Tepid $19,000. Last week, "Notorious Lone Wolf" (Col) with Ray Kinney orch, Chester Morris, others, on stage, rousing $31,000.

Madison (United Detroit) (1,858; 40-55)—"Sailor Takes Wife" (M-G) and "Masquerade in Mexico" (Par). Oke $3,000 in 3 days. Last week, "Whistle Stop" (UA) and "Tars and Spars" (Col), good $2,500 in 3 days.

Philly Torrid, So Is 'Dahlia,' 40G

Philadelphia, June 18.

Heavy exodus to the shore over the weekend is cutting into the biz picture in Philly. Despite this, top-notch product is doing okay. Chief money-getters are "Blue Dahlia" and "Cluny Brown" among the newcomers. Surprise of the week is revival of "Pinnochio" snaring a heavy play at the Keith's.

Estimates for This Week

Aldine (WB) (1,300; 40-85)—"This Day Forward" (RKO) (2d wk). Pale $9,500. Opener fair $13,500.

Arcadia (Sablosky) (700; 40-85)—"Her Kind of Man" (WB) (2d run) (4 days). So-so $3,500. Last week, "Saratoga Trunk" (WB), fine $6,000 for second run.

Boyd (WB) (2,350; 40-85)—"Spiral Staircase" (RKO) (2d wk). Good $22,500. Opening week, great $27,500.

Earle (WB) (2,760; 40-85)—"Postman Rings Twice" (M-G) (2d wk). Husky $29,000. Last week, boff $38,500.

Fox (20th) (2,250; 40-85)—"Cluny Brown" (20th). Neat $27,000. Last week, "Do You Love Me" (20th) mild $14,500 on third week.

Karlton (Goldman) (1,000; 40-85) —"Bride Wore Boots" (Par) (2d run). Fairish $7,000. Last week, "Tomorrow Is Forever" (RKO), ditto for second week second run.

Keith's (Goldman) (2,200; 40-85)—"Pinocchio" (RKO) (reissue). Bang-up $13,000. Last week, "Hoodlum Saint" (M-G), $4,800 on second run.

Mastbaum (WB) (4,387; 40-85)—"Blue Dahlia" (Par). Hot $40,000. Last week, "One More Tomorrow" (WB) n.s.h. $17,500 second sesh.

Stanley (WB) (2,950; 40-85)—"So Goes My Love" (U). Only $12,000. Last week, "Two Sisters From Boston" (M-G), oke $16,500 on third week.

Stanton (WB) (1,475; 40-85) — "Perilous Holiday" (Col). Thin $8,000. Last week, "Tangier" (U), $8,500.

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Absenteeism as Bad in Theatres, Pix Offices, Etc., as in Wartime

In some industry quarters it is declared that absenteeism is as bad as it was during the war years when help was difficult to get while in others much concern is felt over the fact that the number of absentees appears to be steadily increasing. This includes homeoffices, film exchanges and theatres.

Situation has reached the point where one company has placed visiting nurses on its payroll. While this is partly with a view to aiding anyone who is legitimately sick, it's also a means of checking on people who report themselves ill but aren't. Same company also checks with doctors to determine status of anyone on the sick list. One other distributing organization is considering a similar plan.

Pointed out by the executive of one of the larger film outfits that absenteeism seems to be more rampant among newer employees who are less interested in their jobs than others. This same higher-up also points out that there are so many jobs floating around these days that a lot of lesser employees have become independent and take time off without fear of the consequences.

In one of the film exchanges the office manager finally became skeptical of a certain employee reporting sick too often. He had her followed from home and found she was going around to employment agencies seeking a better job.

Theatres continue to have a lot of trouble with ushers and other help on which the turnover is still great. They, too, are being careful about docking or firing anyone losing more than a reasonable amount of working time.

MINN. AMUS. FOLLOWS TREND IN PRICE HIKE

Minneapolis, June 18.

Following the lead of a number of independent exhibitors in and out of the Twin Cities, the Minnesota Amus. Co. (Paramount) is raising its admission prices in every situation from a nickel to a dime, starting this weekend. Loop first-run admissions in Minneapolis and St. Paul will jump from 60 to 70c, including tax, for the "A" houses.

A few weeks ago, John J. Friedl, president of the company, had reiterated his stand for keeping admission prices at the present level "until such a time as the inflationary trend reaches a stage where such advances are made necessary." He now says that the recent rapid rise in costs compels the boosts.

Approximately 30 Minneapolis and St. Paul and out-of-town independent exhibitors preceded Minnesota Amus. Co. in upping their admission prices from a nickel to a dime, the action having been taken when the Paramount chain refused to yield to independent pressure to take the lead in boosting scales. Now it's certain that all independents will fall into line and follow suit in tilting.

In Redwood Falls, Minn., for example, Don Buckley raised the scale in his "A" house from 40 to 50c, including tax. Independents in Brainerd, Worthington and LaVerne, Minn., also raised. Neighborhood house admissions in St. Paul and Minneapolis, generally, will go from 35 to 40c.

'Modern Times' Trial Again Postponed in N.Y.

Plagiarism suit against Charles Chaplin and United Artists, hanging fire since 1937, was again left in midair last week with failure of the plaintiff to appear for examination. Charge, made by Films Sonore Tobis, a prewar French outfit, is that Chaplin's "Modern Times" (UA) was pirated from "A Nous La Liberte," written and produced by Rene Clair in 1932.

George Lourau, prez of Sonore, who brought the suit, was originally slated to appear for examination June 5, 1939. A postponement was granted, however, and with the start of the war he went into the French army. Last word received by O'Brien, Driscoll & Raftery, defending the suit, was that Lourau was "somewhere in the Maginot Line." That led to a whole series of further postponements, last of which expired last week without Lourau's appearance.

DeMille Gets Museum Pieces for Costumer

Hollywood, June 18.

Deal for the use of early American statistics was closed by Cecil B. DeMille with the Metropolitan Museum of Art in New York.

Historical items, never used in films to date, will be inserted into the DeMille production, "The Unconquered," for which background sequences are now being shot in the vicinity of Pittsburgh.

Attributes Kid Vandalism To Nervousness Caused By Some Actors, Films

Des Moines, June 18.

A 12-year old sprout in junior highschool in Dubuque, Iowa, has decided to make theatre vandalism his "project," which indicates it may even include Hollywood as evidenced in a quote from the moppet following one of the city-wide forums on the subject of theatre vandalism by kids.

According to Daryl Koch, a seventh-grader in Jefferson junior high at Dubuque, "the actors in certain types of pictures drive us to fight, run around, carve our names on the seats, cut the upholstery and other things." He attributed this to the restlessness caused them by these pix.

Said Koch: "Some of the children find even the comedies 'dumb.' All agreed that 'crime doesn't pay' pictures make them 'nervous and jittery,' so we are afraid to go home alone in the evening."

Koch personally canvassed 49 of his fellow seventh-graders, 46 of whom admitted to attending the theatre frequently—"because our parents wanted to get rid of us for an afternoon or evening."

S. J. Krugman Special Field Rep for Goldwyn

Policy of indie producers expanding their own sales forces continued last week with appointment of Saul J. Krugman as special field sales rep in the east for Samuel Goldwyn Productions. Al Suchman was named to a similar job several weeks ago by Arthur Sachson, general sales manager for Goldwyn.

Krugman will h.q. in Philly, covering that city, Washington, Pittsburgh, Cleveland, Cincinnati and Indianapolis. Suchman covers New York, Boston, Buffalo, Albany, New Haven and Canada.

Formerly with United Artists and 20th-Fox, Krugman had last been eastern salesmanager for Ben Bogeaus.

Ad-Pix Nosedive

Continued from page 7

studio shelves, no new authorizations have started them on their way to the camera. A go-ahead signal has been promised by the agencies as soon as a turn in economic conditions warrant it but there's no sign of that in the immediate future, execs say.

Meanwhile second quarter of the year's orders for new production has dwindled to the point of a $5,000,000 year. Repercussions have already been felt in the labs where commercial rawstock orders are at their lowest ebb since 1935. One exec expressed the general wail in the industry by predicting: "We'll all be playing gin rummy in August unless something changes the picture."

Decline is first in many years of mushrooming commercial production. Prior to Pearl Harbor, the take from filming industrials climbed steadily until in '41 a top $15,000,000 business was scored. Wartime demands skyrocketed production of industrials, mainly of instructional genre, with the industry completing a minimum of 5,000 films during the war years. Production continued to mount following V-J day, with '46 highly touted as the banner year, until the current snag cropped up.

3 Stuntmen Injured During DeMille Pic

Pittsburgh, June 18

Harry Cordell, Hollywood stuntman doubling for Gary Cooper in Par's "Unconquered," and two others, Wayne Leathers, also from coast, and Henry Wills, returned for picture locally, were badly injured Saturday (16) while doing location stuff on new Cecil B. DeMille production at nearby Cook's Forest. Men were hurt while filming a scene which called for them to swing from their horses, grab onto a limb and disappear into the tree foliage. Instead, they landed in a hospital.

Cordell received a back injury, Wills a broken left arm and Leathers a pulled tendon. Accident will further delay departure of "Unconquered" crew for Hollywood; work's already been held up for more than a week because of bad weather.

Canada's Pix Head Denies Red Tinge

Toronto, June 18.

After charges were denied that the hat was passed around the head office of the National Film Board for the legal defense of Canadian government employees charged with giving atomic bomb secrets to Russia, the first clear picture of what the National Film Board is and what it is doing was given by the Hon. Brooke Claxton, chairman of NFB.

Claxton said there were 731 employees on the National Film Board payroll in Canada and 20 in the U. S. Since the resignation over a year ago of John Grierson as commissioner, the post has been filled by Ross McLean, although latter is not a member of the board as yet. Under questioning, Claxton said that NFB offices had been established in New York, Chicago and Washington early in 1943. He denied that NFB had distributed Russian films depicting collective farming and collective health services in that country during the last five years.

NFB in Limelight at Mont'l

Montreal, June 18.

Canada's three info services—National Film Board, Canadian Information Service and CBC—already cited at the spy trials in connection with staffers involved, were again in the limelight last week at the trial of Fred Rose, Communist member of parliament, charged with conspiring with Russian agents to secure secret war information. This time NFB was singled out. The crown prosecutor is looking for Freda Linton, who was on John Grierson's secretarial staff when he headed the NFB. Grierson quit some time ago. This film body itself often has been charged with being infiltrated with communists.

NFB also came in for mention a few days previously, when Igor Gouzenko, prosecution witness and former Russian embassy clerk, who obtained the allegedly incriminating papers from embassy files, stated that he lifted the documents from the files while the embassy staff was attending a screening of a NFB film on Sept. 5, 1945.

Edward Mazerall, former CBC engineer, is already serving a four-year term for spying, and Gordon Lunan, a staffer with Canada's War Information Board (converted to CIS after V-J Day), is now awaiting trial on spy charges.

One of the Red documents supposedly lifted by Gouzenko claimed Grierson himself was contacted to work with the Russians, but he refused.

'Way' Reissue in Spring

"Going My Way" (Par) will probably be resold as a reissue next spring. It was originally released in February, 1944.

Reissuance this fall is ruled out because of conflict with "Blue Skies" (Par), in which Bing Crosby also appears. Latter is slated for release Sept. 27.

This past winter "My Way" was not available for repeats because of Crosby's "Bells of St. Mary's" (RKO).

Experimental Theatre

Continued from page 1

ect of Theresa Helburn, co-administrator of the Theatre Guild—is in the formative stage yet, but has met the enthusiastic approval of various legit toppers with whom it has been discussed.

Essentially the plan covers experimental plays that are too "non-commercial" to be done on Broadway under present costs of operation. The productions would be done under special arrangements, with concessions from various industry factors on costs, fees, etc.

The theatre would be managed by an administrative board that would include representatives from all branches of the industry, with a director chosen by them to run the project. Should the plays be done commercially subsequently, there would be a scheme for retroactive full-scale pay to various unions or participants, the feeling being that the rights of labor always have to be protected.

Legit in a Rut

The theatre, according to Miss Helburn and her supporters, is in a rut today. Less plays are being done yearly as more flops occur, and writers and producers become discouraged. Opportunity to see plays is shrinking steadily, with fewer theatres available. Legit, for selfish reasons, must take an unselfish step, cooperating to provide what in the long run should be a great stimulus to the development of new, needed talent—an experimental theatre.

Miss Helburn is properly suited to make the suggestion, because of the Guild's own work in this direction years ago. In its early days the Guild did special productions on Sunday nights, such as "The Cloister," "John Hawthorne," "Morn to Midnight," and others.

"Morn" ran two Sunday nights, and then for special matinees for total of eight performances because it was so well received. It was the first excursion of the new expressionism form in America, and it stimulated U. S. playwrights to similar plays, as in Elmer Rice's "The Adding Machine" and John Howard Lawson's "Processional."

Today's Costs

"Morn to Midnight" had 11 scenes and cost only $2,000 to produce. Today it would cost $30,000 to $40,000 to put on an 11-scene show by present Broadway production costs. The Guild had to halt its Sunday experiments due to Equity rulings on rehearsal pay, two-week salary guarantees, etc.

The Guild sponsored some young talent who put on "The Garrick Gaieties," which went on subsequently for a commercial run. A venture like the "Gaities" today would be frustrated from the start by current theatre regulations.

Miss Helburn feels that today's experimental theatre plan is bigger than the Guild, and should be a plan of the industry proper, with the Dramatists Guild and/or Equity spearheading the movement. Financing is a simple matter. Already, private individuals have made offers of money, but Miss Helburn thinks this is also an industry responsibility.

Suggestion has been made to her that producers of successful Broadway plays set aside 1% of their weekly gross, after their production costs have been recouped, as a theatre fund. Fund would finance productions, cover administrative expenses, even subsidize promising playwrights.

Plan's advocates point out that in N.Y., center of creative dramatic art in America, there is no experimental theatre. England has several, such as the Gate theatre. There is no place on Broadway for a young director to try his hand; he has to go off to the little theatres or the strawhats.

Where the Lunts developed their great acting talent by playing every type of part, there is no such opportunity today for the young actor. As commercial costs have mounted, long runs have become more important, lessening chances of actors doing many roles. The plays the Guild put on years ago for the Lunts, like "Goat Song" and "Juarez and Maximilian," couldn't be done today because of the costs and the prospect of limited runs.

Miss Helburn points out that present repertory plans of various Broadway groups are most praiseworthy, but that their purpose is mainly to revive classics, rather than encourage new playwrights. Equity's Library Theatre productions of revivals are similarly aimed in a different direction.

An experimental theatre is needed in N. Y., according to Miss Helburn, because the theatre is a great art and needs constant nourishing. If we try to limit its source of experiment, she says, we're cutting off its blood at its roots.

Why Not in Peacetime?

Her supporters ask why, when the the industry could get together in wartime, through a Theatre Wing, unitedly to help the war effort, the industry can't cooperate in peacetime for its own ultimate benefit. By cutting off chances of experiment in the theatre, they say, its various branches are limiting their ultimate chances of livelihood.

Stagnation in the N.Y. theatre is apparent, with a greater number of theatres now operating in such cities as London, Paris and Moscow. Other entertainment industries have representative groups, like the film's Motion Picture Assn., looking after its combined interests. Or they have research laboratories, like radio's experiments in tele, etc., developing ideas and personnel for tomorrow.

Other industries have employer-employee combinations with joint funds for schools, training, welfare, etc., as witness the needle trades. Only Broadway, they say, has no laboratory, creating for the future.

Minors Hit Hard

Continued from page 5

will now be able to operate the house itself, bidding for Universal, Paramount, 20th-Fox, United Artists, etc. product, since those studios do not own theatres in Washington.

D of J admits that the distributors must be given additional time to adjust to auction selling and will not stand in the way of the companies getting that, it is understood.

Federal courts, one Government spokesman pointed out, do not normally stay an entire decree pending appeal to higher tribunals. In the Crescent and Schine theatre chain cases, for example, the district courts allowed stays only on divestiture, but ordered the other provisions into effect immediately.

With appeals by both the majors and Justice Department assured in the New York motion picture decree, best estimate here is that no phases of the decree will go fully into effect before September at the earliest. It will probably be upwards of a year before anything is done about the most important provisions.

Anti-Trust Division spokesmen figure it will probably be early fall before the three-man expediting court enters its final judgment. Court will probably enter a preliminary judgment next month, after which it will receive motions from both the government and film firms for amendments. These will have to be studied and acted upon in advance of final judgment.

In view of the fact that the important provisions will be carried to the Supreme Court on appeal (Circuit Court will be skipped), stays are expected to be granted by the N. Y. tribunal on some of them to maintain a status quo pending final decision. Best guess here is that it will take a year or more before the Supreme Court gives its last word on the subject.

New Distribs

Continued from page 5

door to a Government move to add the offending company to the suit as a defendant.

Lawyers for the smaller companies have no fear that the court would nix theatre buys because, they say, these transactions would further the competitive situation rather than restrict it. Proposed decree terms, in this regard, provide that a defendant will not be restrained from theatre expansion where it permits the company "to enter a competitive field."

Opinion of the court, though specifically addressed to the major defendants named, was obviously intended to apply to the entire industry including the smaller companies, it is said. Selling practices which are n. g. for the top outfits are also out for the lesser companies. Decision puts the industry on notice and any attempt by non-defendants to go their own way would inevitably lend the Dep't of Justice to an application to bring the offender into court and subject it to decree strictures, lawyers maintain.

"Sure-fire hit. Funniest you've ever seen." —MIRROR
"Whale of a wonderful time." —TELEGRAPH
"Best of the lavish musical comedies." —WORLD-TELEGRAM
"Superior show." —HERALD TRIBUNE
"Wonderful generous show." —PM
"Happy entertainment." —NEWS
"Audience had thoroughly good time." —SUN
"Joyous, melodic, romantic." —TIMES

ANOTHER FEATHER IN HIS CAP!

(And another CAPitol (N. Y.) smash hit, repeating its nation-wide triumph!)

M-G-M FEATHERS YOUR NEST!

Argentina's Film Producers Swing Into Activity as Film Dearth Fades

Buenos Aires, June 4.

Now that the stagnation in Argentina's film industry, caused by the dearth of raw stock, has been swept aside, a new crop of production units is beginning to sail into the job of making more and better pix. First of the new units is Productora Artistas de America," with its affiliate Films Andes of Mendoza. Don Juan B. Barcia is prexy, and Alberto de Zavalia is to be director general in charge of production.

First production is already under way with Delia Garces (Mrs. Alberto de Zavalia); Susanita Freyre, starlet who has been climbing fast; and Esteban Serrador in the leads. Story has the loves of the poet Becquer as its theme.

PAA, as it is to be called, has made a deal with Lumiton, to lease its studios at Munro, until its own are ready. Company has Pedro Lopez Lagar under contract, on loan from Argentina Sono Film, to do Ibsen's "John Gabriel Bjorkman." The affiliation with Andes Films, a Mendoza unit, is part of a plan to make the Andean wine-producing province of Mendoza the Hollywood of South America.

PAA has cabled a record bid to screen star Libertad Lamarque, currently in Mexico, for a musical. Lamarque left Argentina with no intention of returning for several years.

JOHNSTON'S EAST-WEST ADMEN IN COAST MEET

Gordon White, advertising code administrator in New York for the Motion Picture Association, and around whose rulings Howard Hughes' current court battle on "The Outlaw" is being fought, left last week for fortnight of confabs with Johnston office colleagues on the Coast.

He's huddling with his opposite number in Hollywood, Simmon Levy, ad code boss there, and Joseph I. Breen, head of the Production Code Administration. Talks, timed to coincide with meetings of Eric Johnston, MPA chief, and company heads in Hollywood, are for the purpose of generally aligning aims and rules on the two coasts.

Sam Marx Confers In Wash. on A-Bomb Pic

Sam Marx, Metro producer on "The Beginning or the End," story of the atom bomb, is in Washington this week conferring with Government officials on the film. Marx has been commuting regularly between the Coast and Washington since he was first handed production reins on the picture, checking each stage in production with top government execs. He's due at the home office this weekend, where he'll huddle with Metro chiefs on the picture.

Carey Wilson, Metro producer who turned out "Bikini—The Atom Island," a short on the Pacific atoll where next month's A-bomb tests will be held, returned to the Coast yesterday (Tuesday) after 10 days at the h.o. and in Washington. Short, which was released Saturday (15), will serve as advance publicity for the Metro feature, as well as offering the public much-needed info on "Operation Crossroads."

Who Plays FDR?

Hollywood, June 18.

Who will play the role of Franklin D. Roosevelt in "The Beginning Or the End" is still an atomic secret, but the best bet today is that Walter Huston will get the job, if Metro can arrange a hiatus in his scenes for "Summer Holiday."

If that can't be worked out, a second choice is Thomas Mitchell.

Stromberg Inks Garnett

Hollywood, June 18.

Hunt Stromberg inked Tay Garnett to a two-picture deal as producer-director, starting with "White Jade," which will be filmed at General Service studios for United Artists release.

Currently Garnett is directing "The Big Haircut," a tale of the western wheat fields, at Paramount.

Bridgeport Murder Case For de Rochemont's Next

Bridgeport, June 18.

Louis deRochemont of 20th-Fox has been here for local look-see in advance of filming of a semi-documentary, similar to "House on 92nd St.," to be based on the still unsolved Bridgeport murder case of Father Dahme in the '20s.

Unique twist, in which state's attorney, later U. S. Atty. Gen. Homer Cummings, changed his mind about a seemingly certain suspect, was featured in recent Reader's Digest piece. Richard Murphy will write screenplay.

Walter Huston and John Hodiak are slated for leads in picture. De Rochemont plans some location shooting in Bridgeport this summer.

Statistics On Pix, Radio, Books

Figures in the survey contained in "People and Books" $10 book by Henry C. Link and Harry Hopf, were corrected recently when a film company executive called attention to an error regarding time spent at picture theatres. Re-check by the Psychological Corp. revealed that of 480 people who admitted attending a film theatre in the survey, spent an average of 2 hours and 32 minutes daily at picture houses.

It was pointed out by the picture company official that the original figures used in the book, showed the average time spent at a film theatre to be only 18 minutes. However, the misdirection in the report's findings apparently was contained in the fact that "average time spent" was figured not only for the 480 out 4,000 persons who attended a theatre but also for the 3,520 people who did not go to the cinema. The Psychological Corp. actually conducted the survey, but it's not clear whether the error was made by it or the authors.

The book, which is a study of reading and book-buying habits, as well as a survey of public's recreation habits, showed 21% of the 4,000 interviewed read a book "yesterday" and spent about 62½ minutes doing so.

With the corrected compilation, pictures rank first in the amount of time spent daily per person for recreation. Radio was next with one hour and 54 minutes and books, third. Magazines and newspapers followed next in order.

However, time allotted for radio was rated as contrary to the generally accepted figure in the radio industry. In the radio biz, it has been figured that the average family spends four hours daily listening. The figure obtained for this book gives the figure at around two hours. This would mean that the average family had only two persons.

Harlem's First Big Pic Preem Nets Orphans 1G

Harlem's first big picture premiere netted better than $1,000 for a local Negro orphanage and brought to the uptown Hamilton theatre some of New York's top nitery names. Film, Astor Picture's all-Negro "Beware" starring Louis Jordan (reviewed in this issue), began at midnight followed by an impromptu vaude program, with all receipts, at $4 tops, going to the Riverdale Community House, home for orphaned Negro children.

Following the picture's end, a show which ran better than two and a half hours began, with the appearance of Louis Jordan and his Tympany Five, Pete Johnson, Maxine Sullivan, Nicholas Bros., Thelma Carpenter, Susan Reed, Willie "the Lion" Smith and his Dixieland group, Deep River Boys, Garland Wilson, Canada Lee, and others followed in quick succession, all off to good returns, although toward the end the aud was slightly sleepy.

Jordan will do a repeat for Astor some time in September. "Beware" was his first full-length effort for the company, although he did a two-reeler, "Caldonia," for them a year ago.

BILL DOZIER INKS WITH INTERNAT'L AS VEEPEE

Hollywood, June 18.

Bill Dozier, former production chief at RKO, inked a new contract with International as vicepresident and member of the board of directors.

Under Dozier's supervision are three productions: "Ashenden," "The Egg and I" and "Peabody's Mermaid."

Gangster Pix

Continued from page 3

With Eve" and "100 Men and a Girl," both fluffs. Strangest of all was the sending of "Devil and Daniel Webster" for foreign auds who have little knowledge of U. S. history.

Meanwhile, authorities have refused to permit the showing of Charlie Chaplin's "Great Dictator" in Germany and Austria. Although there are several prints in Europe which have been shown privately to Russian officials, the State Department didn't feel the film "psychologically proper" for either conquered or liberated audiences. Reports that Chaplin didn't want the film shown to Germanic audiences have not been confirmed.

In any case, with a propaganda tool as strong as pix, State Department authorities are painting a sad picture of the American "liberators."

Chaplin Denies

Hollywood, June 18.

Statements from Army information control officials in Germany that Chaplin was unwilling to show "The Great Dictator" to Germans at any time were denied by Chaplin's film booker, William Gooding. Latter stated the Army was in control of all motion pictures and makes all decisions as to what will be screened in Germany.

Gooding said as soon as the Army asks for a print of "The Great Dictator" it will be supplied and added that "The Gold Rush" currently being exhibited in Germany was so well received that 10 more prints were recently requested.

Industry Groggy

Continued from page 5

by playing it regardless of its previous reception, critical and financial. The time-honored plea to an exhib to play a floperoo with the argument "string along with us on this one and we'll make it up to you" won't carry water because distrib gratitude can't be expressed in dollars and cents. Consequently, execs argue that the "costly dogs" are heading for an even bigger fall.

K.O. Sales Practices

Decision poses some hard-to-answer puzzlers on a number of current sales practices. Habit of permitting adjustments on pix that gross less than the expected returns may be a judicial casualty, toppers think. Since films would go to the highest bidder, a subsequent reduction in terms which might push the bid below that of a competitor would very likely be considered violative of the decree.

Another poser which sales execs are mulling is whether length of playing time would be a factor in determining whose bid is higher. As an instance of the problem, it is pointed out that in some situations smaller houses have had the first choice over much larger theatres because they offered extended playing time and a greater total return on a film. Officials are inclined to the belief that rental returns in the past based on a total rather than per diem computation would be the crux of the question.

More Suits?

Whether the court's branding of block-booking, price fixing and current clearance systems as illegal will bring in its wake an onrush of exhib anti-trust suits, has the industry guessing. Anticipated batch of these actions failed to develop after the Chicago Jackson Park decision some four months ago and execs are hopeful that the drought continues. However, most legalites feel that the court's ruling which has the companies engaged in monopolistic practices would be admissable in evidence in any individual suit and that it would weigh heavily against the defendants. Opinion is that if an exhib could prove that he has suffered damages as a result of price fixing, block-booking, ect. he would be able to collect.

$1,113,035 for McCarey

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one or two others not in the initial listing.

No woman from Hollywood is in the top 10. The others in order after McCarey are: Charles Skouras, $393,000 from Fox-West Coast Theatres and National Theatres combined; Fred MacMurray, $391,217 from Paramount and 20th; Darryl Zanuck, $260,833; Spyros Skouras, $255,907; Ray Milland, $243,333; William Bendix, $234,204; Charles Boyer, $207,500; Monty Woolley, $205,104, from 20th and Warners; and Buddy De Sylva, $204,654. Michael Curtiz was a close 11th with $203,759.

Top woman earner was Carmen Miranda, $201,458.

Charles H. Strub, of the Los Angeles Turf Club, topped everybody but McCarey on the nationwide, all-inclusive list with $466,537.

Treasury list is based on salaries, bonuses, etc., of over $75,000 received from a single employer. It does not include those who might get $50,000 apiece, for instance, from each of two employers. Likewise it does not include stock dividends or profits, nor radio earnings for a star who produces his own show.

Here are the 75G people, with the figures for the calendar year 1944 unless otherwise indicated:

Phil Berg-Bert Allenberg, Inc.: Bertram Allenberg, $106,504.

Cagney Productions, Inc.: (July 31, 1945) James Cagney, $150,000; William Cagney, $150,000.

Captain Kidd Productions: (Nov. 30, 1945) Charles Laughton, $100,000; Randolph Scott, $85,000.

California Pictures Corp.: Preston Sturges, $190,000.

Fox Midwest Amuse. Corp.: E. C. Rhoden, $94,613.

Fox West Coast Agency Corp.: Charles P. Skouras, $130,000.

National Theatres Amus. Co.: Charles P. Skouras, $263,000.

Hal Roach Studios, Inc.: William E. Bendix, $234,204.

B & K Management Corp.: (Chicago) John Balaban, $104,000.

Paramount Pictures: Barney Balaban, $156,000; Eddie Bracken, $105,083; Charles Brackett, $102,100; Frank Butler, $104,525; Bing Crosby, $192,944; Buddy De Sylva, $204,654; Brian Donlevy, $86,166; John Farrow, $92,141; Y. Frank Freeman, $130,000; Henry Ginsberg, $146,566; Paulette Goddard, $187,333; Bob Hope, $185,416; Dorothy Lamour, $167,500; Austin C. Keough, $78,000; Fred Kohlmar, $75,333; Alan Ladd, $88,999; Sidney Lanfield, $104,464; Mitchell Leisen, $172,816; Fred MacMurray, $213,333; George Marshall, $156,000; Leo McCarey, $1,113,035; Joel McCrea, $81,250; Ray Milland, $243,333; Seton I. Miller, $130,600; Victor F. Moore, $91,000; Charles M. Reagan, $78,611; Mark R. Sandrich, $141,000; Allan Scott, $78,750; Betty Hutton, $84,875; Harry Tugend, $131,650; Billy Wilder, $136,750; Adolph Zukor, $109,000.

20th-Fox: Don Ameche, $117,000; William A. Bacher, $79,500; Lloyd Bacon, $161,250; Tallulah Bankhead, $116,666; Erskine Caldwell, $83,750; Charles Coburn, $197,991; Thomas J. Connors, $112,300; Preston Foster, $78,666; Bryan Foy, $172,250; Betty Grable, $172,000; Henry Hathaway, $132,500; Dick Haymes, $104,062; H. B. Humberstone, $75,541; George Jessel, $99,291; Henry King, $143,333; William Le Baron, $159,000; Louis D. Lighton, $77,833; Ernst Lubitsch, $159,500; Fred MacMurray, $177,884; Joseph L. Mankiewicz, $185,500; Archie L. Mayo, $89,038; Carmen Miranda, $201,458; Joseph Moskowitz, $79,500; Alfred Newman, $81,317; William Perlberg, $185,500; Otto L. Preminger, $95,875; George Raft, $108,333; Norman Reilly Raine, $102,375; Gregory Ratoff, $145,000; Joseph M. Schenck, $130,416; Lew Schreiber, $81,500; George E. Seaton, $123,266; Spyros P. Skouras, $255,907; John M. Stahl, $172,250; Joseph Swerling, $137,000; Gene Tierney, $77,083; Lamar Trotti, $88,375; Monty Woolley, $80,104; Sol M. Wurtzel, $77,500; Darryl Zanuck, $260,833.

Warner Bros. Circuit Management Corp.: J. E. Coston, $77,706; I. J. Hoffman, $78,191.

Warner Bros. Pictures: Joseph Bernhard, $157,100; Kurt Bernhardt, $111,708; Henry Blanke, $154,500; Humphrey Bogart, $132,918; Charles Boyer, $207,500; Robert Buckner, $81,825; David Butler, $123,750; Joan Crawford, $100,000; Michael Curtiz, $203,759; Delmar Daves, $87,450; Charles Einfeld, $151,333; Errol Flynn, $184,000; Leo Forbstein, $91,000; Victor Francen, $86,918; Jules (John) Garfield, $114,708; Cary Grant, $172,916; Howard Hawks, $80,000; Mark Hellinger, $159,000; Paul Henried, $163,437; Stanley Morner, $118,541; S. Z. Sakall, $80,208; S. Schneider, $78,900; Herman Shumlin, $91,686; Barbara Stanwyck, $125,886; Max Steiner, $89,588; Jerry Wald, $75,416; Raoul Walsh, $173,000; A. Warner, $104,900; H. M. Warner, $182,500; J. L. Warner, $182,100; Monty Woolley, $125,000.

Warner Bros. Pictures Distributing Corp.: Benjamin Kalmenson, $84,761.

Some other salaries on the list: Hearst Consolidated Publications: William Randolph Hearst, $100,000.

Los Angeles Turf Club, Charles H. Strub, $466,537.

Blue Network: Chester J. La Roche, $85,000.

Eastman Kodak: T. J. Hargrave, $107,482; Frank W. Lovejoy, $85,451; H. C. Sievers, $75,775.

Hearst Corp.: Walter Winchell, $97,241.

National Broadcasting Co.: Niles Trammell, $84,200.

General Outdoor Advertising: Burnett W. Robbins, $75,150.

Chicago Tribune-New York News Syndicate: Gray and Gray, $94,437.

News Syndicate Co., Inc.: R. W. Clark, $90,000; F. M. Flynn, $90,000; R. C. Holliss, $90,000.

Tribune Co.: (Chicago) C. M. Campbell, $80,788; L. H. Rose, $111,068.

Zenith Radio Corp.: Eugene F. McDonald, Jr., $85,000.

Des Moines Register and Tribune Co.: Henry P. Martin, Jr., $77,379.

D'Arcy Advertising Co.: (St. Louis) A. L. Lee, $128,197.

Pulitzer Publishing Co.: (St. Louis) Joseph Pulitzer, $184,989.

American Weekly, Inc.: Mortimer Berkowitz, $184,629.

Harcourt, Brace & Co.: Donald C. Brace, $84,489; S. Spencer Scott, $81,814.

Hearst Magazines: Richard E. Berlin, $124,134.

Lennen & Mitchell: Philip W. Lennen, $83,333.

McCall Corp.: William B. Warner, $140,779.

Reader's Digest: Albert L. Cole, $84,500; Kenneth W. Payne, $84,462; DeWitt Wallace, $99,500.

Pix Selling

Continued from page 3

outlines. Open hearings similar to those in the Schine case would be held. Indicative of the time required is the Schine suit, a much simpler legal riddle, but one in which no final decree has been signed yet although the decision came down in November, '45.

A stay restraining enforcement of the decree will be automatic once the Government files its appeal. D of J has 30 days to do so and the defendants will then be permitted to counter with cross-appeals. Case then goes on the high court calendar for hearing an estimated six months after filing. Possibility exists, lawyers say, that the appeal would be granted a priority in view of its importance. Lengthy deliberations by the nine Supreme Court judges are more than likely since the tribunal will delve into a voluminous mass of records.

Should an affirmance be handed down, the majors then would have the right to ask for a sizable delay to put the new decree into effect. Likely course of action by the defendants would be to request postponement of its operation until the inception of a new selling season. Move would be under decree provision granting that time for the parties "to adjust their business without an affair burden."

Par Splits

Continued from page 3

will serve as showcases for our productions."

Balaban made reference to studio space in England, saying, "So far we have been unsuccessful in attaining studio space in England, and this has forced postponement of production there. We now plan to produce next spring and, if possible, to rent space and facilities for production, but, in any event, we will purchase land as a site for construction of our own facilities whenever conditions permit." He also outlined his intention to commence 16m foreign operations during the coming year.

PREMINGER TO ASSUME 'AMBER' DIRECTOR REINS

Hollywood, June 18.

New director for "Forever Amber" at the 20th-Fox lot is Otto Preminger, who takes over the job originally held by John Stahl. Filming is slated to start Sept. 2, with William Perlberg continuing as producer.

To date nobody has been picked for the Amber role, played briefly by Peggy Cummins before production was abruptly halted about two months ago. Studio execs refused to comment on the report that Linda Darnell would get the job.

BE SURE TO SCREEN THIS FAST MOVING COMEDY ...AND YOU'LL AGREE WITH

The World-Telegram, which said:
"IT'S A SPIRITED AND LIVELY ENTERTAINMENT!"

and the New York Sun:
"THE PICTURE IS OUT FOR LAUGHS!"

and PM:
"IT CRACKLES SPONTANEOUSLY!"

and the New York Daily News:
"IT'S FAST AND FURIOUS ENTERTAINMENT!"

Universal Presents
Ella RAINES Rod CAMERON
The RUNAROUND
with
BRODERICK CRAWFORD FRANK McHUGH GEORGE CLEVELAND
NANA BRYANT JOAN FULTON
Screenplay by Arthur T. Horman and Sam Hellman
Original Story by Arthur T. Horman and Walter Wise
Directed by CHARLES LAMONT Produced by JOE GERSHENSON

Making good
—AND NOW IN ITS SECOND WEEK AT THE N. Y. WINTER GARDEN

Film House, Legit Theatre Part Of Big Maryland Project; Exchange Items

Washington.

New drive-in picture theatre and strawhat legit house are in the blueprint stage for the vicinity of Greenbelt, Md. Theatres are part of an overall $2,000,000 project of Sidney Lust, operator of a string of nabes in nearby suburban Maryland.

Project, for which ground has been broken, also includes such things as a 200-unit GI housing project, restaurant, etc. Drive-In theatre may get the green light from the CPA because it takes little material and ties in closely with the housing project. However, the legit playhouse will not be completed and ready for business until next year. Lust plans to import Broadway guest stars for his summer stock establishment.

E. M. Loew, operator of a string of drive-in filmeries, is getting ready to expand his Mt. Vernon Open Air Theatre in nearby Virginia from a capacity of 500 cars to 600. Loew is considering establishment of a second drive-in near here.

Kellenberg Pitt Legion Chief

Pittsburgh.

C. C. Kellenberg, veteran 20th-Fox sales chief here under branch manager Herman Beiersdorf, honored with the commandership of the American Legion in Allegheny County. Kellenberg, a veteran of World War 1, has been active in Legion work for last quarter of a century and has several times headed Variety (Club) Post of the soldiers' organization.

Parsons' PRC Berth

Grover Parsons has been tagged for the post of divisional sales manager of PRC. He will have supervision of the Atlanta-Little Rock-New Orleans-Dallas-Oklahoma City circle of territory. Parsons for the past four years has been Atlanta manager for Paramount. New PRC manager assumed his duties Monday (17).

F. L. McNamee's Post

Frank L. McNamee has been named regional director of the War Assets Administration for the Pennsylvania, New Jersey and Delaware territory. McNamee is associated with Jay Emanuel in the operation of a chain of theatres in Harrisburg, Reading and Lancaster, Pa.

Newly named director who had returned to the film business in February, 1946, served during the war first as regional head of the War Manpower Commission for Pennsylvania and then deputy chairman of the WMC.

Hatton Quits as United Ad Chief

Montreal.

Kenneth Hatton quit as advertising chief here with United Theatres after 24 years. Hatton is partner in Astor theatre at nearby St. Lambert and also in new Ahuntsic theatre now being built.

Hatton will be succeeded by M. W. Johnston.

Frank Soule Joins UWP

Frank Soule has been named branch operations manager of United World Pictures in the first announced move by that company to create a sales force. Soule, who steps into the spot immediately, was tagged by William J. Heineman, UWP veepee and sales manager. Newly-named official was an executive with Republic Pictures and Herbert J. Yates for the past 14 years.

Texas Moves, New Houses

Dallas.

Karl Hoblitzelle, head of Interstate Theatres Circuit, announced a vacation plan for all employees. They will get one week's vacation with pay for one year service, being graded on up to those having four years or more service receive three weeks vacation plus an extra week's pay. Union personnel vacations will be handled according to the union pacts.

John L. Franconi announced formation here of Screen Guild Productions Exchange. Franconi has the Texas franchise.

William Lansburg, here from Kansas City, appointed exploitation man for Paramount here, replacing Allen Glenn.

New 500-car drive-in theatre built at El Paso by E. L. Pack and C. A. Richter at $120,000, is skedded to open this month. Theatre covers 15 acres.

Milton DuBose, owner and operator of the Majestic at Cotulla, announced purchase of a tract of land and plans for the construction of a 500-seat house to cost about $35,000.

M. D. Stewart sold the Texas theatre at DeLeon to J. R. Miller. New owner plans on remodeling the present house and may build a new house there.

'Boheme' Palestine Hit

Jerusalem.

Palestinian Folk Opera is scoring with its production of "La Boheme" with Edith de Phillipe, here from U. S., creating the Mimi role.

Hamrick-Evergreen Changes

Seattle.

First extensive switch in Hamrick-Evergreen theatre managers, announced by Herb Sobottka, sent Marvin Fox, manager of Orpheum, to main office as purchasing agent. Succeeds Jimmy O'Connell who becomes city manager for Evergreen theatres in Spokane. Jack Hamaker gets Orpheum managerial post, a choice one. He moves from Coliseum, where Delmo Larrison steps in, moving up from manager of Blue Mouse. Chris Casper is new manager at Blue Mouse.

Many Pitt Changes

Pittsburgh.

Lew Carroll, RKO ex-chief in this territory for a year, back with the company again after a brief separation and assigned to the Detroit area. Carroll originally came from Washington.

John Senise named manager of the New Atlas theatre, which Tony Latella recently acquired from Milt Samuels. Senise, who succeeds Thomas A. Gilbert, was a Warner manager before going into service.

Joe Bugla, after four years in the Army, has returned to the Mike Manos circuit as manager of the Manos, Ellwood City, Pa.

Bill Kloos, a civilian again after getting out of a four-year Army stretch with rank of major, back to his old booker's berth at Par.

Paul Bechstein named manager of Lyric, Erie.

Robert Munn, of WB exchange booking department, promoted to a sales post in Cincinnati office.

Eddie Hileman, projectionist at the Capitol in Clairton, has assumed booking chores at the house.

WB's noon-time radio show on WWSW, "Footlights and Stardust," celebrated its 10th anniversary. Program was originally handled by announcer Walt Framer and organist Johnny Mitchell. Latter is still on it.

WB Midwest Managers Huddle

Kansas City.

Walsh Hall, Warners district manager, in from St. Louis headquarters last week for a meeting of branch managers in lining up campaign for Warners 20th anniversary week.

Par Plans New St. John Bldg.

St. John, N. B.

Paramount will have a new building as base of maritime provinces and Newfoundland distribution. The site has been bought, being across the street from the location that has been rented for years.

Work on the new structure will start soon and with likelihood it will be completed by September.

Mo.-Ill. Theatre Expansion

St. Louis.

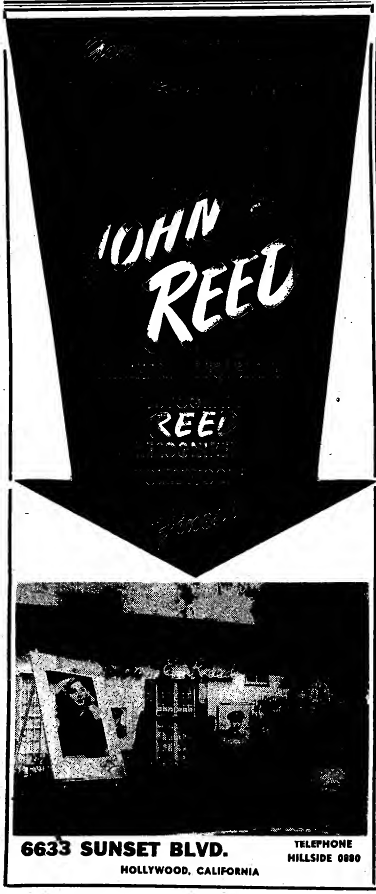
The Lexington, a North St. Louis indie house, sold for $35,000 by Elizabeth H. Carlton to Tom M. Londoff.

Leland and Walter Norton, and Paul Bramlett have lighted the Wanee, Kewanee, Ill.

Construction of a new 400-seater in Sterling, Ill., for George and John Farral, of Kewanee, Ill., is almost completed.

Business men of Tampico, Ill., engaged Paul F. Lane to draw plans and manage a new 400-seater in the town.

Martin Moritz, of Benson, Ill., purchased a site for a new house in Roanoke, Ill., which now is without a motion picture theatre.



Inside Stuff—Pictures

Will Hays, on Monday (17) in the N. Y. World-Telegram, made a plea for the American people to become politically-minded, claiming that it is the only way self-government can be translated into a living reality. He claims that only if vast numbers of men and women, now indifferent to politics, become politically conscious will America really function in the postwar world.

Only active participation in the direct control of the government and its policies will enable the average citizen to shoulder the responsibilities of freedom, Hays wrote. By this he cites that this means joining a political party, taking a hand in selection of candidates for office, and making himself heard in formulation of party programs. Hays cites that political parties are not the private property of a handful of professional politicians. The fact that a large part of our citizen body fails to vote on Election Day is notorious, according to Hays, and he contends that this failure is a boycott of democracy. He sums up the situation by saying that politics must cease to be the private concern of a relative few.

Hays was chairman of the Republican National Committee from 1918 to 1921 and Postmaster-General from 1921 to 1922. Thereafter he headed the MPPDA until last year when Eric Johnston succeeded.

Carl Byoir & Associates, to which Howard Hughes last week handed his tubthumping concession, finds itself in exactly the same embarrassing position on the account as did Russell Birdwell. That is that Hughes is just as inaccessible to his own p.a.s as to the press in general. His flacks, finding it impossible to reach him, don't know what the millionaire industrialist and film man is up to or what he's thinking. So they naturally can do nothing but stutter in answer to newspapermen's questions.

Byoir outfit, thrown the account in the midst of all the present "Outlaw" hullabaloo, frankly admits it hasn't any dope and hasn't squared itself away on the account as yet. Birdwell retains Hughes' biz until next Saturday (22) and during the two-week overlap was to fill the Byoir men in on events. It hasn't worked that way, however. Handling "The Outlaw" is actually only supposed to be a sideline to Byoir's handling of Hughes' airplane interests.

New type weatherproof speaker for drive-in theatres, with receptacles placed inside the customers' cars, has been designed by RCA and is ready for immediate distribution. Tubes used in the new system cost less than one-half as much per watt output as tubes used in prewar systems, thereby reducing the cost of operations.

Speaker features a new type of coiled speaker cord, which enables the patron to place the speaker anywhere within the car without the tangling and dragging of a long straight cord. New speaker also permits usage with the car windows closed in cold weather, thus extending the length of the regular drive-ins' operating schedule. Speaker has an adjustable volume control, enabling patrons to adjust the sound level.

The slither of steel whipped briskly from a scabbard, the rustle of crinoline, the click of the flintlock, the twang of bowstrings, the rattle and creak of the windjammer rigging—it's sound effects like these that predominate in the studios right now. The picture business, while it hasn't gone completely costume, is apparently well on the way. Nearly every major lot is doing its adventures in period garb.

Seven member companies of the Motion Picture Assn. and United Artists have granted the Surgeon General of the Army clearances of copyrighted scenes and music on eight technical short subjects. Clearing of rights frees the Army in a plan to screen the films for Army Medical staffs and groups assisting in the treatment of wounded vets.

New York Theatres

BETTE DAVIS
In Warner Bros. Hit
"A STOLEN LIFE"
With
Glenn FORD • Dane CLARK
Walter BRENNAN • Charlie RUGGLES
Directed by Curtis Bernhardt
HOLLYWOOD
Continuous B'way at 51st Street

A WARNER BROS. HIT
"JANIE GETS MARRIED"
With
Joan LESLIE • Robert HUTTON
In Person
ERSKINE HAWKINS
AND HIS ORCHESTRA
Plus
The Berry Bros. • The Charloteers
B'way at 47th St. STRAND

CHARLES BOYER
JENNIFER JONES
in
ERNST LUBITSCH'S
CLUNY BROWN
20th Century-Fox
RIVOLI
B'way & 49th St. Doors open 9:30 A.M.

M-G-M's MUSICAL
"TWO SISTERS FROM BOSTON"
KATHRYN GRAYSON JUNE ALLYSON
JIMMY DURANTE
IN PERSON
THE RITZ BROS.
GRACIE BARRIE
Extra!
BUDDY MORROW AND HIS ORCHESTRA
Cool CAPITOL

LOEW'S STATE
ON SCREEN
Thurs., June 20
OWEN WISTER'S
'THE VIRGINIAN'
Joel McCREA
Brian DONLEVY
Sonny TUFTS
IN PERSON
ANN CORIO
OTHER BIG ACTS!

John HODIAK • Nancy GUILD
'Somewhere in the Night'
A 20th Century-Fox Picture
Plus on Stage—COPACABANA REVUE
DESI ARNAZ Extra! PETER LIND HAYES
ROXY 7th Ave. & 50th St.

BADMAN'S TERRITORY
VICTORIA
B'WAY & 46th ST
RANDOLPH SCOTT
ANN RICHARDS
GEORGE 'Gabby' HAYES

Paramount Presents
Alan LADD - Veronica LAKE - William BENDIX
"THE BLUE DAHLIA"
A George Marshall Production
In Person
DUKE ELLINGTON
And His Orchestra
STUMP & STUMPY
Extra—THE MILLS BROS.
PARAMOUNT, Times Square

RKO PALACE B'WAY & 47th St.
CLAUDETTE COLBERT
JOHN WAYNE
"Without Reservations"
With DON DeFORE
An RKO Radio Picture

SAMUEL GOLDWYN presents
DANNY KAYE
The Kid from Brooklyn
—Technicolor
Doors Open 9:30 A.M. ASTOR B'way at 45th St.

Kenton Gets 'No'

Hollywood, June 18.

Universal inked Erle Kenton to direct "She Said No," a comedy scripted by M. Coates Webster.

Picture is slated for August filming, with Howard Welsch as producer.

RADIO CITY
MUSIC HALL
"KING OF SIAM"
Spectacular Stage Productions

"One of the Best Murder Mysteries Ever Produced in Hollywood"

SHOWMEN'S TRADE REVIEW

"Audiences Loved 'The Glass Alibi'"
Hollywood Motion Picture Review

"It's a Suspenseful Yarn Intelligently Filmed, Skillfully Cast and Well Directed"
N. Y. Daily News

"A Murder Thriller . . . Suspenseful Script"
N. Y. Post

"Tense Melodrama"
Hollywood Reporter

"Novel Plot"
Motion Picture Herald

A REPUBLIC PICTURE

H'wood Barbers May Go Hungry; Pix Give Longhairs Top Scoring Chores

Hollywood, June 18.

The recent announcement by Enterprise that the studio will seek top talent of the world in building up its music department seems, at first glance, to have a touch of bombast in it. But a little consideration of the present music situation in Hollywood would indicate that Enterprise—or any other studio that has the coin—can attract the best of the serious composers.

The days when scoring for pictures meant a batch of title music, some theme music and a chunk of sound effects are virtually gone. Picture scores now offer a chance for the composer of symphonic music to make a stronger bid for fame and fortune than ever before. Hollywood and a job in a film studio music department can be as direct approach to concert honors as any.

Cited in support of this statement is the fact that Miklos Rosza's score for David O. Selznick's "Spellbound" was performed two weeks ago by the San Francisco Symphony Orchestra. George Antheil, who scored Ben Hecht's "Spectre of the Rose" for Republic, will have the gratification of hearing that music conducted by Leopold Stokowski in the Hollywood Bowl this summer. His Fourth Symphony is already programmed to be played by six European symphony orchestras in Moscow, Paris, London, Prague, Brussels and Zurich.

Type of talent Enterprise is angling for is illustrated by the fact that it is now dickering with Igor Stravinsky to do score for "Arch of Triumph." And named to head its music department is Rudy Polk, who as artists representatives, handles some of the toppers of the musical world.

Regardless of other considerations symphonic music done as a picture score has exploitation possibilities that it would never enjoy otherwise. Not only is the limited audience of the concert halls and outdoor bowls augumented by the huge mass of film fans, but the music is getting extensive radio airing now as part of the ballyhoo for the pictures. As a matter of fact, studio flackery efforts along this line have developed an actual and increasing radio demand for picture scores.

Selznick exploitation staff points out that where it at first timorously bid for a chance to air waxed selections from picture scores it is now being asked for complete scores to meet radio listener demand. The scores for "Spellbound" and "Notorious" are still in heavy demand, and the studio is making claborate arrangements for extensive airing of Dmitri Tiomkin's symphonic score for "Duel in the Sun."

SPG WILL NIX 15% BID, INSIST ON 30% TILT

Against the 30% increase demanded by the Screen Publicists Guild, New York, producer - distributors yesterday (Tuesday) made a counter-offer of 15%, but reported in advance of an SPG membership meeting scheduled for last night (Tuesday) that this would be rejected. Old contract expired May 4 last.

SPG officials do not believe their demands are unfair in view of the minimums now in effect, being $35 to $50 for apprentices, $50 to $75 for associate publicists or admen, $70 to $100 for regular publicists and $100 for all senior publicists.

In addition to the straight 30% raise, SPG wants severance pay amounting to one week's salary for service, ranging from three to six months, two weeks from six months to and including one year and two additional weeks for every year or fraction thereof but not to exceed equivalent of one year's salary.

At a membership meeting Thursday night (13), Roger Lewis was elected president of SPG by acclamation, succeeding Robert S. Ferguson who resigned to take a supervisory post at Columbia as in charge of the pressbook department. Lewis, who is attached to the advertising department at 20th-Fox, was succeeded as first v.p. by Herman Temple, member of the art department at RKO.

PECK'S 'PARADINE' PIC

Hollywood, June 18.

Next picture for Gregory Peck will be "The Paradine Case," a mystery yarn to be produced by David O. Selznick.

Alfred Hitchcock will direct, starting in August.

Collarites' $10 Demand

Proposals for a new contract covering its whitecollar members in eight film company homeoffices in New York making demands for a straight $10 increase have been submitted for negotiation by the Screen Office & Professional Employees Guild. Companies whose present contracts run out July 27 are RKO, Paramount, Loew's, Columbia, 20th-Fox, United Artists, Republic and National Screen Service.

Present scale starts at $20 for messenger boys and beginner clerks $22; $28 to $30 for accounting clerks, $35 and up for secretaries and $55 and $60 a week for various accountants, screen readers, etc.

Buying-Booking Combos Lead to Laziness Of Exhibs, Say Distribs

Minneapolis, June 18.

District and branch managers here charge that showmanship of independent exhibitors in the territory is deteriorating, with partial responsibility placed on buying and booking combines that most of the theatre owners have joined during the past year.

The distributors claim the independent exhibitors are becoming "lazy." Exhibitors become lazier as they have less to do, according to the case made out by the film exchanges. The biggest job of the independent theatre owner hitherto, requiring the most time and effort, has been buying and booking, it's pointed out. Now this job is being shifted to booking and buying combine heads.

Five buying and booking combines have been organized within a year and at the present rate nearly every independent exhibitor of consequence will be a member of one of them before 1946 ends. Prior to a year ago there was no such organization in existence in this territory.

Balaban

Continued from page 1

(22) it was around 78. This would give Balaban better than $50 a share profit on 76,000 shares or a total of about $4,000,000.

There has been some minor squawking by stockholders at various times concerning Balaban's profits on the deal, although most of the company's owners feel that on the basis of the situation when the loan was made the profits are entirely fair. That results from the fact the stock has appreciated so much, a circumstance which no one could foresee at the time.

Don't Rub It In

Continued from page 1

comforts of life, to resent scenes of happy Americans with big cars, fancy electric refrigerators loaded with fancier foods and all the other aspects (Hollywood - version) of U. S. life. It's the old tale of the rest of the world having the idea that nothing but plenty reigns in this country.

Costume Mellers Perennial

Thus the reactions received by American distribs has been much more favorable to costume dramas and the mellers in which affluence of the average U. S. citizen doesn't enter. Whether by chance or design, the industry was fortunate in having a number of such pictures on hand for foreign distribution right after the end of the war and now—this time purely by design—it's turning out more.

In addition to other reasons, increase in the costumer and meller output is desired by the distrib end of the business because of the timelessness of the subject matter. With the world market so unsettled at the moment, there may be years between the release of the same film in neighboring countries. And, naturally, with a "Kitty" or a "Duel in the Sun," whether release is in 1946 or 1956 isn't going to make much difference at the b.o.

RKO Sets Mills As Martha Scott Co-Star

Hollywood, June 18.

John Mills, British actor, has been signed by RKO to star with Martha Scott in "So Well Remembered," to be produced in England in collaboration with J. Arthur Rank.

Filming starts in London in August, with Adrian Scott producing and Edward Dmytryk directing.

Picture Grosses

Continued from page 12

DENVER

(20th) and "Rendezvous 24" (20th) (m.o.), $4,000.

Denham (Cockrill) (1,750; 35-70)—"Blue Dahlia" (Par) (3d wk). Way off to $7,500. Last week, fair $11,500.

Denver (Fox) (2,525; 35-74) — "Cluny Brown" (20th) and "Phantom Thief" Col), day-date with Esquire. Fair $13,000. Last week, "One More Tomorrow" (WB) and "Dark Alibi" (Mono), also Esquire, Webber, good $18,000.

Esquire (Fox) (742; 35-74)—"Cluny Brown" (20th) and "Phantom Thief" (Col), also Denver. Thin $2,700. Last week, "One More Tomorrow" (WB) and "Dark Alibi" (Mono), also Denver, Webber, $3,000.

Orpheum (RKO) (2,600; 35-74)—"Hoodlum Saint" (M-G) and "Last Chance" (M-G). Fairish $14,000. Last week, "Badman's Territory" (RKO) and "Partners in Time" (RKO) (2d wk), $8,500.

Paramount (Fox) (2,200; 35-74)—"Diary of Chambermaid" (UA) and "Romance of West" (PRC), day-date with Webber. Fine at $11,000. Last week, "Perilous Holiday" (Col) and "Blondie's Lucky Day" (Col), $9,000.

Rialto (Fox) (878; 35-70) — "Do You Love Me" (20th) and "Rendezvous 24" (20th) (m.o.). Nice $5,500. Last week, "Renegades" (Col) and "Talk About Lady" (Col) (m.o.), fair $3,500.

Webber (Fox) (750; 35-74) — "Diary of Chambermaid" (UA) and "Romance of West" (PRC), also Paramount. Neat $4,000. Last week, "One More Tomorrow" (WB) and "Dark Alibi" (Mono), also Denver, Esquire, okay $3,500.

Prov. Holds Up Despite Outdoor Yen; G. Rogers Big 17½G, 'Diary' 16½G

Providence, June 18.

Though far from sensational, most stands are doing fairly well despite nice weather which jammed the beaches over the weekend. In-towners are giving a nice play to RKO Albee's "Heartbeat" and State's "Diary of a Chambermaid." Majestic's "So Goes My Love" is steady.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Heartbeat" (RKO) and "Deadline at Dawn" (RKO). Big $17,500 for Ginger Rogers' opus. Last week, "Badman's Territory" (RKO) and "Ding Dong Williams" (RKO). (2d wk), big $10,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Walk in Sun" (20th) and "Avalanche" (PRC) (2d wk). Surprisingly good $4,500. First week, $6,000.

Fay's (Fay) (1,400; 44-65)—"Devil Bat's Daughter" (PRC) and vaude on stage. Good $6,000. Last week, "Allotment Wives" (Mono) and vaude, $6,500.

Majestic (Fay) (2,200; 44-65)—"So Goes My Love" (U) and "Rendezvous 24" (20th). Pert $13,000. Last week, "Her Kind of Man" (WB) and "Dressed to Kill" (U), very nice $17,000.

Metropolitan (Snider) (3,100; 85-85)—"Flaming Bullets" (PRC), and Tex Ritter heading stage show for 3-day weekend run. Very healthy $9,000 for last show of season. House reopening in August. Last week, "Live Wires" (PRC) and Dr. Neff on stage, weak $3,500 on 3-day weekend stand.

State (Loew) (3,200; 44-65)—"Diary of Chambermaid" (UA) and "Devil's Mask" (Col). Sturdy $18,500. Last week, "Postman Rings Twice" (M-G) (2d wk), good $14,500.

Strand (Silverman) (2,200; 44-65)—"Perilous Holiday" (Col) and "Talk About a Lady" (Col). Fairly nice $14,000. Last week, "Kitty" (Par) (3d wk), good $9,500.

Omaha Summer Biz OK; '2 Sis' 12G, 'Love Me' 10G

Omaha, June 18.

Following usual pattern here, hot weather is driving many into air-conditioned film theatres. This is especially true of houses with strong fare like "Two Sisters from Boston." This is best grosser in town at the Paramount, where it is not far from top biz for house.

Estimates for This Week

Paramount (Tristates) (3,000; 16-65)—"Two Sisters from Boston" (M-G). Nice $12,000. Last week, "Bride Wore Boots" (Par), $10,000.

Orpheum (Tristates) (3,000; 16-65)—"Do You Love Me" (20th) and "They Made Me a Killer" (Par). Okay $10,000. Last week, "Dark Corner" (20th) and "One Way to Love" (Col), thin $9,800.

Brandeis (RKO) (1,500; 16-65)—"Gilda" (Col) and "Game of Death" (RKO) (2d wk). Okc $6,500. First week was smash $10,200 and close to record.

Omaha (Tristates) (2,000; 10-65)—"Bride Wore Boots" (Par) (m.o.) and "Danny Boy" (PRC) (1st run). Only $7,500, slow. Last week, "Kitty" (Par) (m.o.) and "Mysterious Intruder" (Col) (1st run) flimsy $7,000.

State (Goldberg) (805; 15-50) — "Blue Dahlia" (Par) and "Riding on Air" (FC). Trim $4,000. Last week, "Ziegfeld Follies" (M-G), $3,000.

Film Reviews

Continued from page 8

'Man From Rainbow Valley

Monte Hale gets the girl as well, and kid followers of the cartoon strip are happy again.

Robert Springsteen keeps footage moving along with his direction. Hale and Adrian Booth do well by top romantic spots, former also singing "Ridin' Down the Trail" and "The Man in the Moon Is a Cowhand." The two other tunes are taken care of by the Sagebrush Serenaders, typical Western song group. Jo Ann Marlowe, moppet; Ferris Taylor, Emmett Lynn (in for laughs), Tom London, Bud Geary, Kenne Duncan and others work well.

Louis Gray's production does okay by the values for budget. Bud Thackery did the color lensing, getting in some natural effects in outdoor shots. Other credits are standard. *Brog.*

Stormy Waters
("Remorque")
(FRENCH-MADE)

Metro release of Seilis Films production. Stars Jean Gabin, Michele Morgan. Directed by Jean Gremillon. From Concourt prize novel by Rogue Vercel; screenplay by Jacques Prevert. At 55th St. Playhouse, N. Y., starting June 15, '46. Running time, **77 MINS.**

Laurent	Jean Gabin
Catherine	Michele Morgan
Yvonne	Madeleine Renaud
Tanguy	Blavette
Captain of "Mirva"	Jean Marchat
Bosco	Fernand Ledoux

(In French; English Titles)

Made in Paris and in the port of Brest shortly before the Nazis took over France, this well-made French production finally gets its preem in the U. S. under the aegis of Metro. Both Jean Gabin and Michele Morgan have appeared in American screen productions since being "discovered" in French films. While this is not Gabin's top French screen effort and hardly measures up to other work Miss Morgan has done in her native land, the pair team up well here in the romantic passages. As one of the foreign language pictures Metro plans handling in the English-speaking market, picture shapes up strongly with the initial French production, "It Happened at the Inn," which M-G is handling in like fashion.

This simple tale of an ocean salvage-boat captain proves gripping entertainment, particularly in view of the French language being conveyed via superimposed English titles and that the story obviously required considerable scissoring. At times this pruning makes the story too episodic, with the connecting skeins left dangling. Despite this trimming to fit American moral standards, "Stormy Waters" turns out to be a typical Gaelic romance of the sea.

All the action is packed into opening reels as Gabin goes to the rescue of a floundering merchant vessel in storm-whipped seas. Skipper of the stricken ship is unscrupulous and cuts loose when nearing port to deprive Gabin of the rescue fee. During the height of the storm, Miss Morgan, wife of the cutthroat captain, goes by lifeboat to Gabin's ship where she is treated until port is reached. The affair between the two is complicated by Gabin's ailing wife. Climax finds him returning to the sea when his wife dies.

Both stars click and Madeleine Renaud is adequate as Gabin's wife. Capable support is headed by Blavette, Jean Marchat and Fernand Ledoux.

Jean Gremillon's direction is good, while the screenplay by Jacques Prevert covers nicely the possibilities offered by Rogér Vercel's novel. Marjorie Adams has done a superb job of English titling. *Wear.*

Rosa de America
("Rose of America")
(ARGENTINE-MADE)

Buenos Aires, June 4.

Distribuidora Panamericana release of San Miguel Studios' production. Directed by Alberto de Zavalia. Stars Delia Garces in the title role, with Orestes Caviglia, Antonio Herrero, Elsa O'Connor, Enrique Alvarez Diosdado, Angelina Pagano, Domingo Sapelli, Francisco Lopez Silva, Rafael Frontaura, Ernesto Vilches and Elisardo Santalla. Screen story by Ulises Petiti de Murat and Homero Manzi; camera, Jose Maria Beltran. Running time, **103 MINS.**

(In Spanish; No English Titles)

Aside from the excellent settings and photography, this is a dragging, uneven production which needs considerable cutting. Telling the story of South America's patron saint gave Argentina's film industry a golden opportunity to do a picture of interest to all the Latin-American countries. But in spite of lavish care, they have muffed it again. The picture has been two years in production and this may count for the slow pace.

As a compliment to the Saint's Peruvian birth, it was preemed simultaneously in Lima, Peru, and at the Monumental theatre here. Critics tried not to throw brickbats at the home production, but their disappointment was obvious. As usual, the life of a saint is treated with dignity, but Argentine producers have yet to learn that humor is not incompatible with the higher plane. They cling to their melancholia despite knowing this is a mistake for a boxoffice film.

As Rosa de Lima, the high-born Peruvian lady, who became a saint, Delia Garces is overshadowed once more by the greater experience of the veteran cast around her. As in the "Ghost Lady," Antonia Herrera steals nearly all her scenes. Story is laid in the Peru of vice-regal days and reproduction of Lima's colonial architecture is the best part of the film. Potentially a magnificent subject to interest U. S. audiences, the heavy treatment has reduced its chances there.

Hello Moscow
(Songs)
(RUSSIAN-MADE)

Artkino release of Mosfilm production. Stars Anya Stravinskaya, Nikolai Leonov, Lev Pirogov, Oleg Bobrov; features Vassili Seleznev, Ivan Lubeznov, Andrei Shirshov, Sergei Philipov. Directed by Sergei Yetkevich. Screenplay, Mikhail Volpin, Nikolai Erdman; camera, Mark Magidson; music, Anatole Lemin; English titles, Charles Clement. At Stanley, N. Y., week June 15, '46. Running time, **80 MINS.**

Tania	Anya Stravinskaya
Kolia	Nikolai Leonov
Oleg	Oleg Bobrov
Fedie	Vassili Seleznev
Grandpa Nikanor	Lev Pirogov
The School Director	Ivan Lubeznov
Assistant Director	Andrei Shirshov
Brikin, the Accordionist	Sergei Philipov
The Scenario Writer	Boris Tenin

(In Russian; English Titles)

All things considered, meaning past performance, Soviet picture policy, and language difficulties, this Russian offering to American flicker audiences is still pretty weak. And few American payees will stop to consider any of these factors, let alone a cast the majority of which is amateur. Market-wise, "Hello Moscow" will sell to that group of perennial hopefuls who patronize any picture with the red star stamp.

What a weak plot-within-a-plot attempts to do is sell Russian industrial schools. Method employs a group of amateur youngsters playing students who are preparing for a musical show in Moscow. In rehearsals they run into a crochety old school director who attempts to stop them by hiding the piano, but they rent an accordian from a local pub. Turns out the squeezebox was stolen by the saloon musician from the old professor, who accuses the boys. Justice ultimately prevails and show goes on. Final scene switches rather pointlessly to mass calisthenics and the young hero making a speech about Russia's destiny.

Story is presented in a series of disjointed flashbacks with looseness emphasized by the language block. The music might be good, but singing and dancing is obviously amateurish. Camera work is erratic, sometimes good and other times pretty bad.

James Band

Continued from page 1

shifting the Asbury Park, N. J., date; thereafter the program goes off the air for the summer, eliminating the problem in other spots.

James starts in the cast with one-nighters, all of which are paying him $4,000 guarantees, plus percentages. He opens June 26 at Hershey Park, Hershey, Pa., then moves to Fernbrook Park, Dallas, Pa. (27); radio program from N.Y. (28); Convention Hall, Asbury Park, (June 29-July 6); Lake Compounce, Bristol, Conn. (7); Riverdale Park, Springfield, Mass. (8); Old Orchard, Me. (10); Sun Valley, Worcester, (11); radio, New York, (12); Sunnybrook Ballroom, Pottstown, Pa. (13); Steel Pier, Atlantic City, (14-20); Pleasure Beach, Bridgeport (21); Totem Pole, Auburndale, Mass. (23-27).

For the three location dates, James is drawing a total of $66,000, compared to the $25,000 weekly he wanted for location work. Difference is in the Totem Pole date, which is for five days only. While he's set so far on only 12 one-nighters others are to be put in for eastern spots and stopovers in the midwest on the way back to Hollywood.

LOADED PLUGS WORRY AGENCIES

St. Louis Blues

This is a story of six agencies in search of an answer—or how a survey on spot announcements boomeranged.

To test the effectiveness of spots, the top station rep outfit in the business, Edward Petry, sent its research consultant, Alfred Politz, into St. Louis (city was specially chosen because of its non-Petry representation) to make a two-month survey among set owners. He went armed with fresh copy for jingles, dramatic spots, etc., never before used on the air, solicited from six different agencies on behalf of six different sponsors.

So what happened? For one month the spots were aired, and when Politz polled the community he found that over 60% of those questioned were familiar with the spots. In terms of impact, it was just what the research doctor ordered.

But everybody's trying to figure out the significance of the second month's results. For instead of continuing to spiral upward, the whole thing sloughed off. People seemed to forget. They couldn't remember. They wouldn't say for sure.

So the sponsors and account execs are wondering whether pacting spots on a 52-week basis has the impact of a quick job that can be accomplished in 30 days. (No sales check was made during the survey.) Or does it mean that copy should be changed every month? Or just scram out of radio after a 30-day quickie? Apparently it wasn't what they went after.

There's a "confusion factor," too, that's cuaing some hair scratching. When the researcher went into homes with a recorder and played spots that had never been on the air before, 26% of the persons polled said they had heard it before. Everybody wants to know why?

N.Y. Herald Trib Latching on To Radio in $1,000,000 Promotion Drive

The New York Herald Tribune has launched a $1,000,000 promotion campaign, to be spread over a three-year period, with a large chunk of the coin earmarked for radio. Campaign is aimed at hypoing daily's circulation, which is now around the 400,000 mark, approximately 170,000 under the N. Y. Times circulation figure.

HT, it's reported, is going extensively into spot announcements via radio, and is picking up the tab on N. Y.-audience slantad shows sponsored on a participating basis. These currently include the Ed and Pegeen Fitzgerald program on WJZ, and the Arthur Godfrey morning show on WABC.

In addition, the HT tag will get round-the-clock coverage on WMCA, with which it's tied up on news programs, with the long-time WOR association also continuing.

Deep in the Heart of RCA

NBC sales promotion staffers are a little bitter about a fine piece of treachery on the part of the Colonial Trust Co., which has a prominent corner in Radio City, N. Y.

Six windows of the bank are filled with Jumbo blowups of WOR (Mutual) program features.

'Author' on WICC, WQXR Unhappy

The New York Times-owned indie, WQXR, registered a squawk with Mutual last week when it found out that the MBS affiliate in Bridgeport, Conn., WICC, had carried the "Author Meets the Critic" show.

When WQXR agreed to the plan whereby Mutual could carry the show on a sustaining basis, stipulation was that the web would not feed it to any station within a 75-mile radius of New York. That's why it's not carried on WOR, network's N. Y. flagship station.

Apparently everyone forgot about the station in Bridgeport, which is less than 70 miles from N. Y. WQXR is particularly fond of its Connecticut circulation; feels its station is patterned for that type of listenership. So it's particularly anxious to get WICC out of the "Author" picture.

Ford Chips CBS Hole, But Net Doesn't Lose

CBS program department has another eight-week programming headache to contend with, following decision of Ford Motor Co. to take a summer hiatus on its Bob Crosby Wednesday night show. Program goes off July 24.

Although it represents an $80,000 retrenchment on network time costs, actually the amount is virtually wiped out, in terms of web losses, due to fact that Ford loses its year-round discount because of the eight-week time forfeit.

NBC Biz Hypo On Way With Music By Ford Off ABC

NBC is clearing its 4 to 5 o'clock Sunday afternoon hour for what shapes up as the hottest network time sale since the commercial exodus began a couple months back. Deal involves the Ford Motor Co., which wants the time for its 60-minute musical show currently heard Sunday nights on ABC. All of which would leave ABC saddled with the 8 to 9 o'clock segment. Plan reportedly calls for Ford to pour additional coin into the show to vest it with fuller production.

Currently heard in the 4 to 5 slots are the "National Hour," 30-minute sustainer, and the RCA show. "National Hour," according to present plans, will go into the 7:30 Thursday night slot being vacated by Bob Burns (Lever Bros.) while the RCA program will move on July 7 into the Sunday afternoon 2-2:30 slot. That's the period currently held down by International Harvester for its "Harvest of Stars," which is moving up a half-hour into the slot being vacated by Westinghouse. Latter has cancelled out.

'Take It' Vs. 'T or C' Likely Winter Lineup As P&G Shuffles Time

More reshuffling of top network shows shapes up for next season. Latest report is that Procter and Gamble has grabbed the 10 o'clock Sunday night period being vacated by General Electric "Hour of Charm" show, with Ralph Edwards scheduled to move into the slot from the Saturday night 8:30 segment.

Into the Saturday spot would go the new P&G Drene show which replaces Rudy Vallee in the fall.

Move would pit two of the top quiz shows opposite one another, with "T or C" battling it out against Phil Baker's "Take It Or Leave It."

'INTEGRATION' SEEN AS BUNK

Some of the key agencies in radio production, taking stock of the past season's programming, are quietly planning a rebellion against the overemphasis on sponsor identification. They claim that it's ruining shows, was responsible for the exiting of one of the top-budgeted programs this season and that, unless the agencies wake up and nip it in the bud, it will do incalculable damage to network programs next season.

One of the top agencies whose boast it was that it was responsible for the integrated commercial (and there are many sponsors who demand integrated commercials because they feel these build up sponsor identification) has joined in the vanguard of those who have gone completely sour on the idea. That's because it lost one of its prize shows. The sponsor finally concluded that the show wasn't selling his product, and the agency blames it on the fact that the sponsor was cramping the style of the scripting-production department by insisting that sponsor identification come first, "then build your show from there on."

The agencies that are ganging up on the "all-out" sponsor identification argue that s.i. in itself is no guarantee that the show is selling the goods. But their chief squawk is that some bankrollers who are in the market for shows are demanding that the whole comedy line be developed around a locale which will immediately identify the program with what he's got to sell. That, say the agencies, forces the writers to hue to a line that kills off any originality.

"It'll be a happy day for radio," said one top agency exec, "when it gets back to the straight commercial and the sponsor lets the production dept. alone."

Short on Payers, Symph Programs Down for Cuffo

The whole picture of sponsored symphony programs next season is pretty much in a state of confusion, with possibility that there may be a major symphonic organization returning under commercial auspices.

CBS still doesn't know where it stands with regard to the N. Y. Philharmonic Sunday afternoon program, with probability that U. S. Rubber Co. will not commit itself one way or the other until August. General Motors has given up sponsorship of the NBC Symphony on Sunday afternoons, and the network is now on the trail of a promising nibble. But regardless of whether it starts the new season as a sustainer or a commercial, NBC has frozen the 5 to 6 o'clock period for the ensemble.

Meanwhile it's reported that Allis-Chalmers will bow out of sponsorship of the Saturday night Boston Symphony on ABC concerts next season. Bankroller has been picking up the tab for the program for the past few seasons as a wartime institutional "baby."

Mutual had the Detroit Symphony under sponsorship of the Reichhold Chemical Co. last season, but it wasn't on this year. The Philadelphia Orchestra will return to CBS in its usual Saturday afternoon slot in the fall, but it's strictly on a sustaining basis aimed at enhancing relationship for the orchestra's tie in with Columbia Recordings.

An all-sustaining symphonic season would add up to a loss of several million dollars in billings for the webs.

Deal Negotiated for Hooper To Inherit C.A.B. Subscribers July 31

Two for the Show

Unprecedented situation of two shows last Saturday (15) when CBS' "Cross Section-AFL" afternoon show originated from a rehearsal of the network's "American Portrait" program.

Labor show was devoted last week to the entertainment industry, with the problems of the American Federation of Radio Artists specifically being subjected to a once-over.

So CBS cooked up the idea of "fading in" on the "American Portrait" rehearsal, taking remota equipment into the studio, with a resultant "two shows for one" being achieved with a minimum of confusion.

Cooperative Analysis of Broadcasting and C. E. Hooper have gotten together on terms whereby latter on July 31 inherits the CAB audience measurement subscribers. In all, there are 102 agencies, advertisers, etc., who have been getting the CAB rating service exclusively, now moving into the Hooper subscription ranks. Others who have also been getting Hooper ratings have cancelled themselves off the CAB books.

Despite the fact that CAB kicked up a fuss and ranted 't'aint so when VARIETY several weeks ago said that the CAB rating operation would fade out the end of July, the deal between CAB, Crossley and Hooper for the latter to take over July 31 was consummated Monday afternoon (17) and CAB sent out notices yesterday (Tues.).

Terms of the agreement call for Hooper to make a remittance until May, 1947, to CAB on the difference between the higher Hooper rate to clients and that which they have been paying to CAB.

Meanwhile, CAB is proceeding with its plans to expand its experimental research operations.

Bing-GM Deal (Live and Waxed) All Set to Ride

Unless some new bugs show up, the Bing Crosby-General Motors deal will be finalized early next week after The Groaner returns from picture location in Canada. The program, scheduled for a fall takeoff, will be set up like this: Peggy Lee (or her type) as femme vocalist; "Skitch" Henderson, piano solo and accompaniment; Les Paul, guitarist, The Charloteers and John Scott Trotter and the choir. Glenn Wheaton will produce and Bill Morrow looks after the script.

Under GM sponsorship, the program would go to ABC, which has no policy against disks across the chain. First four or five shows would be done live and one or two others during the season at Crosby's option, since latter has choice of live or waxed program.

Vic Hunter of Foote, Cone & Belding agency, has been with Crosby on vacation at his Elko, Nev., ranch and Sun Valley and is now on location with him in Canada, and it's reported that Crosby has committed himself orally to the GM deal.

Still hopeful, however, that the deal may run afoul clinkers, Tom Harrington has dispatched Frank O'Connor to Canada to talk over a deal with Crosby for a Ted Bates client.

CBS Joins Hick Rodeo Circuit With Jamboree Popping in Oklahoma

Hillbilly pattern of Saturday night network programming gets a hypo when Continental Can gives up sponsorship of its CBS "Celebrity Club" show next month. Network will join in the bid for rural audience attention when it puts its own hillbilly program into the 10:15-10:45 slot. According to present schedule show will originate from Oklahoma City.

Saturday jamborees, almost strictly an NBC "baby" up till now, include Miles Laboratories "National Barn Dance" and the R. J. Reynolds-sponsored "Grand Ole Opry," with the Colgate Judy Canova show falling pretty much in the same category.

ABC Goes to the Astor To Find a Show There

ABC network is currently blueprinting a new five-times-a-week afternoon show tabbed "Meet Me at the Astor," which has been tentatively scheduled into the 4:40-5 o'clock niche.

Walter Kieran is slated to emcee the show, which will originate from the tea and cocktail lounge of the N.Y. hotel, with Kieran getting a pickup of cross-section reaction to anything that pops into his head.

CBS Show Beats 'Jim Crow' Rap

CBS' new "Night Life" show, which bowed in last week, went on only after a series of tumultous episodes in which allegations of "condoning Jim Crowism" resulted in the show's producer, Will Roland, threatening to scram from the program and the network. However, the network's No. 1 man, William S. Paley, backed up the intent and content of the show as promulgated by Roland, despite opposition of some southern affiliates — and the show went on.

Show, a musical intended to depict New York nightclub life, spots both white and Negro talent. At a recent meeting of CBS affiliates, some of the programming delegates from the south balked, asserting they would carry the show only if the format provided for an all-Negro or all-white cast. CBS, as a result, was considering overhauling the format, with Roland then hitting the ceiling, claiming that such a move would put radio back 20 years and that, if the stage and films weren't averse to mixed casting, why should radio? He was backed by other directors and producers at the web, who argued that it was tantamount to segregating Christians and Jews on programs.

Paley immediately gave Roland the go-ahead.

Show is still too new to determine just how many southern affiliates are carrying it.

Boss Wants Time, WQXR Faces Loss, But Most Sponsors Come Through

With the New York Times now taking over all the news programs on its own station, WQXR, station management found itself facing the loss of a large slice of its annual income. There have been about nine daily sponsors of the WQXR every-hour-on-the-hour newscasts, and situation arose where station had to serve notice on them that they'd have to bow off the programs.

Sales staff was sent out with orders to wrap up new contracts for the various clients, but channelling their commercials into musical programs. Thus far, all but one have agreed to stay on—and station expects the lone holdout to come through this week.

As of July 1, incidentally, station drops its "Interstate Broadcasting Co." tag and will plug itself as "the radio station of the New York Times."

Outcome of CBS White-Collarites' Election May Hinge on Challenges

The United Office and Professional Workers of America (CIO), a union of white-collar workers, came within a handful of votes of winning the CBS white-collar workers' election last week. When the National Labor Relations Board rules on a number of challenged ballots, the CIO union may yet find itself in, if it snags from four to nine votes out of a total of 23 challenged.

On a plurality basis, the CIO union had already won the day. But it had to have a clear majority of 670 ballots cast, or 336 votes—and it had only 327.

Next in line, numerically, ran the so-called "company" vote of people who cared to belong to no union at all. This vote tallied 208. The International Brotherhood of Electrical Workers (AFL) came third with 103 ballots, less than one-third the CIO's endorsement. The International Alliance of Theatrical and Stage Employees (also AFL) was hardly in the running at all, getting only nine votes out of the total in this group of 670 ballots.

These 670 votes were cast in the principal of three elections held simultaneously under the NLRB's rulings. In the CBS television division, there were two other elections. One of them was a contest between IBEW and IATSE for a total of nine people grouped in a miscellaneous unit. These included animator, film cutter, wardrobe mistress, etc. Originally, the group was six; arguments between the two AFL unions enlarged it to nine. What will happen to this group is up to the NLRB.

. Then there was a third election, involving 13 television directors and assistant directors. (See separate story).

Strike Averted

While IATSE seemed to be fighting for what was, numerically, an insignificant group, actually the fight between IBEW and IATSE was very keen. At one point Thursday, night before the election, both groups were about to call strikes. IATSE was going to strike the CBS television department, and IBEW countered with a threat that in that event it would strike the entire radio network. While company execs who are anxious to keep out of trouble with any of the unions refused to discuss the matter, it was known that a company rep was ready to go on the air at 8 p.m. Thursday (13) and inform the public of a possibility of a strike. IBEW finally notified the company two minutes before airtime that it would not strike and put the company in the middle between two opposing labor groups.

IATSE's concern for the nine in the miscellaneous groups as well as for television directors is important because this union insists, despite the NLRB ruling to the contrary, that television is more akin to films than it is to radio. If the IATSE-IBEW fight broadens, therefore, it is likely to spill over into Hollywood.

Whether the CIO union has won the election will be decided by the NLRB on the basis of an examination of the reasons for the 23 challenges. The UOPWA says it made no challenges, thereby implying that it thinks a goodly number of those 23 voted for it. The challenges are mostly from IBEW. In one case, an employee in the CBS publicity department was challenged on the grounds of being an "executive." Afraid to record his vote under those circumstances—although the balloting was secret—this man did not vote at all.

In case the UOPWA does not win a clear majority, after the challenged ballots are tallied, it's up to the NLRB to determine, perhaps after a hearing, what kind of a run-off election shall be held. IATSE is sure to be out of the run-off, since it got less than 20% of the total vote. There may or may not be room on the run-off ballot for people to record their choice of belonging to no union at all. The NLRB could rule the run-off be between UOPWA and IBEW alone, since 420 of the 670 votes were for union affiliation.

The barrage of last-minute propaganda increased last week as election time came nearer, the UOPWA and IBEW doing most of the propagandizing. The company, at the last moment, joined in the rush of statements, issuing a statement asking the people to vote for no union affiliation at all. But even that statement was mild, and was admittedly issued only for the record.

6G Homolka Show

Gertrude Berg and Vera Eikel have combined to package a half-hour comedy situation show built around a Swedish-American family, and starring Oscar Momolka, star of current Broadway hit, "I Remember Mama." Miss Berg to script and direct.

William Morris agency handling package, quoted at $6,000.

Flamm's 107G Bid As Interest Nixed

Claim of Donald Flamm for an additional $107,000 interest which he sought to tack on to a verdict of $350,000 won against Edward J. Noble was thrown out last week by the appellate division of the New York supreme court in a 3-2 decision. Verdict, itself, was recovered by Flamm on March 31 in a suit which charged Noble with forcing the plaintiff to sell station WMCA to him at an inadequate price.

Appellate court, without written opinion, held that Noble was not required to pay interest charges. Appeal from the $350,000 verdict, pending in the same court, has not yet been heard.

Fidler Into LaG. Slot, 'The Hat' to Midweek, As Carter Buys Time

With Carter Products buying the 15-minute (9:30-9:45) Sunday night ABC slot currently occupied by Fiorello LaGuardio, the ex-N. Y. Mayor will be shifted to either Tuesday or Wednesday night at 8:15 when the new sponsor takes over the time at the end of the month.

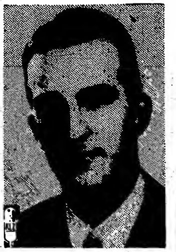
LaGuardia, who's now divorced from Liberty magazine sponsorship auspices, is under contract to ABC until Dec. 31. Web. which is paying LaG $1,000 a broadcast as a sustaining commentator, is reconciled to the fact that the ex-Mayor will probably remain on a sustaining basis for the remainder of the year (with LaG himself preferring it that way).

Carter is still shopping around for a show for the additional 15-minute period. Client is moving Jimmy Fidler from 9:45 into the spot being vacated by LaGuardia, with the new stanza going into the ex-Fidler segment.

Florence Pritchett's Briefie On Winchell Sub Show

David Selznick has granted a leave of absence to Florence Pritchett until Sept. 1 so she can appear on the Walter Winchell summer replacement with Quentin Reynolds and Ben Grauer.

One of the "Four Urges" used in the exploitation of "Duel in the Sun," she will be given a five-minute segment each Sunday to talk on the woman's side of the news.



KLZ National Ad Manager
DUDLEY TICHENOR
Formerly manager of KVOR, Colorado Springs; recently released from AAF after 2¼ years as PRO.
KLZ, DENVER

WDGY Gospel Nix Stirs Mpls. Church Groups Into Action

Minneapolis, June 18.

Battle over broadcasting by church groups, centering here, is threatening to assume nationwide proportions.

Following action of WDGY in cancelling a preponderance of weekday gospel programs, church groups called a rally which attracted 5,000 persons.

Group heard a charge by the Rev. Henry B. Prince, Minneapolis pastor, that Federal Council of Churches of Christ in America was trying to prevent broadcasting of the gospel. He said the council has convinced an increasing percentage of radio interest that such programs are undesirable. Another pastor, Rev. Wallace Olson, said "We pay for radio time and a station has no more right to deny us the right to broadcast than the telephone company has to deny you the right to make a telephone call." Still another, Dr. W. H. Murk, St. Paul, said "liquor interests" and "atheistic Communists" were also trying to keep religion off the air.

At the rally, combined groups decided to circulate petitions to send to congress asking legislation which would compel any station to put religious sponsors on a par with commercial buyers of time. More than 5,000 signatures were obtained the first few days.

While some sponsors had agreed with WDGY that audiences of religious broadcasts were not responsive, complaining elements were seeking aid of National Assn. of Religious Broadcasters, which is spring conference here had voiced a similar plaint.

Another rally was called for next Sunday in Minneapolis armory, which seats 10,000.

WALKER CONFIRMED

Washington, June 18.

Senate Saturday (15) confirmed the nomination of FCC Commissioner Paul A. Walker for another seven-year term beginning July 1.

Top 15 and the Opposition

Walter Winchell moved up from 10th to second place in the June 15 Hooperatings, with the latest Top 15 reflecting the changing pattern as summer hiatus time moves in. Such shows as "We, The People," Judy Canova, "Can You Top This?" and "Hit Parade" are now keeping company with Hope, Skelton, Fibber, Allen, etc., in Top 15 representation.

Here's the lineup, along with opposition shows that managed to crash through with an 8.0 rating or better:

PROGRAM			OPPOSITION
Bob Hope	26.0	...	....
Walter Winchell	20.1	11.9	"Manhattan Merry-Go-Round"
Red Skelton	19.5	...	....
Fibber & Molly	18.5	...	....
"Lux Radio Theatre"	16.4	9.5	"Info Please"
Fred Allen	16.3	11.1	"Crime Doctor"
Screen Guild Players	16.2	...	....
"Mr. District Attorney"	15.9	...	....
"Take It-Leave It"	15.5	8.8	"Hour of Charm"
Kay Kyser	14.9	...	....
Jack Haley	14.0	...	....
Judy Canova	13.4	...	....
Eddie Cantor	13.3	...	....
"We, The People	12.8	...	....
"Top This?"	12.5	8.6	"Sat. Night Serenade"
"Hit Parade"	12.5	9.3	"Gangbusters"

O'Neil's Night Spot

Danny O'Neil, who currently holds down his own morning show on CBS, will also double this summer into a Saturday night musical program being built around him. Show will be tabbed "Danny O'Neil and His Guests," with format providing for showcasing of new talent.

Tees off July 13 in the 8:30-8:55 slot.

Texas Outlets Hit By Would-Be Gov.

Washington' June 18.

Obligation of Texas radio stations to air fully issues in the upcoming Texas gubernatorial primary may be subject of a full-dress FCC public hearing, if Homer Rainey, one of a dozen candidates for governor of the Lone Star State has his way.

Rainey has already protested to FCC and the Justice Dept. refusal of four stations of the Texas Quality Net—WFAA, Dallas; WBAP, Ft. Worth; KPRC, Houston; and WOAI, San Antonio—to give more than a half-hour slot to each of the gubernatorial candidates between now and July 15. Since his wired protests of June 8, the former Texas univ. prexy, has made formal demand in writing for more time on the four outlets and is now readying a petition to FCC for an immediate public hearing.

While the communications act does not require stations to make time available for political broadcasts, Rainey charges a "conspiracy" among the four stations to restrict discussion of important public issues at stake in the upcoming election. He also claims violation of the anti-trust laws. The Justice Dept., it was understood, immediately referred his earlier complaint to FCC, on the ground that action was outside its jurisdiction.

Bridgeport Columnist Gagged on WONS, Hits At Radio 'Immaturity'

Hartford, June 18.

Signed column by Bill James of Bridgeport Herald soundly chastised Hartford radio for failure to mature. James claimed Hartford radio wasn't of age because it fell down in obligations to community in letting fear of stepping on toes of few slant radio policy.

James was referring to his relations with WONS. He had gone on station as commentator on a weekly Friday night 15-minute slot. He had expected to do on the air gossip similar to material carried in his Bridgeport Herald column and had given air show same tag of "Casual Observer." However, the station wouldn't allow him to use controversial material and his show fell flatter than a pancake.

In announcing his withdrawal from the air scene, James made the blast but included remainder of Hartford stations.

60-MIN. DO-GOODERS GET PALEY-CBS NOD

Reaction to Robert L. Shayon's recent hour-long "Operations Crossroad" CBS show has cued a new network policy instituted by William S. Paley, whereby the 60-minute one-shot programming technique will be carried out as a permanent feature.

As in the case of the atom bomb show, the series, to be done at regular intervals, will focus attention on vital national issues. Two are currently being blueprinted—one on housing, and another on juvenile delinquency. William N. Robson is reportedly down for one, with Shayon slated to do the other.

Another Bulova Delay

Washington, June 18.

The second hearing on the bid of the Paulist Fathers for Arde Bulova's New York station, WNEW, slated for July, is now likely to be postponed until Aug. 8, according to reports here.

Plenty of Fireworks on Tap For RDG As Intra-AFL Rash Breaks Out

The Radio Directors' Guild has broken out into an intra-union, intra-AFL rash, as a result of last week's CBS elections embracing white collar workers, miscellaneous television people, and directors employed by CBS' video division.

While RDG prexy Ed Byron is burned about radio directors at CBS taking an open stand in favor of a CIO union which was on the ballot for the white collar workers—the entire RDG itself is involved in a battle with the powerful AFL International Alliance of Theatrical and Stage Employees. Since IATSE is an autonomous international inside the AFL, while the RDG is only a federal local that has no genuine autonomy, some members of the RDG say "I told you so, we should never have joined the AFL in the first place." Furthermore, the IATSE-RDG fight comes to a head just at the time the RDG awaits an answer to its application to the AFL executive council for an international charter.

In a set of complicated moves, this is what happened: The RDG had insisted that it has jurisdiction over directors and assistant directors in CBS television. IATSE claimed these people were in a branch of the film industry, and should belong to IATSE. CBS supported the RDG view, as did the two other organizations battling for the CBS white-collarites: United Office and Professional Workers of America (CIO), and International Brotherhood of Electrical Workers (AFL).

When it came to the balloting, last Friday (14), the ballots for video directors gave them a choice as between IATSE, RDG, or no union at all thus lining up two AFL groups against each other. Thirteen video directors and assistant directors voted.

At that point, and for no reason made public, the New York regional office of the AFL entered an application to the NLRB, asking that the video directors' ballots be impounded. In effect, RDG people said, that meant the AFL was selling them down the river.

The RDG is going to fight this move. However, it could be ordered by the Washingtin h.q. of AFL to lie low—or have its charter revoked. Some directors would just as soon see that happen, pointing out that as a federal local of AFL, "we are tied hand and foot anyway, as this incident proves."

Meanwhile, there is in the intra-RDG tiff. This results from the fact that CBS director Robert Lewis Shayon, the shop steward, urged white-collarites to identify themselves with the United Office and Professional Workers of America (CIO). Resolution went on to state that, in the opinion of the CBS-RDG members, "the UOPWA is the best qualified to represent their interests."

When Byron heard about it, he did a burn, notifying the CBS director contingent that "the executive council of the RDG wishes to go on record as disavowing this (CBS) resolution, as no group within the RDG has any authority whatever to pass any resolutions or to take action of any kind except as individual members. The official stand of the RDG in this section is absolutely neutral except insofar as the election of the televsion directors and assistant directors is concerned."

CBS directors say they stand pat; that they acted as individuals, not as the RDG.

There's friction, too, within the Guild ranks over a move which would vest the RDG Council with power to appoint shop stewards, rather than elect them. Opponents of the move claim that's against all the precepts of democracy.

NAM GETS CBS TIME TO BALANCE AFL-CIO

CBS, which is rounding out a 26-week series of programs devoted to the CIO and AFL (current 13-week cycle on "Cross Section-AFL" winds up next week) has now scheduled a 13-week program semester which will place similar Saturday afternoon cuffo time at the disposal of the National Assn. of Manufacturers.

Series will tee off on July 6 and, like the others, will be produced by Bob Heller. NAM series will be devoted to the problems of small business people. Network feels that, in order to fully round out the picture, the "other side of the fence" should get equal spotlighting.

CANADA: STUDY IN FRUSTRATION

Jericho's Walls Still Stand

Survey just conducted by the American Assn. of Advertising Agencies shows that, despite the wave of commercial radio cancellations, many agencies are enjoying the same volume of business as last year, while several have even surpassed their 1945 figures.

Four-A's conducted a spot check of six of the larger agencies in N. Y., which reportedly revealed that both their employment and volume are up over a year ago. Check indicates, says the Four-A's, that signs of a general decline are only temporary and that the slowdown is the result only of curtailed production.

Other survey highlights:

All advertising is off about as much as radio, and the agency radio staffs are burning over the fact that the newspapers play up the air cancellations—while never giving a line to the cancellation of newspaper and magazine ads.

While no agency would reveal any figures, the consensus was that radio, newspapers and magazines each furnished about one-third of the average agency's business, and the decline has been general all along the line. Curtailment is due, most agency chiefs said, to strikes and shortages; plus the fact that, with the lifting of the excess profits tax last January, many industrialists have cancelled their institutional advertising.

N. Y. FM Picture a Clambake, Even After Four Drop Out of Sweepstakes

Washington, June 18.

The prospect looms that several of the bidders for New York City FM stations will pull out their applications prior to the hearing—now set to open July 8—following FCC action last week holding out four channels in the metropolitan area for assignment at a later time.

Further withdrawals appear likely, with four companies pulling out this week—Raytheon Manufacturing Co., The New York Sun, Arde Bulova's WNEW, and the United Automobile Workers (CIO), which is converting its bid for a Newark station to "community-type" operation and so escaping hearing.

New York FM scraps still loom as one of the toughest to date, with 20 companies now in the running for only five channels—or an average of four bidders for every slot. Under the FM-channel-reservation plan, four of the 20 bands originally allocated to the N. Y.-northeastern Jersey area are being withheld for another year. Eleven more channels are already occupied by existing licensees.

As a result of the heavy competition, FCC officials are openly advising some of the applicants outside Manhattan to try for community stations, which will give them almost as much coverage and can be handed out without hearings.

Still in the running in N. Y. are: National Maritime Union (CIO); Amalgamated Broadcasting Co. (CIO's Amalgamated Clothing Workers); and Unity Broadcasting Corp. (AFL International Ladies Garment Workers); WBNX; WLIB; WMCA; Hearst Radio, Inc.; American Broadcasting Co. (WJZ); Metropolitan Broadcasting Corporation (in which the Ohrbach department store interests and Mayor O'Dwyer are stockholders); Frequency Broadcasting Corporation; The News Syndicate, Inc.; Bernard Fein; the People's Radio Foundation, Inc.; North Jersey Radio, Inc. for Newark; Radio Projects, Inc., Newark; Atlantic Broadcasting Co., Newark; Gardner Cowles' WHOM for Jersey City; and North Jersey Broadcasting Co. (Donald Flamm and Comdr. James Cosman) for Paterson, N. J.

Elias Godofsky, an original applicant, switched over earlier to a "community" bid, and now has a grant in Hempstead, L. I. Supreme Broacasting Co. and Book-of-the-Month Club pulled out their bids several weeks ago.

Meanwhile, the FCC last Thursday (13) denied a petition of the American Jewish Congress to intervene in the hearing in protest to the application of the New York Daily News, but said this did not prevent the group from appearing and making a statement during the course of the hearing. The Jewish Congress is protesting a grant to the News by reason of allegedly anti-Semitic articles carried in the paper.

AFRA Gets 'Em Young

Washington, June 18.

Cute angle on the clothing shortage went out over WTOP, CBS outlet here, Friday (14), when staffer Joe McCaffrey interviewed John K. Jones, president of the National Institute of Diaper Services.

Airer featured Jones demonstrating and explaining into the mike a new "kit-fold" technique on three-month old Dick Larson whose screams could be heard over the ether.

"Ladies and gentlemen, you have just heard little Dick Larson's comments," concluded McCaffrey. "I believe that just about sums up the diaper situation."

BBC, Lion's Tail Twisted by WLIB

WLIB (N. Y.) last week threw a challenge to BBC via a special one-shot show which it demanded that BBC play to home audiences in Britain. If BBC accedes to the demand, the British listeners will hear some scorching criticisms of both their Prime Minister, Ernest Bevin, and BBC itself.

It all started when Mr. Bevin made a speech before the British Labor Party last week (12) asserting that propaganda for admission of Jews into Palestine stems from N. Y. because "New York doesn't want them." BBC's regular evening "Newsreel" show, as sent over by shortwave from London for relay to American stations, gave nine of the 14 minutes to the Bevin speech—but that one paragraph of his speech, referring to N. Y., had been deleted.

WLIB aired a special one-shot "N. Y. Answers Bevin," within 24 hours of the Bevin speech. The station cabled BBC and Mr. Bevin that it is sending them platters of the show. The station demanded of BBC's North American office in N. Y. that BBC at home play the answer in fairness to N. Y.

N. Y. officials of BBC, obviously embarrassed both by Mr. Bevin's remark and their "Newsreel's" omission of a critical paragraph, would say only that they had sent the WLIB platter to London. Some of them made no secret of their feeling that BBC had put itself on a spot with that omission.

WLIB meanwhile gave its answer wide ballyhoo. Copies of the platter were also sent to KLAC, Los Angeles, and KYA, San Francisco, for airing over those outlets which, like WLIB, are owned by the N. Y. Post.

TALENT TOPS; STIMULUS LOW

By GEORGE ROSEN

Subject Canadian radio to psychoanalytical treatment, and you'll probably come up with the prize example of frustration in all radio history, anytime or anywhere.

That's the opinion of some of Canada's top radio talent either visiting or working in New York now. Here is how they sum it up:

You'll find a setup that combines at once the best and the worst features that radio has to offer. From a standpoint of sheer economics, you'll find Canadian radio being held in check; extremely capable and genuinely talented writers, actors, producers and directors suffering from a horrible inferiority complex because, in terms of American radio, they are working for a pittance. True, Canada is not too overloaded with top talent, but there are enough of them and enough is being accomplished to suggest that, under better working conditions, Canadian radio could well be the ideal setup.

Canada is producing shows that would make U. S. network and agency boys—who never hear them—open their mouths in something suggesting amazement. Stripped of many of the tabus of U. S. radio, with greater freedom of speech for political expression, with less censorship, and an overall frankness free of the shackles of inhibition, some of the Canadian-produced shows have a quality all their own that's unmatched in the states.

For Example

Take, for example, the annual "Stage" series on CBC. Or Andrew Allen, Canada's top producer. Or such writers as Len Peterson, Lister Sinclair, Hugh Kemp, or Fletcher Markle, who was brought down by CBS to direct his own "Sometime Every Summertime" on the Columbia Workshop last Sunday; or actors like John Drainie, described by Norman Corwin during his Canadian Red Cross show as "one of the 10 best actors I've ever worked with." Or Don Harron, another of Canada's top actors. Or such exciting shows as "Burlap Bags."

Yet there is not a feeling among any of these personalities that they have been indoctrinated into the bigtime. There's no effort made to invest them with prestige. They lack recognition. Many blame the CBC for its lack of initiative on press relations. But if incentive is lacking—it stems from other faults, as well.

For example, the top script fee is $100; $75 for regional net shows. (Top commercial fee is $200). Actors work under the $25 union (AFL) minimum, and that includes rehearsals.

A few of them have managed to break away. Alan Young, for instance, who was persuaded by agent Frank Cooper to take the plunge in U. S. radio. Or Patricia Jaundry, who only a few months ago was working in Canada for $75 a week and now is scripting the "Aldrich Family" for Young & Rubicam for $750 a week.

But the rest go on: they work very hard, for little returns. They know that radio in Canada is so set up that it could readily lend itself to the most progressive operation anywhere (although the indies are not nearly as progressive as the CBC). But it's all peculiarly a part of the pattern of Canada's inferiority complex—and that hurts.

Atomic Show to Fill In For P&G-Vallee NBC Spot

When Procter and Gamble turns the Thursday night 10:30-11 Rudy Vallee slot back to NBC for the summer (new show goes in come October), the network programming dept. will fill in the 13-week hiatus period with a series dramatizing the full implications of atomic energy.

Series, which gets under way July 4, will be scripted by Arnold Marquis, who also writes the Sunday night NBC "Pacific Story" show. Program will originate from Hollywood.

CBC Execs Hit Back at Critics, Show 75% of Indies Get Profits; New Web to Operate 16-Hour Sked

Montreal, June 18.

Two of CBC's top officials—Dr. Augustin Frigon gen. man. and Ernest L. Bushnell, program director—last week admitted two facts before the Parliamentary Radio Committee.

Frigon revealed that CBC is now for the first time in its history operating under a deficit.

Bushnell slammed out at critics of CBC programs and hinted that a smear campaign was going on all over Canada against CBC. To those who pointed to U.S. programs as examples of what the CBC airers should be like, he claimed that single U. S. airers shelled out $20,000 for talent alone, whereas CBC had only that amount to provide programs for a whole week.

While the matter of CBC budget and programming is of vital concern, these questions are almost routine compared to the CBC-taking-over-indie-frequencies issue which is due to spark fireworks at the Radio Committee at any time now.

There's little doubt that CBC officials will have a lot of explaining to do in regard to the above matter. Announced intention to take over frequencies of CREB, Toronto, and CFCN, Calgary, points to the fact that CBC is determined to stick to its plans, come what may. From the other side, as evidenced in a statement issued by the Canadian Assn. of Broadcasters parley last week, the indies are prepared to take the fight to the floor of the House.

Whose Money?

New $8,000,000 talked about CBC web is also something the CBC officials will have to explain, since somebody is sure to ask; what's the purpose and where's the money coming from if, by both Frigon and Bushnell admissions, the web is operating under a deficit and programs under the present conditions are suffering through lack of funds.?

Frigon explained the deficit ($35,000 before providing for depreciation and obsolescence) in this way:

Revenues from the sale of radio receiving license ($2.50 per receiver) had fallen short of the estimated budget requirements. The CBC had estimated it would receive $3,900,000 from this source, while the latest reports indicated it would receive actually only $3,787,000—a difference of $113,000. (The budget estimates cover the 1945-46 period).

He also revealed that commercial broadcasting revenue had not materialized as expected. CBC having

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That's for Me

Hollywood, June 18.

A dream of a lifetime may yet come true for Arch Oboler. Metro has asked him if he would like to direct "The Hucksters." That's like asking a guy if he'd take a million bucks. No lover of commercial radio and more often its severest critic, Oboler would sink his bicuspids deep into such an assignment. Just now he is working on another picture and if the M-G bosses like it and there's been no change of heart he'll likely get the call.

He's living for the day and how he'll revel in it.

Kyser, G. W. Hill Feudin' Over Pact

Hollywood, June 18.

Kay Kyser and George Washington Hill are feuding again, but it's only as serious as the two principals want to make it. Brush occurred over Kyser's refusal to accept a new five-year deal from American Tobacco. Bandleader said, "I just didn't like the terms and told him so. I made him a counter proposal but apparently he didn't like it. He refused to comment."

New five-year contract would replace a pact which has a year to run from Jan. 1, 1947, at which time Kyser resumes with Luckies after terminating lend-lease arrangement with Colgate. Kyser had other reasons for turning down the new contract. Besides not wanting to be tied down for that long, he's not so sure he wants to continue in radio and doesn't like the idea of getting a seven-week layoff while others are given 13 to 17 weeks (Jack Benny, who also works for Hill got 17).

Before the start of last season Kyser threatened to retire from radio for a long rest, but was persuaded by Hill to continue under Colgate auspices.

Pot of Trouble Ready For 'Pot of Gold' As FCC Frowns on Format

Washington, June 18.

FCC officials are expressing interest here in a report that the controversial "Pot of Gold" show may stage a radio comeback next fall under its old sponsor, Tums. The commission tried repeatedly to get the program off the air in 1940 and '41 on grounds that it was a "lottery" and as such forbidden under Section 316 of the Communications Act. FCC even went so far as to refer the case to Dept. of Justice for prosecution early in 1941, but the D. J. refused to go into it, and the program itself folded in June of that year.

Indication that FCC is still keeping a wary eye out for programs of the lottery-type came this month in its decision nixing an FM bid for local station WWDC. The FCC decision hammered away at a "Captain Cash" program carried by WWDC, which is a prize-give-away affair. Commission assumed the show would be duplicated over WWDC's FM transmitter and questioned its legality.

Like "Pot of Gold," the WWDC show gave no bonus for listening, but handed out the cash only when a specific question was answered correctly by some one on the other end of a telephone connection. What the commission apparently didn't know when it wrote the Washington FM decision was that WWDC had already bowed to the inevitable and

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AP Snags Third Net, MBS Holdout

ABC network has finally decided to join with NBC and CBS in acquiring the Associated Press news services under its new rate structure. As a result, Mutual now remains the lone holdout under the new "blanket arrangement" deal in which the AP is seen as making a bid to wrest supremacy from United Press, which has long dominated the radio news picture.

New arrangement involves an overall sum for use of AP service, regardless of whether it's channeled into a sustaining or a commercial program. Previously the webs had purchased the service on a profit sharing basis, with AP getting a cut from the sponsored news shows. Service applies to the networks and their owned-and-operated stations. CBS was first to pact the new agreement, with NBC following. Difficult in pacting Mutual contract is said to stem from the web's cooperative setup involving a multiplicity of shareholders, but it's considered a certainty that MBS will effect a tie up under the new arrangement.

UP service is still being sold on a time-by-time basis, except in the case of CBS, which is on an overall basis similar to its new AP contract.

"AN EVENING WITH ROMBERG"
With Sigmund Romberg, Genevieve Rowe, Reinholdt Schmidt; narrator, Fort Pearson; announcers, Rod O'Connor, Ned LeFevre
Exec. Producer: John Gudel
Producer: Bob Owen
30 Mins.; Tues., 10:30 p.m.
BROWN & WILLIAMSON
WEAF-NBC, N. Y.
(Russel M. Seeds)

Sigmund Romberg and his self-styled "middle-brow" music make a good summer replacement for Red Skelton, as it did last year for Hildegarde. Program is a varied melange of light, tuneful semi-classics and pops, well arranged and as well played.

Premiere Tues. (11) got away to a slow start with an unexciting opener, followed by an overlong commercial, but thereafter got into the schmaltzy Romberg way of things, with music and performance in the echt Romberg lilt and trademark. A Strauss waltz; a Brahms potpourri of Hungarian dances, the Lullaby and First Symphony excerpts; pop tunes like "Alice Blue Gown," "Stout Hearted Men," "Sweethearts" and "When I Grow Too Old to Dream"—all made for good, varied listening.

Romberg is wise in not stressing his own tunes, although the wealth of them would give him a perfect right to. Genevieve Rowe's fine soprano and Reinhold Schmidt's imposing baritone are added assets to Romberg's conductorial flair, with the duos of the two vocalists the best part of the program. Program seemed unnecessarily topheavy in announcers and narrator; one chap could have done the job for three. *Bron.*

BERT HOWELL
With orch
15 Mins., Sun. 1:45 p.m.
Sustaining
WOR-Mutual, N. Y.

Since Sinatra's click, tenors haven't been plugged too frequently on the air or elsewhere as far as pop music is concerned, consequently any male voice in the higher registers impresses as being slightly different. In the case of Bert Howell, the Negro tenor who's currently part of the comedy team of Howell and Bowser, presently at the Zanzibar, N. Y., he's vocally strong enough to stand on his own with a well-developed set of pipes, smart projection and sapient choice of songs.

Howell is presented in an uninterrupted session with one orchestral interlude so that he has full opportunity to project any mood he selects, unbroken by announcements. His preem session had him on a sentimental binge, which he wisely saved from being too treacley by his choice of numbers. In all, he makes for pleasant listening. *Jose.*

"MATINEE AT MEADOWBROOK"
With Ray McKinley orch, Chris Adams, Teddy Norman; Art Carney, Bernl Gould; Orson Welles, Richmond Gale, Monica Lewis, guests; John Tillman, emcee
Producer: Wendell Adams
Director: Joe Gratz
Writer: Draper Lewis
60 Mins.; Sat., 5 p.m.
Sustaining
WABC—CBS, N. Y.

Following a wartime hiatus of several years, "Matinee at Meadowbrook" returned to the air last month from its old stamping grounds at Frank Dailey's swing spot across the Hudson from Manhattan. Despite its long layoff, the show has lost none of its free and easy manner and stacks up as a merry melange of jive and classical music, comedy and a free ad for the Meadowbrook.

Chief factor in the show's listening appeal, is the handsome setting given it by producer Wendell Adams. Evidently realizing that even though the Meadowbrook's reputation has been built as a jive spot, a solid hour of swing would be too much to take, Adams has bolstered the music with comedy skits, classics and sundry guest stars to provide appeal for widely-varied tastes. Basic mood remains breezy, which is good.

Emphasis is still placed on torrid swing and the band holding down the fort at the Meadowbrook carries the brunt. Ray McKinley orch, current at show caught (15), carries on in the tradition of the top name combos that have preceded him at the spot. Arrangements, revolving around McKinley's masterful hide-beating, are all top-notch. Band plays several numbers that McKinley made famous when drumming pre-war with the old Will Bradley crew, which should bring out whatever nostalgia lies hidden in the rug-cutters. Chris Adams and Teddy Norman handled the vocals ably.

Guestar Monica Lewis did a nice job on her vocalistics and added to the fun in a short skit with comics Art Carney and Berni Gould. Pianist Richmond Gale drew heavy applause from the swingsters present with a straight longhair rendition of Chopin's "Fantasie Impromptu." Orson Welles, spotted in the next-to-closing slot via relay from N. Y., did an ad lib survey of the season's Broadway shows, getting in several nice plugs therewith for his own "Around the World."

Entire proceedings were wrapped up in good fashion by emcee John Tillman. *Stal.*

"NIGHT LIFE"
With Willie Bryant, emcee; Maxine Sullivan, Teddy Wilson orch, Pete Johnson, Loumel Morgan Trio, Bob Hite, announcer
Producer: Will Roland
Director: Ace Ochs
30 Mins.; Tues., 10 p.m.
Sustaining
WABC-CBS, N. Y.

In "Night Life," new half-hour weekly sustainer which bowed in last Tuesday night (11), CBS, perhaps for the first time since the inauguration of the Paley program-ming revamp, has come close to striking a new note that strives to veer away from the conventional format. After somewhat less successful results with a string of comedy and audience participation shows, the web has now brought forth a musical show of a free-and-easy nature whose mood and contents differs from the usual musical stanzas.

It's a weekly roundup of night-club talent from the midtown, downtown and east side spots, with Willie Bryant the nitery comic, as emcee. Spotted on the opening show were Teddy Wilson and his small combo, Maxine Sullivan, Pete Johnson, of Cafe Society Downtown, and the Loumel Morgan Trio. Emphasis thus far has been on Negro talent (Billy Eckstein and Louis Jordan take over on second session), with the intent of the show to corral both white and Negro talent that's representative of the New York nitery life picture. That all the artists are presented as performers and chosen on their merit as performers with no attempt to inject racial billing is a laudatory step.

But weighed strictly on entertainment value, "Night Life," at least on the initial broadcast, didn't quite achieve its goal of transplanting the nitery atmosphere into the home. Somehow the true flavor of a Teddy Wilson or a Maxine Sullivan solo doesn't emerge unless brought forth in a slower and more leisurely fashion. True, most the individual numbers were sock, but Bryant as emcee had them on and off at too fast a clip. Or maybe the soft lights and tall drinks are necessary components to capture the right atmosphere. Or it could well be that Bryant, who seemed to lack individuality or the necessary spark, was a weak link in failing to correlate the mood and tempo.

At times, too, the listener had the feeling that CBS was doing a remote pickup from a night spot. One could have wished that CBS had gone a step further and given it all a more full-bodied production. *Rose.*

"FAMOUS NAMES"
With Myron Wallace, Ken Nordine, Lon Saxon, Jack Fascinato, guest stars
Writer: Lauri Schutt
Producer-Director: Earl Bronson
15 Mins.; Mon.-Fri., 1:15 p.m.
WALGREEN CO.
WGN, Chicago
(Schwimmer & Scott)

Walgreen Drugs, which limits its radio plugging to local live shows plus a once-a-year anniversary show on platters—but solely in the 39-state area in which their stores are located—has in this stanza one of the best interview shows in Chicago. That's because the palaver is short, with the usually overblown format of such layouts being compressed to permit fore-and-aft musical contribs by crooner Lon Saxon and organist Jack Fascinato.

Opening and closing themes, sung by Saxon, are "The Song Is You" and "We'll Meet Again," respectively. Saxon leads off with an olio (they were "I Don't Know Why"—"If I Had My Way" in stanza under review), and announcer Ken Nordine tears off Lauri Schutt's commercials plugging a producer from Walgreen's cosmetic counters, which are under the auspices of a different manufacturer each day (Yardley's one day, Elizabeth Arden next, Lucien LeLong next, etc.). The pitches rate mention because they're vividly written, being angled for daytime femme listening, and well delivered by Nordine.

Interview portion of programs originates in the Blackstone hotel's Mayfair Room at lunchtime, where w.k. personalities are brought to the mike for informal, adlib chatter with emcee Myron Wallace, who knows how to keep a conversational ball bouncing. There are plenty of big names used, too, what with vaude, legit and nitery shows to draw from, besides the room registers of Loop hotels catering to between-train celebs. Background noises of crockery and chatter of other diners never intrude too much, incidentally.

Withal, it was an off-day for names on show heard, Chi Times columnist Irv Kupcinet being on tap to tell how he covers his beat from 9 p.m. to 4 a.m. and to plug his "Purple Heart Cruise" on Lake Michigan for wounded vets, plus a Knights of Columbus benefit show in Chi featuring Frank Sinatra and Eddy Howard's orch. Kupcinet would be a natural for a radio show of his own with a little voice coaching. His personality projects well but there are some rough edges in his diction that need sandpapering. Session closed with Saxon Comoing "Prisoner of Love" and a plug for Yardley's shaving soap as a gift for Father's Day.

Schwimmer & Scott have fashioned a neat musichatter package for their client. *Mike.*

"RHAPSODY IN RHYTHM"
With Connie Haines, Skitch Henderson, Golden Gate Quartet, Jan Savitt orch.; Art Gilmor announcer
Producer: Jack Stone
30 Mins.; Sun., 10:30 p.m.
OLD GOLD
WEAF-NBC, N. Y.
(Lennen & Mitchell)

"Rhapsody In Rhythm," summer replacement for "Meet Me At Parky's," more than meets the requirements, in a snappy jazz program with a certain individuality and class. Airer seems to have a flair most of these pop variety programs lack. Program also gives impression of packing a lot of material into a half-hour. Varied schedule presents Jan Savitt and his Tophatters, crooner Connie Haines, pianist Skitch Henderson and the Golden Gate Quartet in smoothly segueing sequences, with each doing at least tw[illegible] rs to suggest full value received from all.

Premiere Sunday (16) had the Savitt musicians trotting out a symphonic-jazz arrangement of "The Sorcerer's Apprentice" that was appetizing, and an arrangement of "St. Louis Blues" that was swank. Miss Haines mooned fetchingly through "They Say It's Wonderful" and "There's Good Blues Tonight," while the Golden Gate Quartet, ace vocal group, sang its sharply shaded versions of "Shadrach" and "Shoo Fly Pie." Skitch Henderson's brisk pianology was evident in "Liza," "Laura" and "St. Louis Blues." In all, a tasty Sabboth nightcap. *Bron.*

"IT'S A RACKET"
With Paul Potter, narrator; Mildred Clinton, Elliot Sullivan, Louis Neistat; announcer, Bill Gordon
Writer: Gail Austrian
Producer-Director: Arnold Hartley
15 Mins.; Mon., 6:15 p.m.
Sustaining
WOV, N. Y.

In collaboration with the Better Business Bureau, the N. Y. i die, WOV, has opened a series of weekly shows designed to show up the kind of crookedness through which dishonest characters try to take advantage of ex-GIs or vets' families. A laudable objective, one wishes it were carried out somewhat more smoothly. As it came through on the preem (17) it was far from good radio, and the fault seemed to rest entirely with the production, the script having in it the stuff for much better listening.

Under Arnold Hartley, station's program director, WOV has produced some outstanding dramatic shows which drew lots of kudos for a small station attempting big-league stuff with limited facilities. But this time the limitations showed up. The sound was either phoney or unintegrated, cues were either badly given or inexpertly picked up, and there was a general muddiness about the whole thing.

Story, clear enough, told about how a poor GI was taken for a sucker by a racketeering seller of a roadside eatery. BBB got a deserved plug for its work. *Cars.*

"THE NORTHERNERS"
With Northerners' Octet (Wayne Van Dyne, Paul Nettinga, John MacDonald, Edward Stack, Earle Wilkie, Lewis Wareham, Robert W. Kessler, Leslie Arnold), John Mallow, Hal Lansing, Betty Heeter, Richard Paige, Harry S. Walsh and the Northerners orch (12)
Producer-Director: Peter Cavallo
Writer: Ted Sehnite
30 Mins.; Wed., 9:30 p.m.
NORTHERN TRUST CO.
WGN, Chicago
(J. Walter Thompson)

In its 15th year on the air, the Northerners octet, named after its 56-year-old sponsor, Chi's Northern Trust Co., continues giving the old barber shop schmaltz to pops, standards and the classics, sandwiched by dignified savings accounts with NTC. And the format of using guestars to relieve any monotony accruing to virile male voices in rondelay after rondelay continues to pay off.

Theme remains "Out of the Dusk to You." Typical show was that staged Wednesday (12), with the Northerners doing "It's Wonderful," Grieg's "I Love You," and "Moonglow"; guestars Betty Heeter and Richard Paige singing "Carmena Waltz" and "Without a Song," respectively Miss Heeter, backed by the octet, singing "Dark Eyes," with smatterings of "Minute Waltz"; Paige, Miss Heeter and the octet combining in selections from "The Red Mill;" and Harry S. Walsh leading the orch in a not-too-jazzy "Jamaican Rhumba."

Guys were on the beam, as usual. Miss Heeter's lyric soprano was adequate. Paige's tenor hit the high ones right on the button. Hal Lansing, pinchhitting for John Mallow in the announcing spot, did right well with the plugs, which evolved around friendly, trustworthy employees and the fact that, while the national rate of saving last year was $40,000,000,000 in the U. S., a lot of people still don't have enough dough to support themselves comfortably in their old age, so hop on your horse, gallop down to the bank, and stash it, kids, stash it.

As Evan "The Huckster" Evans said, "that's the kick in this business—knocking 'em dead with a great, powerful, rhythmic sales idea... But even the best idea won't work unless you repeat it again and again and still again." *Mike.*

"SAD SACK"
With Herb Vigran, Jim Backus, Patsy Moran, Dora Singleton; Dick Joy, announcer; Lou Kosloff orch.
Writers: Charles Isaacs, Art Stander
Producer: Ted Sherdeman
30 Mins., Wed., 9 p.m.
OLD GOLD
WABC-CBS, N. Y.
(Lennen & Mitchell)

As the summer replacement for Frank Sinatra, Old Gold brought George Baker's "Sad Sack" out of the pages of the wartime Yank mag, placing the pathetic GI in a mufti situationer on the air. As aired on the preem (12) last week, however, "Sack" caricatured not so much the situation but himself.

There's no reason why that loved character, Sad Sack, shouldn't be as engaging on the air as he was in Yank. But he's not going to gain a following by depending upon sight gags or trying to build an air audience under the influence of the studio audience's guffaws. That's what the show amounted to, in the main, and it was not the happiest of bows for the Sad Sock. *Cars.*

"WEEKEND AT CONEY ISLAND"
With Dick Bell
15 Mins.; Sat.-Sun., 12:45 p.m.
Sustaining
WLIB, N. Y.

WLIB's Coney Island air plug, though seasonal, is a good stunt. Idea of a 15-minute visit on Saturdays and Sundays to the world's greatest playground, to visit its myriad "thrills" and highlights, can be turned to good account, and Dick Bell, an enterprising roving reporter, does just that. Handles the roving mike ably, hands out some breezy chatter, and in addition has the knack of fastening onto interviewees who give.

At Saturday's (15) premiere, Bell covered the Steeplechase. He wandered over to the Insanitarium and found two friendly gals with personality who amusingly described their passage through the floor-blower. At the parachute jump, Bell found a couple with a fresh humorous slant, and some charming reactions. Bell juggled the program pleasantly further by brief interview with an employee on the Steeplechase rides and its history. Roar of the motors in the park and of the crowd made interesting background. *Bron.*

WEEKLY NEWS REVIEW
With Harry Marble, George Bryan, Joe King
Producer: Ted Church
30 Mins., Sun., 2:30 p.m.
Sustaining
WABC-CBS, N. Y.

Idea behind the CBS Weekly News Review is sound inasmuch as session offers a concise summary of events transpiring during the week in world and national affairs, sports, religion, labor and business. Layout is departmentalized, and the staff spielers work in anonymity so that major concentration will be on the news.

Laudable as the idea is, a half-hour seems too much for this type of show, since most of the subjects touched upon have been discussed during the week by hordes of newscasters and commentators and program doesn't have enough last-minute news to give it a fresh slant.

This fault could be corrected if the gabbers took the trouble to put some color into the writing, but working in anonymity probably doesn't provide that incentive.

The voices of Harry Marble, George Bryan and Joe King are okay as far as delivery is concerned, but all need more colorful writing to back them up. *Jose.*

"WE, THE GUILTY"
With Dr. Luther Woodward, Dorothy Stratton, Henry Monsky, Frances Ullman, Tom Clark; announcers, George Helfer, Roger Krupp.
Producer: Joe Graham
30 Mins., Wed., 10:30 p.m.
Sustaining
WJZ-ABC, N. Y.

As his net's contribution toward the fight against juvenile delinquency, ABC's public service director Bob Saudek has evolved a half-hour discussion-type show tabbed "We, The Guilty." Stanza is buildup for a national pitch on that front to be started in September, and had Attorney General Tom Clark in the teeoff session (12) highlighting the importance of the subject.

But impact of the show was negligible, largely due to the mishandling by the moderator. Apparently anxious to cover large area of discussion, Dr. Luther Woodward, of the National Committee of Hygiene, was not so much a moderator as a school teacher with a ruler, rapping the knuckles of the other participants every time they opened their mouths. Result was a jumpiness and a lot of unfinished sentences. Title of the show, designed to show that "we"—the adults of America—are at fault for juvenile delinquency, got lost in the hurry and bustle of this overzealous "moderator." Show has possibilities, if it's tightened and smoothened. *Cars.*

"JOHNNY'S FRONT PORCH"
With John Faulk; Harry Marble, announcer
Producer: Bob Heller
Director: Carl Beyer
15 Mins.; Sun., 5:30 p.m.
Sustaining
WABC-CBS, N. Y.

CBS has backed its faith in John Faulk as an upcoming radio personality by giving him a choice 15-minute Sunday afternoon segment. The web had been grooming him on a Texas affiliate, and now feels he's ready for the coast-to-coast biglime. Faulk's forte is gabbing in a drawl that's as thick as a black market steak. At times he's reminiscent of Will Rogers.

But if Faulk's opening broadcast Sunday (16) didn't quite succeed in living up to the pre-heralding, the fault lies in the materiol with which he garbed himself. There was, for instance, only a suggestion of the touted warmth, pathos and satirical overtones in his initial "Front Porch" gabfest. This may be due to the fact that informal chatting doesn't lend itself to serious content. Faulk's folksy drawl and simple rendition were overburdened when he let the facts speak for themselves; the prose fell pitifully short in conveying reality. His choice morsel was a tale of a poverty-stricken family, none of whom owned shoes, and how the oldest daughter acquired a pair. It isn't that simple folk don't feel as deeply as their more articulate brethren, but they don't as a rule resort to words to express themselves.

A 15-minute visit with the soothing southerner might be more natural were he to stick to lighter fare; something with no more motive than to while away the time. Without encroaching on the grounds of the comedian or the Hoosier wit, Faulk should be able to find his niche and make an enjoyable addition to Sunday listening. *Rose.*

"THE SCHOOLS ARE YOURS"
With Roger De Koven, Joan Lazer, Michael Artist, Leon Janney, Delmar Nutzman, Luin Van Rooten, Les Damon; announcer, Tex Antoine.
Producer-Director: Frank Papp
15 Mins.; Sat., 4:30 p.m.
Sustaining
WEAF-NBC, N. Y.

Through cooperation of NBC's "University of the Air" director, Sterling Fisher, and the National Education Assn., a new 15-minute show of prime significance has hit the air for a 13-week summer schedule. The show is so good, and its theme so important, that listeners who write to NBC—and a recent WEAF count showed they're too few—may request it be kept on for a longer period.

To show what the schools mean to the community, the opener went into a town where one of the high school teachers, who just got out of the Air Corps, is planning to go back to his job at the end of the summer. One of the town's successful businessmen offers him a job at more than twice his school salary. But the guy insists he's going back to teach—and tells why. The telling, done with sensible dramatizotion but clearly, simply did a reprise of the claims of dictators from Roman times to Hitler's, showed that there is still hatred and bigotry in the mind of adult Americans as well as in the thinking of youngsters—and made the point that the schools have a real job ahead.

Scripting was punchy, without pulling punches. Casting was excellent, and direction was tight, resulting overall in a 15-minute piece of prime value from the viewpoints of production, and content as well. *Cars.*

"THE LAND WE LIVE IN"
With Del King, Samuel Duke, Hazel Hopheide, Lambert Kalman, others
Producer: Jack Sexton
Director: Ted Westcott
Writers: Bud Holzman, Lenore Allen, Charles Barnhart, Kensinger Jones, others
30 Mins.; Mon., 6:30 p.m.
UNION ELECTRIC CO.
KMOX, St. Louis
(Gardner)

"The Land We Live In" is a series of opulently produced shows put on with St. Louis talent that makes a number of pretty well rated network items look sick. Solid from the original idea all the way through to the finished product, its sweet-land-of-liberty theme creates a wonder as to whether a lot of the current talk about "midwestern isolationism" really adds up to anything—especially in view of the layout's public utility sponsorship.

Of high network calibre, though written, produced and broadcast in St. Loo, "Land" is a weekly half-hour show that captures in dramatic form the colorful figures, events and early-day achievements which have marked the development of the city and the mid-Mississippi region surrounding it. Composer W. C. Handy, Harold Bell Wright, George Washington Carver, and, to get contemporary, Butch O'Hara, Harry Truman, etc.—the list of Missourians and Missourians-by-adoption is long, and the telling of their accomplishments comes out thrilling listening.

Union Electric Co., by the way,
(Continued on page 38)

PETRILLO PILL TOUGH ON VIDEO

Pix Anti-Trust Decision Rocks Par's Tele Empire As FCC O.O.'s Holdings

Washington, June 18.

Fireworks may spark an FCC hearing opening here Thursday (20) with a full-dress rehearsal of Paramount's far-flung tele interests slated for top billing. Paramount counsel Carl Smith indicated that several of the company officials would be on hand for the event but said none had been specifically called to testify.

Par's plans for a tele empire were badly rocked by last week's decision in the anti-trust suit against the film majors. Par will be forced to get out from under at least two of its pending video applications if the ruling of the court is not upset on appeal. Company is already hobbled by the Scophony anti-trust proceeding, which is temporarily preventing it from getting action on any of its applications.

Reports here indicate, however, that Par is ready to give up all rights to the Skiatron tube, whatever the outcome of the Scophony case. Informed observers here report that the company is sincere in its statements that its principal interest in the tube lay in possible application of the technique to three-dimensional films, rather than for television showings.

Rumor now has it that Par has another development for three-dimensional film work that far surpasses the Scophony patents and so is ready to back out of the picture any time. All signs, meanwhile, point to a speedy settlement of the Government's suit, with bets still indicating a consent decree in the offing.

Particularly hit by the film industry's anti-trust decision are the applications for video stations by Comerford-Publix theatres for an outlet in Scranton and the Interstate circuit of Texas for one in Dallas. Par has a 50% interest in both chains. If Par is forced to unload its interests in the circuits under the 95% clause in the decision, it loses any interest in their television applications. If it buys them outright, it's in trouble anyway since the FCC has limited video stations ownership to five per applicant.

Decision of the N. Y. court does not affect bids filed by Television

(Continued on page 34)

Philly Hearings Delayed; 3 Bow

Washington, June 18.

The FCC hearing on bids for television stations in Philadelphia—slated to open here yesterday (17)—has been postponed indefinitely, with three of the six bidders dropping out en masse last Friday (14). Their withdrawal left three companies still in the running for Philly's remaining three video slots. Philco's station, WPTZ, is already occupying the city's fourth tele channel.

Only three applicants, all newspapers—Walter Annenberg's Philadelphia Inquirer (WFIL), the Bulletin (WPEN), and the Philadelphia Daily News—still have their hats in the ring.

Earlier last week all the applicants except the Inquirer, which was ready to go ahead, petitioned the FCC for postponement of the hearing. Several of the companies said they were trying to work out a time-sharing arrangement on a couple of the channels to pare down operating costs. When the FCC last Thursday nixed a postponement, three of the bidders—Westinghouse's KYW, the Seaboard Broadcasting Co. (WIBG); and the Pennsylvania Broadcasting Co. (WIP), promptly yanked their bids.

Westinghouse told the FCC it was experimenting with video in stratovision, principally on the upstairs frequencies, and planned to file for a color transmitter in Pittsburgh. The company went on to say it wanted to have a black-and-white operation as well, but preferred to push for a low-frequency station in Boston and pull out of the Philly scrap.

Television Reviews

'ELGIN—TIME FROM THE STARS'
With Kay Westfall, Helen Malone, Art Seltzer, Richard Shankland, Don Faust
Director-Producer: Pauline Bobrov
5 Mins.; Thursday, 7:55 p.m.
ELGIN WATCH CO.
WBKB, Chicago

This short cut well-knit video show went off without a hitch, to everyone's surprise and pleasure. High spot of the program is to finish the show on the stroke of 8 p.m. with the plug line, "correct time through the courtesy of the Elgin Watch Co.", etc. Producer-director Pauline Bobrov nursed the five minutes along and hit the jackpot.

Different angle used each week to sell the sponsor's wares, usually a novel skit building up to the tone-gong. Thursday's show featured skit depicting watches worn by the bride of 1879 and the bride of today. While Don Faust read the commercial, the video aud saw portrayed 19th Century wedding with Helen Malone playing the bride and Art Seltzer acting the long-mustached groom. Richard Shankland was the dignified minister. Change of scene showed Kay Westfall as the bride of today and interlaced between the two were slides displaying the watches the sponsor would like the bride of today to wear.

Camera work was better than usual but still a lot to be desired, especially in maintaining a steady image. Mike work was good and credits were well presented and easily read.

Foos.

"PEOPLE ARE FUNNY"
With Art Linkletter; Ed Herlihy, announcer
Producer-Director: Ronald Oxford
Technical Director: Albert Protzman
30 Mins.; Tues. (11), 8 p.m.
WNBT-NBC, N. Y.

Seems as if every time video has a hole to plug quickly and cheaply, in goes an aud participation show. Great majority of these have proven to be duds, but Art Linkletter's initial stab at video with his "People Are Funny" is a blow in favor of the formula. Everything stands or falls here on the ability of the pivot man to keep the ball in motion at all times, and Linkletter played this position without any fumbles. Expertly adapting his stunts to the requirements of a screen, Linkletter combined a sparkling impromptu wit with a collection of hep volunteers from among the studio visitors for clicko comedy results.

At one point, the session almost came apart at the seams through an excess of hilarity. Linkletter conned one fellow into letting his trouser seat be patched by a strange woman wielding a needle blindfolded. Sequence had a few embarrassing moments but dissolved into primitive and powerful laughs. Another cou-

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BBC VIDEO HAVING 'DOUBLING' TROUBLE

London, June 18.

BBC television, unbeset by the labor difficulties presently confronting American video broadcasters, is facing a fight of its own with legit and vaudeville producers which is stirring up a considerable row.

Stoll, Moss Empire and General Theatres, three large vaude-pix circuits controlling about 1,500 houses, have notified all artists appearing on their stages that they can't double in television. Many name acts, consequently, have been forced to cancel out of video dates. Other producers have taken varied stands on the question.

Prince Littler last week refused to allow Ivy Benson and her band to appear in a telecast, claiming this would constitute a "personal appearance" and so would be a breach of her contract with a suburban vaude show. Producer Jack Hylton and impresario Firth Shepherd, on the other hand, have signified they have no objections to their stars doubling in television. Artists' Federation, meanwhile, has advised members not to accept television dates until it has been able to formulate a policy.

EDICT CUES HIGHER COST

Barring for television of any film that has a musical sound track, by James C. Petrillo and his American Federation of Musicians, is expected to have wide and varied ramifications.

With video broadcasters confined, until the AFM rescinds the ruling, to using only films made before the advent of sound in 1926, the most significant result will probably be the forced use of more live shows. Such a move, it's believed, will greatly increase the broadcasters' expenses, already a sore point because so little money is coming in presently from sponsors.

Latest AFM blow at television was disclosed by Petrillo at the musicians' convention in St. Petersburg, Fla., last week. Video broadcasters had an inkling of what was to come several weeks ago, when the AFM negotiated its new contract with the film industry. At that time Petrillo forbade any studio from allowing any pix produced after that date to be used on television. But the broadcasters still had a 20-years' supply of oldies from which to draw. New ruling, at one swoop, cuts off that supply, leaving to video broadcasters only all-silent films.

Films 5 Nights

Indicative of the way the ban will hit video stations is the case of WNBT (NBC, N.Y.), whose six-day broadcasting schedule is probably the most extensive in television to date. Station has been broadcasting feature films on Mondays and Fridays, commercially-sponsored pix on Wednesdays and Sundays, and famous fight films on Thursday nights. While the status of the latter two categories is still uncertain, the feature films, under Petrillo's edict, will have to be pulled and

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Tele Transcription a Fact Now; DuMont Takes Images Off Viewing Tube, Prints on Special 16m Film

Long-needed method of transcribing television shows, which might make it possible for a rural broadcaster to operate a video station with only two 16m film projectors, has been developed by DuMont Labs. System, which DuMont engineers have been working on for more than two years, consists of specially - built motion picture cameras that are used to film the images as they appear on the end of the viewing tube.

Method, already proved successful in lab tests, will throw open to television all the advantages incorporated in transcribed radio shows when put on a commercial basis, according to Harry C. Milholland, DuMont engineer in charge of experimentation on the system. Through use of transcriptions, tele broadcasters will be able to retain a complete record of each show.

Besides furnishing rural broadcasters with low-cost shows that will help bridge the gap until a nationwide tele network of some kind is established, the transcriptions are expected to be invaluable to the larger broadcasters, who will be original producers of the shows. Besides furnishing a permanent and complete record, they will also provide a check which the broadcaster can use to keep tab on the work of his studio crew, much the same as a football coach runs off pictures of the preceding game for his team. Transcriptions will also furnish a check to be used in case the broadcaster is ever sued by an artist for alleged breach of contract, or if the FCC objects to portions of a show.

System, as presently set up, comprises two special monitoring tubes and two camera units, each including one camera for sight recording and one for sound recording. By using two units, the broadcaster can record indefinitely, switching from one camera to another whenever the film runs out. Two units will run independently of each other, so if one goes on the blink mechanically, the operators can immediately switch over to the other.

Chief problems in developing the system arose in finding the right type of film and from the fact that television runs at 30 frames per second, whereas motion pictures run at only 24 frames per second. Former was licked through cooperation with DuPont, which helped develop a film suitable for the process and which DuMont has licensed to manufacture the film. Film stock, according to Milholland, furnishes the maximum picture elements obtainable under television's present 525-line standard, an equivalent of 300 optical lines per frame. Regular mo-

(Continued on page 36)

Add Tele Withdrawals

Washington, June 18.

Withdrawals from black-and-white video hit the 75 mark last week with Jam Handy Organizations, Inc., educational and industrial film company, yanking a bid for Detroit and The Buffalo Courier Express (WEBR) also pulling out in Buffalo, N.Y.

ATS Selections For Tele 'Oscars' Take Shellacking

Awards handed out by the American Television Society last Wednesday (12) for top work in video during the preceding year are being looked at askance by many industry chiefs. While conceding that most of the "Oscars" went to the right persons, the execs believe that too many of them evidenced a lack of knowledge or a fence-sitting attitude that the ATS, for the good of the industry, should rectify.

Video chiefs placed the blame for what they considered poor selections on the composition of the awards committee. Latter, in addition to Dick Manville of the ATS, comprised Robert Brown of International News Service, Phillip Newsom of United Press and Tom O'Neil of Press Association, an affiliate of Associated Press. ATS execs stated frankly

(Continued on page 36)

Video Makeup Nears Perfection In Factor Demonstration of New Paints

By JOHN HURLEY

Hollywood, June 18.

Television makeup, at least, is here to stay! Whatever the pros and cons of the medium, Max Factor graphically demonstrated the trademarked arrival of suitable puss pastes with demonstration of his new, specially created cosmetics over Don Lee video outlet, W6XAO, this week for trade and press—and impressed all viewers with the result of his 10 years of experimentation. And the dressing isn't nearly as revolutionary as the medium for which it was designed.

The demonstration was a revelation of simplicity. It dispelled the common belief that video requires excessive and grotesque dermidressing, which, in turn, necessitates overbearingly hot lighting. In essence, the new gilding was disclosed as simple street-type wear application to face-lips-eyelash and brows of a comfortable and un-restricting make-up that is said to be 10 times lighter than the lightest of film-type make-ups, and which requires no extra touching-up, highlighting or shadowing.

It was telecast over a monitor set from stage to an adjoining viewing room, and coupled with contrasting greases formerly used. Max Firestine, aide of Factor, narrated with the assistance of live models. In sum, it followed the development and progress of the special preening effects found necessary as video changed from the iconoscope to the orthicon tubes.

Time Marches On

The "Indian make-up" lead off, picturing the medicine man make-up that has frightened actors for years, employing garish slashes of poly-hued pastes for shadow and highlight effects. The heavy types of motion picture make-up later used were shown as the second stage. That was followed by a view of the latter day device of Factor origination. For a clincher, the three types were thrown together, the result proving to be the best all-around, both in close-ups and distance views.

The number one entry, "Indian," first designed for iconoscope, was found to be still fair in distance shots, but frightfully obvious in closeups. Originally the televising process filtered out the grotesqueness and made for a rounder if at that time blurred view. But then nobody cared, so long as they could get even a blur. Under the orthicon it is impractical.

The film types of make-up were found to create haziness in distance views while being fair on closeups, with heftiness just as fairly obvious.

Factor's latest, tried last, made for a more acceptable all-around delineation, sans the exaggeration necessary to others and which came through the obstacle and airfree transmission from studio to studio, as it were.

In effect, the development parallels that of the transition from the make-ups used in the days of orthochromatic film to the more sensitive panchromatic film. Consequently, only one-half the lighting formerly used with film make-up in television was necessary to illuminate sufficiently the demonstration made at Don Lee. Moreover, Factor reports that fewer materials are necessary. Cheek rouge, eye shadow and lining colors have been dispensed with. Proper effect is achieved with use of proper shade of foundation make-up, eye make-up applied somewhat more heavily than when film make-up was used in video, and lipstick in shades suitable for everyday femme use.

Factor sees necessity for adjustments when and if color video arrives. But basically there will be little alteration, it's said, because tests have shown that materials and techniques of application will remain identical with those demonstrated.

Farnsworth Setting Up Experimental Station

Chicago, June 18.

Experimental station to demonstrate the economic feasibility of television and FM broadcasting in cities of middle-metropolitan size is being built by Farnsworth Television & Radio Corp. in Fort Wayne, Ind. Move puts the set-makers in the position also of being telecasters, the plan, according to E. A. Nicholas, prez, being to provide northeastern Indiana not only with video and FM programming but improved AM broadcasting. Fort Wayne's population, incidentally, is 130,000.

Farnsworth has already built all the transmitting equipment for the new setup, with its transmitting and receiving equipment currently being field-tested in the Fort Wayne area. Company won't be in quantity production of receiving sets till August, Nicholas said, but has produced enough video receivers for field-testing purposes.

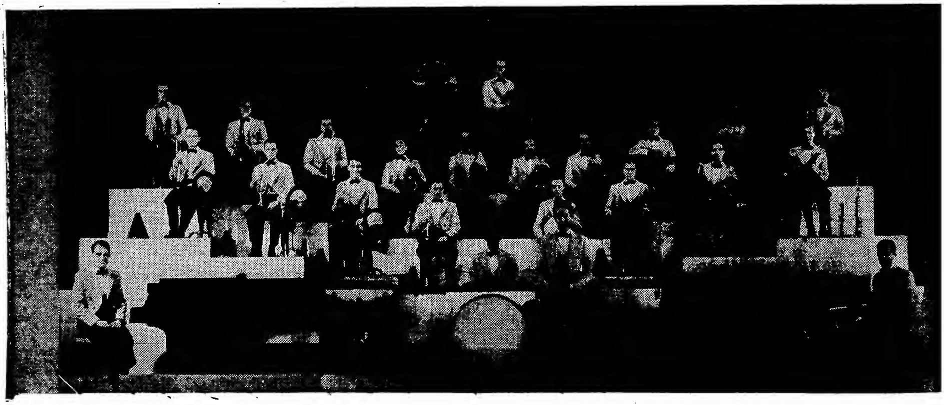
Their AM station, WGL, has already begun originating programs from the new "all-purpose" h. q.'s of the radio center.

they said it couldn't

1933—They said no advertiser would ever sponsor so large a group as the Fred Waring organization—*orchestra, glee club, and assorted vocalists. Fred realized the value of a flexible, versatile unit, capable of presenting many types of entertainment. He stuck to his ideas and in 1933 went on the air for the same sponsor that introduced Paul Whiteman.*

1936—They said he couldn't hold his popular orchestra audience *by emphasizing choral numbers. Starting in January of this year for the Ford Motor Company on NBC, Fred crystallized his offerings into a pattern that was to achieve overwhelming popularity: every number a vocal—more chorals—and a little bit of everything in every program.*

1939—They said he couldn't sustain interest in the evening—*five evenings a week. For five*



▶ Things don't just happen — someone makes them happen . . . NBC—its sponsors—and its stars have a habit of making things happen in the radio world.

Fred Waring is one of those NBC stars. For 27 years he has been making things happen in the music and radio world. In 1921 he made his radio debut over WWJ in Detroit when broadcasting was not yet a year old. In 1929 he made the first "all talking" musical picture, "Syncopation."

Early in his career Fred was offered a 52-week vaudeville tour. They told him life would be secure and safe because he would never have to change his act. Fred turned it down. He preferred to exist from engagement to engagement. He changed his show constantly. He knew that change meant growth and that security seldom inspired hard work. For years he rehearsed his boys from 9 AM until show time. He taught them how to read music, how to sing. He

AMERICA'S NO. 1 NETWORK

happen (The Story of Fred Waring) POSTSCRIPT TO A SERIES

years Fred and his Gang were on NBC for Chesterfield Cigarettes, five evenings a week. Every one of those five years he was voted the best quarter-hour program on the air.

1945—**They said NBC couldn't make a success of an evening-caliber program five times a week in the daytime.** *NBC and Fred Waring went ahead, presenting the Waring show five mornings a week. After six months it was voted the best daytime program on the air by the nation's radio editors and columnists. A month later it was sponsored two days a week by the American Meat Institute.*

1946—*This week the Fred Waring Show becomes the only five-days-a-week show also to be heard in the evening. Johnson's Wax Company presents it as the summer replacement for top-rated Fibber McGee & Molly.*

encouraged them to compose, to think up gags, to arrange music—and the Pennsylvanians emerged a tightly knit "gang" that was capable of putting on a variety show ranging from the delicacy of his famous rendition of "The Rosary" to the latest comedy hit.

Recognition of Waring's accomplishments on the air was immediate and enduring. It came from millions of listeners, long-time sponsors, and the NBC affiliated stations—which for years have voluntarily gone all out in giving the Waring show the utmost in local station support and promotion.

Success stories like Fred Waring's *do* happen on NBC, in spite of the skeptics and doubters. They have no secret formula. They require only initiative, ideas and talent—plus the superlative facilities of the great NBC Network, the vast NBC listening audience, and the friendly association of other great programs heard on NBC.

A Service of Radio Corporation of America

...the National Broadcasting Company

Petrillo Arraigned in U. S. Court In Test Case of Lea Bill Status

Chicago, June 18.

James C. Petrillo surrendered without officially being served with a summons last Friday (14) in response to a criminal information filed against him by U. S. District Attorney J. Albert Woll for alleged violation of the Lea "anti-Petrillo" act. Petrillo was actually served with the summons by U. S. Deputy Marshal Mac Fisher after most of the hearing had been completed. The AFM prexy beat the marshal to the draw, further emphasizing his eagerness to prove the Lea act unconstitutional.

Petrillo was flanked by Joe Padway, general counsel for the AFL, and David Katz, local attorney for the Chicago Federation of Musicians. Saying that the defendant "would like to withhold any plea at this time," Padway asked the court to give him until July 15 to file his written motion. Woll had no objection saying that "inasmuch as there are certain legal questions involved, I see no reason why the court cannot grant sufficient length of time."

Padway then asked for 20 days after July 15 in which to file briefs in support of his motion, bringing it up to Aug. 5.

The court granted the requests and, in addition set Sept. 9 for the Government to file a reply brief. Sept. 9 is the reopening date for the fall session of the court, and at that time a date will be set for all argument in the case.

Since Petrillo was issued a summons instead of a warrant for his arrest, Woll recommended that $1,000 be set as the bond for the defendant. Padway had no objection, whereupon Petrillo shelled out 10 crisp $100 bills and paid the court clerk on the spot.

Chummy

A chummy atmosphere prevailed throughout the brief session and as Woll walked into the courtroom he shook hands with Padway who said, "Hello Al." Petrillo was mum during the proceedings and his only comment was, "I am in the hands of my attorneys now." When questioned in the hall after the hearing Padway's only comment was: "I don't think I can make any statement now. We are here in response to the summons. We are in court and we will stay with it until it is disposed of."

Criminal information is the outgrowth of a strike called by Petrillo May 28 at WAAF here. Woll, son of Matthew Woll, veepee of the AFL, charged that on May 28 Petrillo "wilfully, by the use of force, intimidation, duress, and by the use of other means, did attempt to coerce, compel, and constrain" the Drovers' Journal Publishing Co., owners and operators of WAAF, to agree to hire three persons not needed by it to perform its services.

Petrillo has made the statement that he called the WAAF strike to test the constitutionality of the Lea act. Act calls for up to one year imprisonment or a $1,000 fine, or both, for anyone guilty of compelling or attempting to compel broadcasters to hire more employees than they need.

According to Woll, action followed several days of investigation by the FBI and other federal agencies. "The district attorney presumes that the act is constitutional," he continued, "and any question about the constitutionality of the act is for the court to decide."

TONI CREME'S 255G FOR CBS SUN. STRIP

Chicago, June 18.

Negotiations on format of the quarter-hour show in the 5:30-5:45 p.m. slot on CBS, Sundays, starting Aug. 4, are going on in St. Paul this week between manufacturers of Toni Creme Cold Wave, new sponsors of the segment, and J. Walter Thompson execs.

Tyro radio bankrollers, whose product is designed for home permanent waves, will shell out $255,000 a year for time alone, and probably $2,000 a week for talent, depending on the show they pick. This will hinge on what Toni decides to shell out talent-wise.

Client has been after the spot for some time, finally getting the go-ahead sign from CBS last week after the web had investigated their product and given it a clean bill of health.

CBS' Twilight Shuffle

Four early evening CBS strips are being reshuffled July 1 due to seasonal bows by Procter & Gamble's Jack Smith show and Lanny Ross stanza.

Gordon McCrae, who's been vocalizing on a 15-minute, cross-the-board slot at 6:30 p.m., goes into the Jack Smith time at 7:15 p.m., his place being taken by singer Larry Carr. Lanny Ross' 7 o'clock time will be filled by Patti Clayton. Miss Clayton's former segment, 6:15-6:30 p.m., Mondays through Fridays, will be used by "In My Opinion."

Horse 'n Buggy Radio Technique Of Clerics Hit

Chicago, June 18.

Blast at religious groups for not going into radio technique instructions for theological seminaries on a bigtime basis was made here last week by Rev. Everett Parker, director of the joint committee of Congregational, Christian, Methodist and Presbyterian Churches in the U. S., following annual meeting of the American Assn. of Theological Seminaries. Gist of Dr. Parker's 20-page study, made in cooperation with Sterling Fisher, director of NBC's "University of the Air," is that theologians are strictly horse-and-buggy in their approach to radio, as compared with other social organizations.

Despite the fact (a little known fact, incidentally) that there are almost as many interdenominational programs broadcast on weekdays as on Sundays, report pointed out that only nine such weekday programs are aired during the best hours, of which eight are concentrated on Saturday night. On top of that, bulk of weekday airers are made at times when the listening audience is predominantly female.

Reported also that only 21 seminaries are currently planning future developments to provide radio training, with most current radio work in schools conducted as part of courses in speech.

Recommendations of Fisher and Dr. Parker were that national religious groups provide local religious broadcasters with transcribed programs of high artistic quality that are not readily produced live locally, also that budgets for programming be boosted, in view of the fact that so many councils feel that, because radio time is free to them, they need no funds for radio work, citing as an example one council which presents nine programs a week, three being daily, with an annual budget of only $300, most of which goes to rent one series of transcriptions.

Okay DX Pickup on UN

The FCC has permitted stations, for the first time, to pick up shortwave programs broadcast by the U. S. State Dept. transmitters for rebroadcast to domestic audiences.

Permission, however, is understood to be restricted only to the State Dept's DX shows emanating from the United Nations Security Council chamber in New York.

WSYR, Syracuse, and WELI, New Haven, had asked for this permission.

3-Ply Goal Set By Farnsworth

Ft. Wayne, June 18.

Farnsworth Radio Center, designed to provide northeastern Indiana with television, FM, and improved standard broadcasting services, is nearing completion, E. A. Nicholas, president of the Farnsworth Television and Radio Corp., said the development is expected to "pave the way" for television in localities other than the country's largest metropolitan centers.

Final touches are now being put on the Center's newly-built studios in downtown Ft. Wayne, and the company's AM station, WGL, has begun originating programs from the new all-purpose quarters. Facilities for all three services will be among the most complete and modern in the country, said Nicholas.

As a part of the Radio Center development program, WGL has asked the FCC for an increase in power. Company's application for an FM broadcasting license will be heard by the FCC here, beginning June 27. If granted a license, the company plans to have an FM transmitter, built by its own laboratories, in operation by early fall.

Experimental license for television was granted the company in May, and Farnsworth video transmitting and receiving equipment is currently being field-tested in this area. Application for a commercial license will be made at a later date, with the aim of developing Ft. Wayne into one of the outstanding pioneer television broadcasting centers in the United States.

Clarke's N. Y. to L. A. Shuttle for Pix, Radio

Buddy Clarke, singer on the Carnation Milk program Mondays (NBC-10 p.m.), will commute weekly between New York and Hollywood, in order to retain his spot on the show and also do a film chore. Clarke was signed last week by 20th-Fox to supply the voice for Mark Stevens' vocalizing in the film, "I Wonder Who's Kissing Her Now."

To do both, Clarke will leave N. Y. each week immediately after the broadcast for Hollywood and return the latter part of the week for the following show. He'll maintain that schedule until the film work is completed. He left N. Y. yesterday (Tuesday) on the initial trip.

FM Bally Only a Shill to Equalize AM Facilities, Charges Crosley Exec

Estes Park, Colo., June 18.

A hint that the buildup for FM radio is aimed at shearing the wings of standard broadcasters was given here Saturday (15) by James D. Shouse, of Cincinnati, veepee of the Crosley Corp.

"I think," said Shouse, "that very influential forces in the industry, who are concerned primarily with equalization of facilities, see in FM a means whereby all broadcasters can be put on a common denominator."

Shouse addressed the National Editorial Assn., many of whose members are publishers of smalltown weeklies or semi-weeklies. He pointed out that much of the pressure for more FM stations comes from small communities where the belief has been spread that FM would fill the air vacancy in the present radio picture.

The "common denominator" theory, Shouse declared, will not appeal to American business. "Some broadcasters," he insisted, "hope, through FM, to cut all broadcasters down to their level."

While he did not say so, the implication of Shouse's thesis was that it's the big fellows in AM broadcasting who are being opposed by the proponents of FM, and that this ballyhoo for FM is hurting development of television.

FM broadcasting, he held, adds nothing new to the broadcasting picture. "Television, given a fair chance, may cause an appreciable slowing up of the FM movement," he said.

CBS' Cloak & Dagger Show

With the Tum-sponsored Amazing Mrs. Danbury," successor to the late "Beulah" show, off the Sunday night 8 o'clock spot for good, CBS is putting a new dramatic sustainer into that spot beginning Sunday (23).

Show is called "Richard Lawless," and will be a dramatic show featuring originals by Vincent McConnor. Stories, of a "cloak and dagger" type, will have 17th century background. Kevin McCarthy and Kathryn Cordell will play the leads, and John Gart will direct the music.

Louis-Conn Test Televish

Continued from page 1

despite optimistic reports from promoter Mike Jacobs that the take might hit $2,500,000, reports from other sources indicate the ultimate figure may fall 20% below that. Chief factor in the anticipated "slump" is the fact that there aren't enough people willing to spend the $100 top for an actual ringside seat that might not be as good as that afforded by the videocast.

Taking that factor into consideration, many tele execs have predicted that, when television's nationwide network is established and there are the expected hundreds of thousands of sets in the nation's homes, the day of the million-dollar gate will be a thing of the past. It's been pointed out that radio didn't hurt the turnstile turnover and that video would probably not affect gate receipts too much either, but television's visual aspects, especially when tickets are tabbed so high, cannot be discounted.

Another television factor that's figured to cut into gate receipts is Paramount's intermediate film method, which, when developed, should make telecasts available to millions of theatre-goers on their regular theatre screens. Of course, whether fight promoters will be willing to license fights in the future to television, if the new medium offers so much competition, is another question.

Video execs predict the fight will mean as much to television's progress as the Dempsey-Carpentier fight meant to radio in the early 1920's, when the late Maj. J. Andrew White broadcast a championship bout for the first time on the air.

Demand for television seats for the fight has been terrific and NBC execs believe that 30 or 40 people might crowd around each available set. With about 2,500 sets operating in N. Y., and another 2,500 in Washington and Philadelphia, it's believed the 150,000 figure is a conservative estimate. NBC has invited top Governmental execs, including President Truman, to watch the fight in Washington over sets especially installed in the Hotel Statler for the occasion.

In N. Y., NBC has set up a regular press room in Radio City's largest studio so that newsmen can file their stories while watching the fight via video. Typewriters, teletype machines, etc., have been installed and many topflight sportswriters have indicated they expect to cover the fight that way, rather than at the Stadium.

NBC will also guest about 125 clients, sponsors and potential sponsors in the Radio City viewing room, with 16 pre-war sets pressed into service for the occasion. Demand for these invitations has been tremendous, with more than 350 rolling into the NBC publicity offices during the last few days. Space limitations, however, have forced NBC to keep the number down.

DuMont television has received special permission from NBC to pipe the fight in on a closed circuit to its Wanamaker studios, N. Y., where that company will also guest about 200 friends and potential clients. Viewtone Television, set manufacturers, has installed several of its new models at the Park Central Hotel, N. Y., which has received a similar demand from would-be spectators. Viewtone has also installed a set at the N. Y. Daily Mirror offices for the benefit of sportswriters.

Plans for the telecast have been completed by the WNBT staff. Five cameras, including three new Image Orthicons, will be located at the ringside. Two of the I.O.s will be equipped with the new RCA turret lenses, used for the first time last Friday (14) night at the Madison Sq. Garden fights. Each camera has four lenses on a rotating disk. When the cameraman turns the disk, it automatically shorts the video circuit and the camera goes off the air, allowing another camera to take over until the new lens is in position.

Three cameras will be located 145 feet from the ringside and the other two at approximately 200 feet. Viewers are expected to get better closeups than they got at the Army-Navy football telecast last December. WNBT received an American Television Society award for that as the best sports telecast of the year.

Ben Grauer is slated to do the color stuff at the ringside, with Bob Stanton handling the actual fight announcing. Grauer will carry a "beer mug" transmitter, with a built-in mike, which he'll lug around the ringside to interview the top name personalities, while a camera follows him. Grauer will also interview before the cameras some of the brass expected at Radio City, before taking off for the Stadium.

Special control room to handle the five-camera pickup has been built at the Stadium. Microwave relays and coaxial cables will carry the images to NBC's control room at Radio City. Images will be carried by coax to WPTZ (Philco, Philadelphia) and W3XWT (DuMont, Washington) and by microwave relay to WRGB (GE, Schenectady).

Telecast is being sponsored by the Gillette Safety Razor Co. through the Maxon agency. Video tab is $125,000 in which NBC shares. However, Gillette foots the entire $100,000 bill for the radio fightcast over the ABC network.

Black & White Gamble

Washington, June 18.

Transmission of the Conn-Louis telecast to Washington via coaxial cable constitutes one of the biggest gambles to date for black and white video proponents. If the show, which will be piped some 225 miles, comes through clearly, it will be a terrific boost for the black-and-white-now boys; since their kind of tele will be widely advertised by the top Governmental execs, who will witness the telecast as NBC's guests.

On the other hand, if reception is poor and if the swift action of blows swung in the ring is blurred or if the cable plays tricks with eight or 10 arms landing a haymaker at once, the cause of black and white may suffer a t.k.o., to the delight of the color tele backers.

NBC, betting on its gamble to pay off, appears confident of the outcome.

Chi FM Applicant Sez FCC Violates Own Rule By Favoring AM Outlets

Chicago, June 18.

Highlight of the week-long FM-FCC hearings in Chi last week was the contention by John B. Moser, attorney for applicant Nathan Swartz, that the FCC was ruling contrary to its recent Blue Book findings in allowing dual broadcasting by present AM stations.

Moser made his statement in withdrawing Swartz's application from the hearings, saying that his applicant could not compete with entrenched AM broadcasters who could duplicate their AM programs on FM with little extra cost, whereas he and other applicants, new to the broadcasting biz, would have to spend large sums of money getting started.

Moser's statement followed the request by Joseph Mattson, director of the UAW-CIO Broadcasting Co., that David Sarnoff, RCA prexy, be subpoenaed to explain RCA's policies chiefly as they affect unions on volume production of FM receiving sets.

As the 12 applicants for the 12 available local FM channels concluded testimony, it seemed certain that three of the applicants would be refused licenses in view of the recent FCC ruling in Washington that one out of every five channels would be held open for future applicants.

Brown Vs. Rukeyser In 'Battle of Commentators'

Mutual has set a new, unusual gabber session in "Battle Of The Commentators," to start June 28, 7:30 p.m. Program will utilize Cecil Brown, MBS commentator, and Merryl S. Rukeyser, INS and Hearst newspapers financial editor, debating two sides of a controversial current topic.

One topic will cover each 15-minute program, with each man taking three minutes for a prepared talk on a vital issue, and taking opposite sides, then adlibbing rest of program, attacking other's views. Subjects will be hot news topics—the maritime strike, the Mufti 'escape,' etc.—with duo slugging it out in a free-for-all rather than form stylet. Program will replace Brown's current Mutual Wednesday night sustaining stint, Brown continuing his morning cross-the-board co-op sponsored programs.

CIRCLING THE KILOCYCLES

Des Moines—Cowles Broadcasting Co. has bought the Shrine Temple here for $150,000 and will use it as a radio and community center. Both the interior and exterior will be redecorated, acoustics improved and a portion of the building remodeled for radio use when materials are available. Cowles will take possession July 1.

Shrine auditorium is believed to have the largest stage in the country outside of New York. The 4,500-seat auditorium has housed road shows, forums, conventions and all of the larger public meetings in Des Moines for 20 years.

When building conditions permit, the entire east portion, including all rooms except the main auditorium, will be remodeled to house station KRTN, and a new FM station. Special large studios for use in the production of audience-participation programs will be a feature in the remodeling program and it is planned to give the building a new name, not yet selected.

Hartford—Upping of personnel of WTIC was announced by Paul W. Morency, veepee of Travelers Broadcasting Corp., and gen. mgr. of station. Company operates station for Travelers Insurance Co., Paul Lucas, in new shift, goes from production dept. to assistant program manager. Mikeman George Bowe takes over as production manager, with Bernard Mullins, head mikeman for war duration, going over to post of manager of special programs. Fred Wade takes over as manager of auditions, coming out of program dept.

Cincinnati—Evidence of the reaction to "low pressure" radio programs, those aimed at one ear while the listener reads, relaxes or otherwise occupies himself, is reflected in a recent mail pull of WCKY's "Music to Read By." As a test, the "Music" announcer was instructed to "break silence" on the 10:45 p.m. to 1 a.m. background music program, to remark that perhaps listeners would rather have something with more talk.

During the next five days 573 listeners from 19 states and Canada wrote in asking for the retention of "Music."

St. Louis — KMOX and the St. Louis Board of Education are conducting a Radio Workshop series in the station's studios. Schoolmarms from St. Louis, St. Louis County and members of the Radio Council of Greater St. Louis taking in the course, which includes Business of Radio; Educational Radio; Public Service; Research; Publicity and News. . . . Robert Burns, sports editor of the St. Louis Globe-Democrat, now paired with Alex Buchan in a 15 mins. sportscast over KMOX.

Spartanburg, S. C. — Cliff Gray, farm editor of WSPA, will fly to Washington June 25 to present a basket of U. S. No. 1, Spartanburg-grown Golden Jubilee peaches to President Truman.

Gray, who planned stunt, will be accompanied by Manager Troy Cribb, S. C. Peach Growers Assn., and Veteran Pilot Bob Turner.

Spartanburg's $7,000,000 peach crop recently was voted a $15,000 radio-press advertising budget by Growers' Assn.

Harrisburg—Construction of an FM station by the Patriot Co. has been authorized by the FCC. Meanwhile, WHP, Inc., which is controlled by the Patriot Co.'s publishing rival, the Harrisburg Telegraph, has started broadcasting over its FM station, WHP-FM. Broadcasts are on a daily basis between 5 and 11 p. m.

Pittsburgh — Norman Burk of WCAE sales dept., received his master's degree in letters from Univ. of Pittsburgh's School of Business Administration at annual commencement exercises last week. Burk has been attending night school out there for several years working on his master's.

He graduated from Yale U with class of 1930.

Kansas City—Ken Heady has returned to KCMO, ABC outlet, after serving over two years in the armed forces. He resumes as production director. In the European theater he served as production director for the American Forces Network. . . . KCMO has issued a new rate card—the "lucky" 13th— to become effective as soon as the station begins operation on 50,000 watts day and 10,000 watts night. Some 2,500 rate cards went out to a national and a local list.

Houston. — New series of shows titled "Talent Showcase" is being aired over KTRH for a half-hour each week for a 10-week period. There are five contestants on each program, winner receiving a savings bond and an opportunity to appear in the semi-finals. Winners of the semifinal will appear for first prize of a 13-week contract to air on KTRH.

Spartanburg, S. C. — Frank R. Knutti has resigned as manager of WORD here to become general manager of Rayhall Broadcasting Co.'s three West Virginia and Pennsylvania stations and four others to be built when FCC okays construction permits. He will leave July 1 for Beckley, W. Va., where Rayhall maintains headquarters. Knutti, veteran of 22 years in radio, came here from WWTG, Palm Beach.

Omaha.—Station KOAD it will be. That is the call letter combination that won a competition in which thousands participated and prizes were given by the World-Herald owner of the station.

Plans are made to operate KOAD soon. It will be the first FM station in the state and is being operated entirely independent of KOWH the AM World-Herald station.

Tests have already been picked up 50 miles from town and results have shown that FM is acting up to its billing.

St. Louis—For the ninth consecutive year KSD's special news events director, Frank Eschen, is presenting previews of the St. Louis Municipal Opera. Every Saturday Eschen reviews the next week's shows and gives thumbnail sketches of the stars.

Washington — Howard Williams, just out of service, has rejoined WINX as a staff announcer. For a while in uniform he worked with the Armed Forces Radio Service in Hollywood and later set up a broadcast station for the Army on Myi-

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Cincinnati—Eps K. Bauer, comptroller of WSAI since Sept., 1944, when ownership of the station passed from the Crosley Corp. to the Marshall Field organization, assumed the added duty this week of assistant to Robert M. Sampson, general manager. It calls for direction of sales activities by Bauer, who was with Crosley for 15 years before joining the Field combo.

On the sales end Bauer succeeds William R. Christian, who resigned as sales manager to become territorial rep. of Frederic W. Ziv agency in the Washington-Baltimore area.

Huntsville, Texas — J. G. Long, head of the Long Theatre Circuit will purchase KSAM here from W. J. Harpole and J. C. Rothwell for $42,500. Application has been forwarded to the FCC for assignment of license.

New Orleans—Mike Clark, one of top mikemen at WWL before the war, is a civilian again and back at his old job on the staff. P. K. Ewing has resigned as manager of WJBW.

Fort Wayne—WGL is polishing up its early morning schedule with two weekly half-hour remotes, both angled to public service. First program, preeming June 19, is to be a pickup from the city traffic court. Idea behind it being that motorists will drive more carefully after listening to actual court cases.

Second program, airing direct from one of this town's leading restaurants, will bring well-known civic leaders to the mike in discussions of public interest. Called the "Breakfast Program," it starts June 28. Both programs will be aired at 8:30 a.m.

Howard Smith, BBC Tiff

Howard K. Smith, European chief for CBS, with h.q. in London, won't let BBC tell him how to interpret foreign news—and BBC won't let him go on the air, domestically, unless he hews to its line. Therefore, Smith and BBC underwent a temporary divorcement a couple of weeks ago.

It happened when BBC had scheduled Smith as a foreign commentator in a discussion roundup of the upcoming Foreign Ministers' meeting in Paris. Smith said in his script that the blame for the previous collapse of the Paris confab was not entirely Russia's. BBC's censor didn't like that. Smith made a slight change, but would not recede from his main thesis.

Smith issued a statement charging BBC with "peacetime censorship." BBC said Smith's opinions were "highly individual."

The tiff did not affect any of Smith's broadcasts for the CBS wires in the U.S.A.

WJR'S CHORAL CLINIC

Detroit, June 18.

WJR (CBS) is sponsoring a Summer Choral Clinic to stimulate choral singing in Detroit. Classes will be under the direction of Don Large and John McKenzie, two of Michigan's top choral instructors.

They should—in a city market which ranks* 7th in population, 5th in drug store sales, 7th in food sales and 6th in total retail sales! They should—because women had a heavy hand in the spending of the $884,855,000* which passed over retail counters in Washington last year!

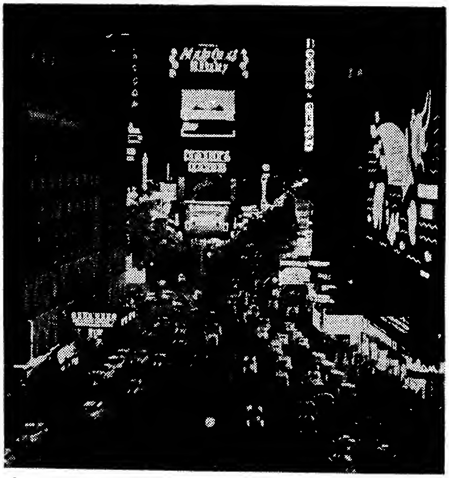
In particular, one woman who should interest you is Marian Sexton. She's director of women's programs at WOL, and conductor of the daily program, The Spice in Life—a thirty-minute ear-bending package into which she weaves commercials so pleasantly and skillfully that listeners are sold before they realize it! New to WOL (from a similar post at KMOX, St. Louis), Marian is already being acclaimed by Washingtonians as the most natural and captivating a personality ever to woo a capital microphone.

If you have a product or service to sell Washington women, let Marian Sexton sell it for you. You can enjoy a share in The Spice in Life by calling the nearest Katz office.

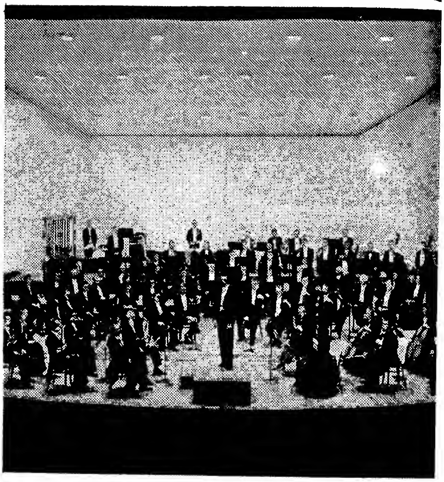
A COWLES STATION
WOL
"THE VOICE OF WASHINGTON"
Represented nationally by THE KATZ AGENCY, INC.

* Sales Management "Survey of Buying Power," May 1946.

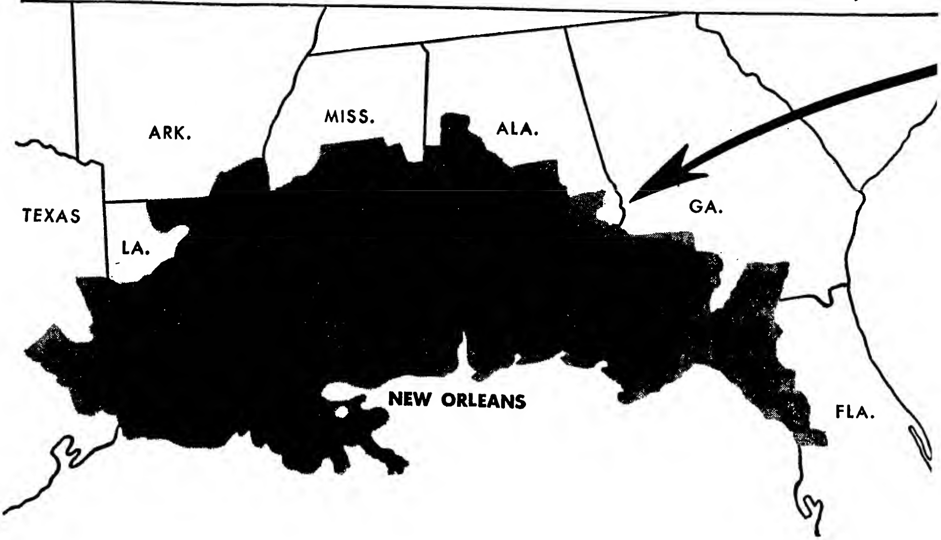
NEW MEASURE OF A RADIO



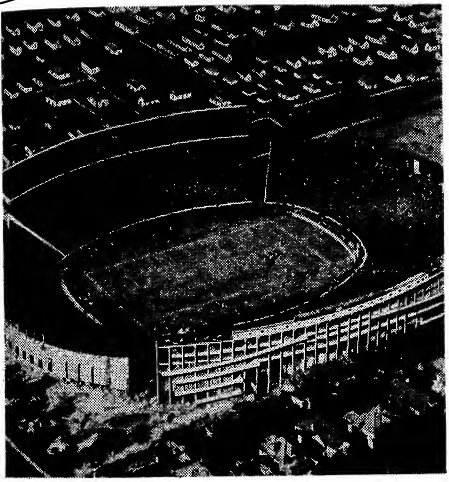
8 times as many people listen to the dramatic shows on Radio Station WWL, New Orleans, as go to all the stage productions in New York in a year.



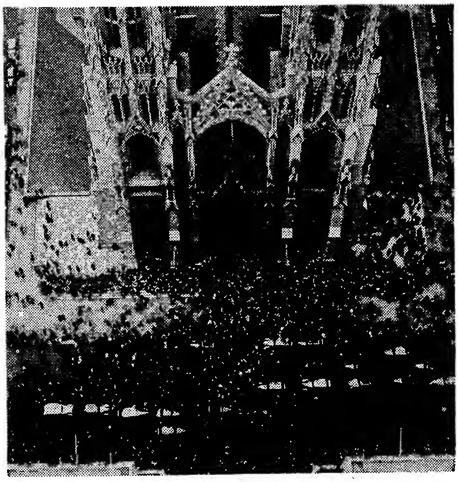
40 times as many people listen to great music on WWL as attend all the performances of any two of the nation's finest Symphony Orchestras annually.



STATION'S INFLUENCE . . . . . .



Twice as many people hear the sports broadcasts on WWL in just 3 hours as attend all of the nation's football Bowl Games in a year's time.



6 times as many people hear the Sunday Mass on Station WWL as attend St. Patrick's Cathedral in New York annually.

Throughout this area—

with 3,486,182 people, 876,110 radio homes

Folks Turn First To—

WWL

NEW ORLEANS

The Greatest SELLING Power In the South's Greatest City

50,000 Watts • Clear Channel • CBS Affiliate

REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

From the Production Centres

IN NEW YORK CITY . . .

Dan Russell, ABC production staffer, has resigned to freelance on the Coast.. Sandy Strouse into "Road of Life"...Martinson's Coffee has taken the "Love That Soap" spot idea out of "The Hucksters," building a spot announcement on the theme: "Martinson's—Love That Coffee." Two-week, three-times-a-week campaign was started for the spots Monday on WQXR...WHN will go all-out for famine relief Saturday (22) by dovetailing the Hunger theme into every show on sked from 7 a.m. to midnight. Outside speakers during the run will include F. H. LaGuardia, Henry Wallace, and Newbold Morris. M-G stars will guest, and special pitches will be voiced by Robert Q. Lewis, Ward Wilson, Red Barber, Connie Desmond, Bert Lee, Art Brown, and Adrienne Ames..

WNEW disk jockey Joe Franklin to do series of guest shots in the fall for the N. Y. Assn. for the Blind. Station's staff announcer Bill Williams screen-tested by 20th-Fox....Sanford Gerard, formerly with Benton & Bowles, now art director at Lennen & Mitchell agency....Larry Menkin, out of the Army, back at radio scripting and doing film script series on U. S. cities for State Dept....Alfred Drake signed to sing and act as emcee on the summer session of the Ford Hour beginning June 30....Oliver W. Nicoll, who developed the Bing Crosby psychological warfare show over the OWI's ABSIE station in London—earning for Crosby Der Bingle tag tas taken over as director of program development for Cosmo records. He's also partner in Radio Features of America....WNEW's American Negro Theatre to switch to music format for the summer, keeping "Voice Is a Voice" formula by using Negro talent for non-racial subject matter.... Lee Brody, who had gone to the Coast when the Danny Kaye show moved to Hollywood, back in N. Y.....Borden's "County Fair" gimmick, trying to get somebody to punch his way out of a huge paper bag, was finally exploded last week (15) when the feat was accomplished....Jacqueline Horner, child star of the legiter "Swan Song," guesting at the piano tomorrow (19) on Richard Willis' "Here's Looking at You," WNEW.... Eric Severaid's "Not So Wild A Dream," a commentary on the times as seen by the CBS commentator, will be brought out in the fall by Knopf. Title is taken from a line in Norman Corwin's "On A Note of Triumph.".... Hal Bock, who heads NBC's television setup on the Coast, in town for series of homeoffice huddles....Womrath Book Shops has bought the "Music To Read By" midnight show on WHN....Tom Lewis, Young & Rubicam's radio topper, back to the Coast....Paul Lavalle, of NBC's "Highways in Melody," makes classical concert debut at Lewisohn Stadium next Saturday (22)....Jay Jostyn and wife, Ruth Hill, to do two weeks of summer stock next month while vacationing on Coast....Alpha Records has signed Elsa Miranda, singer on the "Chiquita Banana" commercial, for series of spot announcemants. Initial disking will be for Seyferts Food Co....Carter Cordner, BBDO, to the Hollywood offica for a couple of months....Arline Blackburn, Don MacLaughlin, and John Stanley new to "Young Widder Brown"....Delmar Nuetzman added to "The Strange Romanca of Evelyn Wintera" while George Petrie joins "Backstage Wife" players....Betty Garde, Anne Marie Gayer, Agnes Young, and Craig McDonnell new quartet on "Front Page Farrell."....If Bret Morrison, narrator on CBS "Light of the World" serial, doesn't show up for next Monday's (24) broadcast, he'll probably have a good alibi. For he's competing this Friday, Saturday and Sunday in tha Diamond D Championship Rodeo at Roosevelt Stadium, Union City, N, J....Hardia Frieberg resigned as account exec with David O. Alber to open own publicity offices....Sidney Reznick due in from Coast this week to huddle on his musical comedy book as well as confer with MCA on "Show Shoppers," which he created. Has another half-hour package in works.... Ed Kobak, Mutual prez, away on 10-day jaunt through the midwest.... Cliff Evans, head of WLIB's news dept., left for four-week Mexico holiday Mon. (17)

IN HOLLYWOOD . . .

Ten-year men with Lux Radio theatre—Lou Silvers, music director, "Sandy" Barnett, ex-director now adapter, and Charles Forsyth, sound—were gifted by the Thompson agency for their long service at signoff of 10th anni of Hollywood originations....Fred Ziv's discer of "Philo Vance" bought by Rainier for coast airing to replace Bill Gargan's "Murder Will Out." Shortages forced budget pruning....Bob Gillham around for couple of weeks of J. Walter Thompson film and television contacting....Gil Ralston, head of night time shows for Procter & Gamble, and Ted Sisson of Pedlar & Ryan tanning up while the new Hollywood show for Camay takes form....Henry Kastor Kahn and Bill Chesley talking over the new Drene show coming up with Don Ameche. Music assigned to Carl Moff. Client will make a choice of situation comedy or variety format from recorded auditions....First to be signed for the Anacin-sponsored Bob Burns show was Shirley Ross....Joe E. Brown as "Uncle Charlie" put on wax by Fredericks Bros. and Jack Creamer hustling the pancake east....Terms and breakdown of the Joan Davis package has been requested of the Morris agency by Ward Wheelock for Campbell soup. They're ahort one show for the fall....Hallmark and Freddy Martin can't see eye-to-eye on certain contractual provisions so greeting cards have gone out to packages of dramatic shows....Hubbell Robinson due in this week to (?) buzz with Bing....Don Wilson essays the role of flip quipper with the ad lib on NBC's audience participator, "Let's Laugh and Get Acquainted"....Doris Rader, who whips up those billowy soap commercials for P & G's Ivory Snow, called to N. Y. to keep the copy coming for the Eddie Dunn summer sesh....Don Thornburgh east to huddle with the CBS higher-ups.... William S. Paley due out in July for two months to install some of his program ideas....Ayer's Wauhillau La Hay trained in to set up summer campaigns and attend the wedding of her Hollywood aide, Jean McFarland, to Robert Shanley, vocalist on the Electric Hour summer show....Eddie Cantor rewarding Denver for its leadership in reducing traffic fatalities by doing his broadcast from there Wednesday (19)....Martin Block bought a home in nearby Encino and moving in toward end of the year....Gale Gordon replaced Donald Crisp in the title role of Mutual's "Jonathan Trimble, Esq."....Barbara Luddy joined the Chicago influx and emoting once more on the old home grounds....Bob Redd set for another pair of 26's as director of the Frigidaire stanza....Illness forced Charles Morin to resign as sales manager of Columbia Pacific Network. Interim appointment goes to Arch Morton, KNX sales boss....Jack Haley let slip a cutie last week that broke up both the cast and audience....Bill Morrow joining Bing Crosby on his Elko, Nev., ranch for a month of fishing and riding the range....Dennis Day show for Colgate all wrapped up waiting for the best available time.

IN CHICAGO . . .

Bruca Dennis, WGN publicity director off to the Grand Canyon for a three-week vacation....Olan Soule added to the cast of "Captain Midnight"....George P. Herro, Mutual midwest press head to New York on business....Lynn Alan is new addition to the Ray Hampton family. Father is supervisor of sports at WHBF Rock Island....Charlie Lyon, vet Chi NBC announcer was partied Friday (7) prior to his daparture for Hollywood where he will enter the freelance field....Ward Glenn, formerly with WKMO, Kokomo, Ind., now with the announcing staff of WOMO, Fort Wayne. Don McNeil celebrating his 13th year as "Breakfast Club" m.c. with a special anniversary program Friday (21)....Kay Westfall, Chi radio thesper married to John G. Bruce Saturday (15)....Jersey City lass Gertrude Hayes gets the credit and a $50 bond for selecting "Junior Junction" as the naw name for ABC's "Teen Town"....Larry Kurtze, former producer for CBS, appointed radio director for tha Kuttner & Kuttner ad agency....Dr. Preston Bradley, skedded to join ABC's "Hymn of All Churches" on Sept. 16, will sail for Europe late this month as the guest of the Polish government to make a survey of the food situation in that country....John Conrad, from KTSM, El Paso, and Ray Tenpenny, former Minneapolis announcer joining the NBC central division announcing staff....Eloise Kummer added to "Breakfast Club" cast as Martha Logan, the home economist....Allen M. Elrod became the first NBC employee to retire under the NBC-RCA retirement plan after 13 years' service with the central division maintenance dept.....Edgar Kobak, Mutual prexy, in town for a looksee....I. E. Showerman, NBC central division general manager, to New York for management meeting.

Anti-Trust

Continued from page 27

Productions for three outlets, nor bids by United-Detroit Theatres Corp. or New England Theatres, all the companies being 98-100% held by Par. Nor will tha decision hit tha three pending applications of DuMont Labs, in which Par has a 40% interest. FCC, however, will take care of this in keeping down the number of outlets per single owner. DuMont already has stations in N. Y. and Washington.

Last month Par withdrew its TP bid for a video channel in San Francisco.

DuMont officials are slated to take the stand at the FCC hearings on Thursday to testify that, even though DuMont is 40% owned by Par, latter has only two votes on the DuMont board and falls far short of exercising control in the company. Same session will wrap up testimony not covered at the Los Angeles hearings.

Howard Hughes, chief owner of the Hughes Tool Co., which is bidding for an L. A. outlet, will take the stand. Understood that FCC examiner Harry Plotkin demanded that chief stockholders and principals in all applicant companies testify at the L. A. hearings, but Hughes was out of town. He's coming east to take tha stand at the Washington hearings.

Also slated to testify—for the first time in radio history, so far as is known—is Tommy Lee, son of Don Lee and principal stockholder in tha Don Lee network, also in the market for an L. A. video outlat.

Petrillo

Continued from page 27

replaced with either silent pictures shows.

Since most of the commercially-sponsored pix are turned out by union technicians, all members of the International Alliance of Theatrical and Stage Employees (related to the AFM through the AFL), it's conceivable also that these, too, might go by the board. Majority of fight films, too, have been lensed by union cameramen, making their position on video precarious.

Station hardest hit will probably be WABD (DuMont, N.Y.), which broadcasts at least one half-hour film program each night it's on the air. Since DuMont has no radio affiliation, WABD is in a better position to buck Petrillo than the NBC and CBS video outlets. It's doubtful, however, whether it will be able to book any pictures from tha film studios, to whom the AFM ruling was directed. And, if that wera possible, it's still doubtful whether DuMont, whose studio technicians are all IATSE members, would run the risk of having the AFM throw a picket line around its studios.

Also hit by the ban are companies set up primarily to produce pix especially for video, such as RKO Television. Latter, according to prexy Ralph B. Austrian, has lined up an extensive program of commercial films, filmed productions, etc., but all will now have to be done without musical sound tracks. It might be possible to use synchronized recordings, but this system is considered n.s.g.

Paramount shorts department has also signified its intention of someday producing films especially for television. Other Hollywood outfits, such as Jerry Fairbanks, Walt Disney, etc., were likewise contemplating video film production. All these plans will now have to be cancelled or at least postponed until the AFM changes its mind.

Platter Fits Formfit

Chicago, June 18.

"Song Road," new 15-minute platter show, starring songstress Nancy Martin, has been sold to the Formfit Co. and is scheduled to make its bow over approximately 50 stations next week.

Show is written and directed by Eugenia Price and, in addition to Miss Martin, features Adele Scott at the organ. MCA packaged the deal, and MacFarland, Avegard is the agency.

Confidence

. . . in a medium adds potency to the sales message of its advertisers. Upon that tenet, WWJ's leadership in Detroit is based. Through its pioneering, public service programs and promotional policies for more than a quarter of a century, WWJ has won the confidence of its vast audience. Faith in the station has given force to its voice! It has made WWJ a powerful selling medium in a market of millions...fourth largest in America!

NBC Basic Network
Associate FM Station WENA

WWJ
950 KILOCYCLES
5000 WATTS

AMERICA'S PIONEER BROADCASTING STATION—First in Detroit
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY
OWNED AND OPERATED BY THE DETROIT NEWS

close hauled

to the wind requires a steady hand at the wheel. Like the skipper of the yawl, radio time salesmen must be experienced. Weed and Company's staff of seventeen "old hands" daily covers the nation's important radio centers with the skill and effectiveness that come only from long experience.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
New York • Boston • Chicago • Atlanta
Detroit • San Francisco • Hollywood

Memo On!!
RUSS BROWN
BARITONE
With CBS—Five Years
NOW
FREE LANCING
Press Representatives
DUTTON-LIPPOLD

DAVE BACAL
ORGANIST and PIANIST
Now
FREE LANCING
ORIGINAL MUSIC IDEAS
AND *B. G.
47 East Division, Chicago 10, Ill.
Delaware 4249
*BUT GOOD

P.S.

Agency and sponsor executives, in BILLBOARD'S *Radio Exhibit, cited* NBC *as*

"TOP NETWORK IN PUBLIC SERVICE PROMOTION!!

Previously, 300 Radio Editors, in this year's BILLBOARD *Poll,*

picked NBC *as*

"TOP NETWORK IN PUBLIC SERVICE PROGRAMMING!!

NBC

A Service of Radio Corporation of America

AMERICA'S NO. 1 NETWORK

...the National Broadcasting Company

Inside Stuff—Radio

Reading and Writing: Rudolf Flesch, formerly with the CBS education Dept., an expert on semanties, docs some plain talking in "The Art of Plain Talk," published by Harpers. Book is addressed to anyone interested in writing, particularly on a professional level. While some script writers in radio might gain something by studying the work, its cost should certainly more than pay off to those writers who do commercials, to ad-copy people, and to administrative personnel.

BBC has issued its annual report, for 1946. It's the usual, unexciting melange. Perhaps of interest to some would be its financial statement, showing a year's expenditure of well over $40,000,000. Bill Benton of the State Dept. might show those figures to the Congressional committees that balk at his modest request—for $19,000,000 for everything from books and entertainment of "cultural guests" to shortwave radio.

"How to Audition for Radio" has just been published by Greenberg. Author is WNEW's director of programs and operations, Ted Cott, who also teaches radio scripting and dramatics at City College of N. Y. Tome, therefore, becomes an official textbook at CCNY and has, additionally, been adopted as textbook by Roger Bowman, NBC announcer who lectures on radio this summer at Juilliard School. Cott handles his subject in easy-to-understand language. Since he knows what he's talking about and illustrates his subject matter thoroughly, there's no doubt the book should be of value to those who would break into radio. Arch Oboler has written a foreword which is itself worth reading.

Two networks, CBS and Mutual, thought that the opening meeting of the atomic energy commission of the United Nations, held last Friday (14), was something important enough to deserve airing in full. The two other majors, NBC and ABC, were too busy with other matters, like the Fred Waring show on NBC and ABC's "Breakfast in Hollywood." Even WEAF, for all its $1,000,000 public service appropriation, didn't extend itself.

Among the New York indies, WNYC, WLIB and WQXR, covered right out of the meeting of the atomic commission. WMCA recorded the proceedings and played them back later.

One of the best promotion jobs for audience consideration of the importance of the atomic commission's work was done by a WEAF ayem chatter show, "Hi Jinx," on which Jinx Falkenburg and her husband, Tex McCrary, plugged the subject for an entire week before, during and after the meeting of the UN commission.

NBC's "Duffy's Tavern" was taken over the coals last Thursday (13) by Rep. Thomas J. Lane (D., Mass.) for what he called its "anti-Catholic" and "anti-Irish" humor.

The Massachusetts Congressman inserted into the Congressional Record an editorial from the "Pilot," official organ of the Catholic Archdiocese of Boston, which accuses the Vitalis and Minit-Rub humorists of "bad taste in dragging the revered name of St. Patrick into the whiskey-soaked atmosphere of Duffy's saloon."

The Catholic paper also objected to Archie's recent recital on the same program of a wake he attended which the Pilot charged was described as a "rowdy, disreputable affair." The Church organ went on to say that if enough Catholics voiced protest against this sort of humor, Bristol Myers Co., the sponsor, might find it "politic" to launder up the show a bit.

Encouraged by the success of two public service campaigns, one aimed at helping fund raising for cancer research and the other to get food contributions for shipment abroad, the N. Y. indie WNEW has developed a new plan to build such campaigns in the future on a cycle basis, instead of for one day or for a week. Aim will be to pick a specific objective for public service programming—then devote all of the station's energies, via commercial as well as sustaining shows, to the objective for an entire 13-week cycle.

First such campaign, being developed now for early fall, will concern the general tolerance theme. A start in development of that campaign will be made during the next week on the station's nightly veteran-angled strip, "Operation Homecoming," and on Frank Luther's Sunday morning "Children's Corner."

Ruth McKenney is resuming her "My Sister Eileen" scripting, this time for radio, after turning down other offers to do so following the tragic auto death of her sister, Eileen McKenney, shortly after the comedy about the two sisters opened on Broadway. Miss McKenney had previously refused scripting offers on "Eileen" followups because, as she put it, "I just can't be funny any more about my sister." Her sudden switch came after she watched an NBC "Eileen" audition, with Lucille Ball, several weeks ago. She will be one of several writers on the show, which has been put together by Arthur Kurlan, who is now in New York to sell the package. Kurlan heads a recently organized Hollywood packaging outfit, of which the "Eileen" series is the first show.

Is the disk jockey necessary? Station KMPC, Hollywood, wonders as it looks on results of deliberate test show of the draw of personalities who dress up platter parades. Trial to date has caused some eyebrow raising—and some ego lowering, as far as waxponents are concerned.

The show, a standard two-hour marathon, has upped its Hooperating from .9 to 1.5 since the regular jockey exited and was replaced by staff announcers. Program is commercially SRO, to boot, where once it fluttered between 75-80% sold. In place of the snappy platter, program now contains a maximum of music and straight commercials, while gabbers remain anonymous and only intro disc titles.

In his Cleveland Plain Dealer column last week, Stanley Anderson tackled Westbrook Pegler's attack on Frank Sinatra and bobby-soxers who love that voice. He had a Pegler-like character say that the Hearst columnist is attacking the juve femmes as a way to hit at Sinatra's anti-intolerance drive. And Anderson did it with good humor, without getting very angry about it all, tolerant-like.

'Pot of Gold'

Continued from page 25

taken the program off the air entirely.

NBC, CBS Seen Cold to 'Gold'

With Tums bringing back the "Pot of Gold" show, this time with Dick Stabile and his orch, show will be headed for either ABC or Mutual. That's because CBS won't touch the program (network had turned it down when it was on some years ago with Horace Heidt), and it's considered a virtual certainty that Niles Trammell, NBC prexy, will similarly nix it if time is sought on his web.

Program was previously on the "Red" network when it fell into bad grace because of its lottery overtones. FCC, for one, frowned on it, and NBC finally managed to ease it out of the picture.

Tums currently sponsors "Date With Judy" on NBC and recently gave up the Sunday night 8 o'clock CBS slot following death of Marlin Hurt ("Beulah").

BERGSON RESIGNS FCC POST

Washington, June 18.

FCC last Friday (14) announced the resignation of Philip Bergson, for the past year chief of the Litigation Division of the Law Dept.

Bergson will enter private practice of radio and aircraft law with firm name of Keane, Wilner and Bergson.

ATS Oscars

Continued from page 27

they'd named the three wire service reps in order to get nationwide coverage for the presentations. But whether the three knew enough about television to make the proper selections was considered rather doubtful by industry chiefs.

Illustrative of what were considered undeserved awards was the naming of Ruthrauff & Ryan as having contributed the "most consistent effort in developing effective television commercials." Agency did a good job with its "Big Sister" show over WCBW (CBS, N. Y.) last October, execs say, but it hasn't done a thing in television since then. Other agencies, such as J. Walter Thompson, Duane Jones, William Esty, etc., have done much more, meanwhile, to advance video commercially, they point out.

Another selection hard to figure out was the citing of both RCA and CBS for "experimentally demonstrating color television." With the current color video controversy still raging strong in the industry, such an award, according to industry spokesmen, sounds as though the ATS were unwilling to take a stand on the subject. It's true, they concede, that both RCA and CBS did demonstrate color television, but why such an award without selecting one or the other as having done most to advance color television?

Awarding of such citations can do more harm than good for television, according to the execs, who called on the ATS to change the system by turning selection over to those who know more about video. One industry chief has proposed that if any awards are to be made, the recipients should be selected via the system used by the Motion Picture Academy of Arts and Sciences. Latter appoints a nominating committee from among its members and then sends out ballots with the names of the nominees to members of all industry guilds, such as the Screen Actors' Guild, Directors' Guild, Screen Writers' Guild, American Society of Cinematographers, etc. In that way it's assured that the "Oscar" winners are selected by those actually in the know and competent to judge.

Television talent, of course, isn't unionized in such a way as yet, but the comparatively small number of workers in the industry at present would make such a system feasible.

Du Mont

Continued from page 27

tion picture sound track is put on the film during the developing process.

New Type Camera

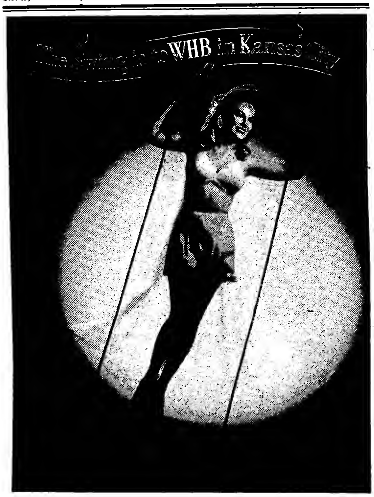
New type camera developed by Milholland and his staff licked the second problem. Cameras take pictures off the tube and, via an accelerated pulldown, "throw away" six frames every second, leaving the 24 frames that can be run in a standard 16m projector. Units can be operated by a three-man crew.

Uses for video transcriptions will be many and varied. Since the system utilizes 16m stock, which is lightweight and fireproof, the transcriptions can be sent safely via air express to rural stations. If the show is sponsored, the ad agency might distribute the film. If it's a sustainer, the film could be booked to local stations by the original producer, with local commercials to be tagged on, or could be furnished to network affiliates.

Units might also be sold to a local broadcaster, who could then transcribe a network show and transmit it locally several hours later. System will also come in for spot news coverage. Stations could transmit the event, as picked up by remote cameras, back to the studio via shortwave, where it could be recorded from the tube onto film. By using negative stock and then polarizing it, the film could be broadcast several hours later. Such a system would be good if the event isn't important enough to merit breaking into another program (when it could be shown via straight remote broadcast), or to ship the film to other stations.

Transcriptions will undoubtedly open up new union tangles, much the same as radio transcriptions have done, but these are considered to be far in the future. With members of the American Federation of Musicians not allowed at present to appear on television, DuMont will probably not be bothered by James C. Petrillo. Use of transcriptions, however, will throw live video cameramen out of work, and it's from this union that the first rumblings will probably be heard.

Fort Worth.—John Hopkins, following his discharge from the Army, has rejoined the staff of KFJZ. Hopkins was a newscaster and announcer prior to his induction.



in the season for bouquets!

Smart advertisers who are wedded to WHB's 880 kilocycles tell us they like our station because of its dominance in daytime audience rating...because of our coverage of the Greater Kansas City metropolitan area *plus* the western part of rural Missouri and the eastern third of Kansas...*and* because we give whole-hearted co-operation to WHB advertisers in merchandising and exploitation. It's *true* that WHB is the station with "agency point of view"...where every advertiser is a *client* who must get his money's worth in *results.* We can sell *your* product or service in this booming market, and we invite your inquiry.

WHB KANSAS CITY This is Mutual 1000 WATTS-880KC.

For WHB Availabilities, 'phone DON DAVIS at any ADAM YOUNG office:

New York City, 18.........11 West 42nd St.........LOngacre 3-1926
Chicago, 2.........55 East Washington St.........ANDover 5448
San Francisco, 4.........627 Mills Building.........SUtter 1393
Los Angeles, 13.........448 South Hill St.........Michigan 0921
Kansas City, 6.........Scarritt Building.........HArrison 1161

KEY STATION for the KANSAS STATE NETWORK
Kansas City • Emporia • Salina • Great Bend • Wichita

KANSAS CITY HOOPER INDEX APRIL, 1946	WHB	Station A	Station B	Station C	Station D	Station E
WEEKDAYS A.M. MON. THRU FRI. 8 A.M.—12 Noon	24.7	12.5	25.8	12.2	19.8	4.3
WEEKDAYS P.M. MON. THRU FRI. 12 Noon—5 P.M.	27.4	25.5	19.8	15.3	9.4	1.0
SUNDAY AFTERNOON 12 Noon—6 P.M.	19.3	23.0	27.5	13.9	13.5	1.6
SATURDAY DAYTIME 8 A.M.—6 P.M.	34.8	14.6	25.9	16.5	7.0	0.0

TEA-TIME AT STARK'S

Stark Dry Goods Company owns and operates three department stores in the WHBC listening area. "Tea-Time at Stark's" a half hour show (3:00 to 3:30, Tuesday and Thursday) from the CANTON store restaurant, builds goodwill and business for MASSILLON and ALLIANCE branches as well. Gifts and prizes to participants are chosen from every department in the store, an idea that gives Emcee Jim Roberts a grand chance to talk famous-name products.

WHBC is original in program planning. WHBC has merchandising ideas. We're bringing you this series of personalities and programs to show you WHY people in this area prefer WHBC* morning, noon and night.

*Write for the Conlan Survey

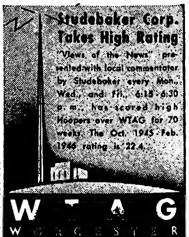
CANTON, OHIO

5000 WATTS SOON

whbc

THE LARGEST SINGLE STATION MARKET IN THE 48 STATES!

Represented by BURN-SMITH Co.



everybody knows

WBIG

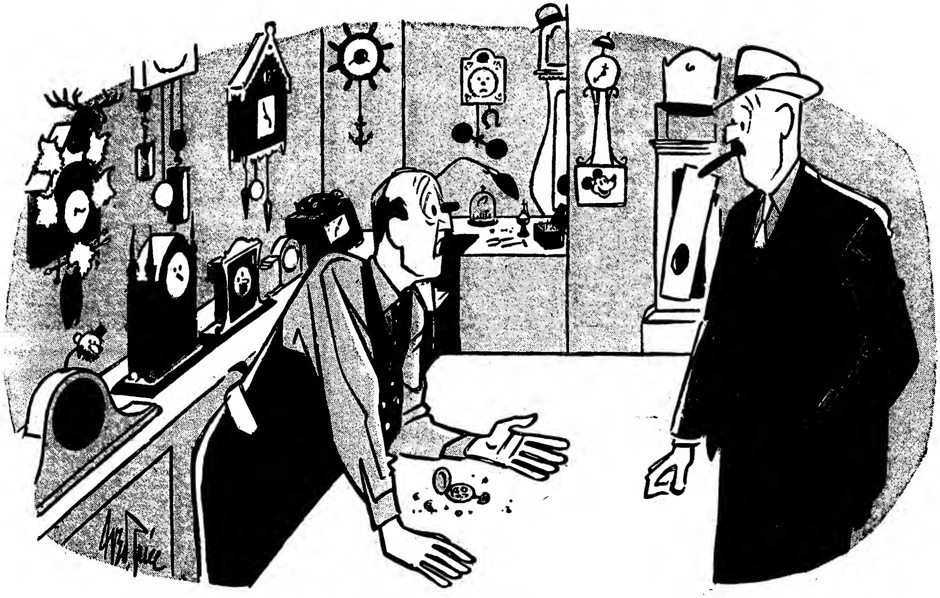
means good broadcasting

5000 WATTS DAY & NIGHT

columbia affiliate

greensboro, n. c.

represented by hollingbery



"If you want to buy a good time . . .

Listen to ABC"

SHREWD users of radio know that good ABC time periods purchased *now* mean valuable franchises for the competitive years ahead. Among those who have already nailed down such periods are Bristol-Myers, Libby-McNeill and Libby, Carter Products, Curtis Publishing Company, Quaker Oats, Dr. Pepper, Ford, U. S. Steel, B. F. Goodrich and Gillette.

These advertisers have taken an up-to-date look at the radio field before making commitments. They know about the outstanding progress that ABC has made—and make their own decisions accordingly.

Take the matter of coverage, for example. In the four years this radio network has stood on its own feet, ABC has registered notable improvements in 107 of the first 300 United States markets through—

1. **Increased power.**
2. **Better frequency.**
3. **Switch to a better station.**
4. **A new station in an important market not previously covered.**

Today, more of these major markets are covered *from within** by ABC stations than by any other network. And advertisers know these are the areas where the bulk of the nation's spendable income is found—where sales are made at the most profitable level.

Things have happened. As you recheck your radio plans, take a good look at today's ABC.

**Meaning a station actually located in the market.*

7 REASONS why more leading advertisers sit up and listen to ABC

1. **REACHES 22,000,000 FAMILIES,** located in practically every major market in the U. S.
2. **ECONOMICAL RATES** make possible nation-wide coverage of important markets at low cost per thousand listeners.
3. **205 STATIONS**—covering more of the 300 major U. S. markets *from within* (actually located in the markets) than any other network.
4. **EXPERT PROGRAM SERVICE** available if and when you want it.
5. **EFFECTIVE AUDIENCE PROMOTION** that keeps building a bigger and bigger audience for ABC advertisers.
6. **GOOD WILL**—a nation-wide reputation for public service features that present *all* sides of vital issues.
7. **PRACTICAL TELEVISION**—program-building on an economical basis.

American Broadcasting Company

A NETWORK OF 205 RADIO STATIONS SERVING AMERICA

Radio Reviews

Continued from page 26

isn't prone to lessen the impact of the democratic messages punched home with over-commercialization, limiting plugs to a dignified sponsor-identification tag at the post and a short one at the finish, on show caught, describing a new generator being installed in the city by UEC.

Shows themselves, however, with "Wizard of Diamond Grove, Mo." a prime example, are what pay off. And in a strict pleasure-for-the-listener sense. Subject of "Wizard" is George Washington Carver, Negro scientist who died in 1943, leaving a great source of inspiration for his race. Evident was a lot of scholarly research on the subject, yet the stanza never missed a bet suspense-wise. Musical bridges supplied by Seth Greiner and the KMOX orch were tops, contributing tremendously to the over-all effect, as was the work of Samuel Duke as Carver and Lambert Kaiman and Hazel Hopheide as his white adopted parents; script by Ben Holzman and Lenore Allen; production and direction of Jack Sexton and Ted Westcott, and Del King's narration.

Story covered the scientist's complete life, from his kidnapping as a child, together with his slave mother, complete with cloak-and-dagger clashes of Unionists and bushwhackers on the Kansas-Missouri state line after the Civil War, through the back-breaking labors and poverty that Carver endured to educate himself, to his appointment as professor of botany at the University of Iowa at Ames in 1891.

From there the yarn took him to Tuskegee University, Alabama, at the urgent request of its president, Booker T. Washington, to teach farmers robbed of their cotton crops by the boll weevil the mysteries of crop rotation and to discover eventually the many products that can be made from peanuts: paper, ink, linoleum, shaving cream, shampoo, washing powder, wood filler, metal polish, and a few hundred others. Recipient of a fellowship in the Royal Society of Arts, the Roosevelt Medal for Distinguished Service, a 1941 University of Rochester award, and many others, he was finally buried beside Washington in 1943—"and the earth of which he was always so much a part reclaimed its own."

Warm, humorous, suspenseful story-telling. Those old grass-roots can grow awfully deep at times.

Mike.

"WE MAKE THE NEWS"
With Henry Moscow; Dick Bell, announcer
Producer-writer: Henry Moscow
15 Mins.; Tues., 6:45 p.m.
Sustaining
WLIB, N. Y.

Program of behind-the-news stuff, retailing how a newspaper functions in getting, printing and spotting the news, should make a good subject, especially when handled by a vet news reporter or editor. Which makes WLIB's program doubly disappointing.

Program, as judged by opening session, is much too general and academic to be of mass appeal. Script was dry and professorial—like a college lecture on the makeup of a newspaper. Script lacked specific material, human interest stuff, but contained instead generalities familiar by now to every schoolboy. Program missed in a breezy, down-to-earth, inside-stuff quality—it read like an Arthur Krock column.

Henry Moscow, N. Y. Post news editor, who writes and reads the program, also suffers from a too professional, monotonous voice. And some of the dialog—as witness the line, "these stories are the leaven in

Bron.

"FOREVER AFTER"
With Bill Saunders, guests
15 Mins.; Sunday, 3 p.m.
SONOTONE
WTRY, Troy

Tom Breneman's discovery of a gold mine in the presentation of elderly women as radio guests finds a local application in WTRY's new program featuring interviews with golden wedding anni celebrants. Program, starting as a sustainer, built up an audience large enough to warrant a sponsor. Interviews with long-wed couples (listeners are asked to suggest names) are conducted in their homes via a wire recorder. Bill Saunders, one of the station's returned servicemen, is present questioner. He visited Bennington, Vt., the second time caught.

"Forever After" possesses a homey, soundly sentimental appeal definitely suitable for mid-Sunday afternoon airing. The audience may be somewhat limited, because broadcasts place stress upon the even, nice, and mellow rather than on the fast, glamorous, humorous or arresting. Regardless, this is a type of radio show for which there is a place in a world sombered if not frightened by the atomic bomb, spectacular technological developments, jarring industrial strife and national suspicions.

Couples quizzed represent a throwback to an era of greater leisure and security. They have interesting stories to tell of youthful days, courtship, marriage, children and happy middle-class family life. Some parallels are drawn between "then and now," but these are not over-pressed.

Pickups are not always perfect, due presumably to age of interviewees. Saunders handles the assignment quite well, although a veteran miker might extract even greater human interest values.

"THE OLD DIRT DOBBER"
With Tom Williams
Producer: Williams
15 Mins., Mon.-Fri., 8:15 a.m.
JOY FLORAL CO.
WLAC, Nashville

A dirt dobber is a harmless wasp that builds mud nests. "The Old Dirt Dobber," on the other hand, is Tom Williams, producer and star of the daytime CBS show, "Garden Gate," whose aim is to build interest in gardening. Sponsored, with deal handled direct between WLAC and the bankroller, the local show doesn't have the trimmin's of the big job—music; a gal popping questions from readers about what kind of spray to use on certain beetles; prizes in the form of seeds for readers sending in the best nature verse—but it does have all the spontaneity and "South-e'n hospitality, suh" that have made Williams the top guy on the airwaves in the plant-prune-cut line for the past 12 years.

Maybe it's the deep South lingo or it could be the enthusiasm he injects into it. Anyway, Williams has the knack of making discussions about the various aspects of gardening sound interesting, even to you—all who've never even considered having a window box.

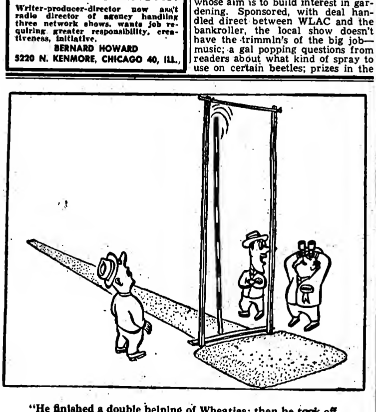
He never seems to run out of subjects. Listeners send in lengthy descriptions of a certain kind of lizard that has been annoying their hollyhocks; they send him samples of foliage with suspicious-looking spots and ask what kind of spray to use, as well as flowers found on a stroll through the woods, asking what they are and if they can be brought into a formal garden; they ask him what kind of posies to send a shut-in who can't stand flowers with a heavy fragrance, etc

Williams answers 'em all, too, and, because of his 50 years' experience in the field, plus his lengthy public-speechifying career, boasts that he never uses a script. Which explains the neighborly, off-the-cuffish tone of his programs. Incidentally, he works in plugs for the local sponsor, Joy Floral Co., cozily referring to certain employees in the greenhouse by name for consultations on individual problems.

Knows his publicity, too, having recently hit the wire services with a golden bronze iris that he developed and named "Dinah Shore" in honor of the chirpstress, who also got her start over WLAC.

Mike.

AGENCIES! STATIONS!
Writer-producer-director now ass't radio director of agency handling three network shows, wants job requiring greater responsibility, creativeness, initiative.
BERNARD HOWARD
5220 N. KENMORE, CHICAGO 40, ILL.



"He finished a double helping of Wheaties; then he took off, and that's the last I saw of him."

Follow-up Comment

Edward Everett Horton gave fresh proof the other night (13) of the old fact that it takes one outstanding personality to hold a variety show together, no matter how good its components may be. Horton came back to the "Kraft Music Hall" following Bing Crosby exit. When the hiatus stanza bowed a few weeks earlier, Horton was on the Coast, finishing up some film commitments. Result on the air was something not quite jelled. But Horton's return gave the show that fillip, that unity and, consequently, that difference between so-so and close to sock.

The rest of the cast was the same—Eddy Duchin, Milena Miller, the King Cole Trio, Russ Case's orch, with Jim Ameche as announcer. But it wasn't until Horton had come back that the show took on the pace and zing one could expect from that assemblage of competent talent. Even the commercial for Miracle Whip seemed to go over better.

CBS gave its air to stuff that hit close to home when it went through with its regular Saturday afternoon (15) "Cross-Section AFL" show. It put the locale of the show in its studios on Madison avenue, where the Saturday night historical series, "American Portrait" was being rehearsed. But the rehearsal was only a teeoff, for there were lots of people on the air who had no hand in "Portrait." The occasion was used by reps of the American Federation of Musicians and the American Federation of Radio Artists to boost the stock of these two organizations.

The AFM spokesman lashed into the broadcasters for supporting the Lea anti-Petrillo bill. The AFRA people pointed out that when they started organizing in 1937 radio actors were getting $2 to $5 a performance with nothing extra for rehearsal. AFRA's national executive secretary, George Heller, promised to organize radio people "on many stations where an announcer now gets only $30 for a 40-hour week." Radio's acting-announcing and musical talent had a field day for 15 minutes, and took ample advantage of it. And strangely enough, so well did producer Bob Heller do the job that it made for good listening.

"The Hucksters" was hit hard, and its author, Frederic Wakeman, was brushed off as a writer who "as a novelist is a good advertising man," when Edwin Seaver took over John Mason Brown's "Of Men and Books" stint on CBS last Saturday afternoon (15).

Seaver, who himself is publicity director for the Book of the Month Club which gave "Hucksters" its big literary splash, pulled no punches. He said he thought more of the intrinsic value of the character Evans in the book (rumored to be George Washington Hill) than he thought of "Victor Norman," who is supposed to be a portrait of the author. "At least Evans knows where he's going; he wants to sell more soap. Norman has no sense of direction. Where is he going, to another advertising job?" As a piece of ad copy, Seaver thought, the book is swell, and he liked the satirical "Love That Soap" jingle better than he did the novel as a whole.

George Carson Putnam, back from the wars and going strong on both WOR and Mutual, took over Vandeventer's 6:30 p.m. WOR spot this week (17) while the regular incumbent is on vacation.

Handling the newscast chore like the veteran that he is, Putnam gave the news a straight-away reading, with enough authority to lend authenticity and no pontification whatever. The guy knows his stuff, which is perhaps one reason a couple of sponsors grabbed him within 48 hours after his return to the New York radio scene.

In addition to the 6:30 p.m. slot, Putnam also fills WOR's 11 p.m. segment this week. He does two Sunday newscasts, for WOR at 8:30 and 10 a.m., and over the Mutual net at 1 p.m. He can carry the load.

Jack Barry's "Juvenile Jury" show, which preemed as an early afternoon stanza on WOR, N. Y., a month ago, has seemingly built sufficient stature to be slotted in the 8:30 to 9 p.m. segment over entire Mutual net on Saturdays.

Format remains same with Saturday night's (15) session having a jury of moppets ranging from six to 11 years, who under guidance of Barry, give opinions on problems sent in by listening audience. Discussed was whether a kid of nine should be allowed to wear long pants, gals reaction to Sinatra and kids monopolizing home phone to exclusion of parents. The answers, mostly in the affirmative, though constructive, were productive of many laughs. Well-handled and makes for good listening.

CBC Hits Back at Critics

Continued from page 25

budgetted for $1,800,000 and now anticipated only $1,692,000—a difference of $108,000. Frigon defended CBC's use of public funds by citing the work it does in comparison to BBC and the U.S. nets with bigger budgets.

'When one thinks that our budget last year, including all domestic and international services, was approximately $6,000,000, when the BBC with a much smaller country to cover and an abundance of talent will spend this year $36,000,000, one has an idea of our handicap in serving the public as fully as we would like. Of course we have to forget the $400,000,000 a year business which is radio in the United States."

U. S. Threat

The U. S. threat to Canadian broadcasting as far as talent wandering to greener fields is concerned, was more directly stressed by Bushnell in his report to the committee. He listed relative talent costs of U.S. programs, and spoke of the lure of money south of the border.

Alan Young, Canada's top-flight comic, he said, had gone south and today "quite likely" was being paid 10 times the amount either CBC or a Canadian advertiser could pay.

Another example he gave was the Edgar Bergen show. Talent costs which amounted to $20,000 compared to the CBC's most expensive plunge into talent—the "Let There Be Music" show from Toronto—which cost $1,425.

Bushnell defended the fact that the best is being done with the money available and said that "not too thinly veiled suggestions have been made that the intellectuals of the CBC program division are determined to see to it that the public gets only what they, the planners and producers, think the public should hear."

"That," he said, "is nonsense and such stories have been and probably will continue to be circulated for on other reason than to undermine confidence of the people in their publicly owned broadcasting corporation. Certainly such fallacious reports will not stand the light of honest critical examination."

Bushnell's entire attitude in delivering the report showed a readiness on the part of the CBC to fight all criticism—as far as programs are concerned anyway—and not to sit back as it has done in the past.

Costs Up

Frigon in his report also stressed the ever increasing cost of programs. "Hardly a month passes without us receiving some new demands from artists or musicians' union. I believe I am right in saying that during the last few years the remuneration to those who participate directly in programs has increased from 30% to 100%."

He answered beefs that the CBC was giving the indies unfair competition by claiming that about 75% of all indies benefited financially from the CBC network operations. CBC, he said, handed on to them annually $1,200,000 for time bought by sponsors. He wanted to show, he said, that "at least 68 private stations connected to our network could hardly claim that we are giving them unfair competition and they each receive their share of the business."

Frigon gave a little advance light on the new Dominion Network and said it would operate on the same 16-hour basis as the Trans-Canada Network. The new web has stimulated applications for licenses to operate stations in parts of the country where dual network services did not exist.

Television Reviews

Continued from page 27

ple was sent into the streets with five pairs of nylons with purpose of bargaining passers-by into exchanging some article of apparel for the hose. Man, a shrewd looking salesman, returned at the program's end looking like a touring oriental bazaar loaded down with ties, shirts, watches, and a femme unmentionable. Other stunts on the program were equally effective, and the recurring roar of studio laughter infected listeners with an irresistible mood of good humor.

Big assist must be credited to director Ronald Oxford's handling of the cameras for the programs success. Lens was steadily focussed for laughs, playing on the queer facial expressions of the participants and adeptly anticipating the direction of the action.

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PROGRAMMING PROBLEM
75 Stations . . . can't clear time for network program
WHAT TO DO
Let NBC Radio-Recording create your show with network talent and producers . . . record it with lifelike quality in the nation's finest recording plant . . . distribute glistening Vinylite pressings of the show to the 75 stations for scheduling at a time that can be cleared locally . . . but not nationally.
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AN ALL-TIME HIGH

"I DON'T KNOW WHY"

Lyric by ROY TURK

Music by FRED E. AHLERT

from the M-G-M picture
"FAITHFUL IN MY FASHION"

25 TOP DISCS!

DAVID ALLEN
Atomic

ANDREW SISTERS
Decca

GEORGIE AULD
Musicraft

DON BYAS
Savoy

HOAGY CARMICHAEL
Ara

LARRY CLINTON
Cosmo

KING COLE TRIO
Capitol

DE MARCO SISTERS
Majestic

TOMMY DORSEY
Victor

SKINNAY ENNIS
Signature

RAY HERBECK
Four Star

PAT FRIDAY
Enterprise

EDDIE HEYWOOD
Decca

HERB KERN
Tempo

JOHN LAURENZ
Pan-American

ROSS LEONARD
Stork

TONY MARTIN
Mercury

ART MOONEY
Vogue

BOBBY SHERWOOD
Capitol

FRANK SINATRA
Columbia

CLAUDE THORNHILL
Columbia

AL TRACE
Coronet

CHARLIE VENTURA
Lamplighter

ARTIE WAYNE
Urban

ANSON WEEKS
Continental

Artists Listed Alphabetically

Heading this way!
"PASSÉ"
THE SMASH HIT IN PARIS
featured by Jean Sablon

Leo Feist inc. 1619 BROADWAY • NEW YORK 19

Harry Link, Gen. Prof. Mgr., George Dalin, Prof. Mgr.

Shapiro-Bernstein, Decca Teamed By Jonie Taps to Hypo Col. Pix Tunes

Jonie Taps, former general manager of Shapiro-Bernstein and for the past year head of all music at Columbia Pictures in Hollywood, engineered a deal in N. Y. last week which set up an alliance between S-B and Decca Records. Latter two firms have become equal partners in a firm called Mood Music, which will publish and exploit all scores from Columbia films. Contracts on the three-way deal were completed Friday (14) in N. Y. Taps returned to Hollywood Sunday (16). Dick Volter is president of the new firm.

Arrangement calls for Mood, which actually was an inactive company owned by S-B, to take over from Sun Music, a Decca subsidiary, the deal Taps made with that firm last year. This agreement was for the same purpose as that of the new alliance between Decca and S-B, and has 16 months to run. New deal simply includes Taps' former employers, one of the most important of the publishing firms not connected with a Hollywood studio, in the deal he originally made with the Decca subsid.

Columbia, it's emphasized, does not own a piece of the Mood operation. Its interests lie solely in the royalties it will receive from the sale of music contained in its scores. S-B and Decca guaranteed the studio a substantial amount yearly, against royalty statements. What Taps and Columbia were more concerned with is S-B's ability to exploit the film scores, a job Sun Music, with no staff and only records to do the job, could not handle adequately. Strongest professional staff possible will be rounded up for the new company, in N. Y., Chicago and Hollywood.

In addition to the Sun catalog, Decca owns the Clarence Williams, Northern and New Era publishing firms.

Sprague-Coleman Catalog Added To Lou Levy's String

Lou Levy last week added the Sprague-Coleman catalog to the long list of firms he has purchased to strengthen his Leeds Music Co. Sum he paid is undisclosed.

Sprague catalog includes a number of Alec Templeton's compositions, including his "Bach Goes to Town" works by Vladimir Dukelsky (Vernon Duke), Mana Zucca, Paul Creston, et al. It also includes such things as "Oh, Dear, What Can the Matter Be." Firm has a 20-point availability rating in the American Society of Composers, Authors and Publishers.

Previously, since establishing Leeds, Levy had bought the Olman, Wabash, Consolidated, Reis-Taylor, Mayo Williams, Pan-American, and Jenkins catalogs and the Am-Rus representation in this country. Latter is the Soviet publisher.

MARTIN, CRYSTAL PUBS CLASH OVER 'TOO SOON'

Hollywood, June 18.

Both Martin and Crystal Music companies have prepped for publication tunes of same title, "Too Soon." Martin version is by Lou Alter-Eddie De Lange, while Crystal's is by Leo Cherne-Erwin Drake.

Neither Artie Schwartz, Martin chieftain, nor Murray Crystal rep, has evinced intention of changing title. Albert pointed out to Schwartz that Cherne-Drake ditty was written two years ago, before rival was put on paper, but Schwartz stands pat. Neither song has hit sales stalls yet, although Crystal version already has been disked, by Paul Cavanaugh Trio, for Encore Records. According to copyright law, titles may be identical providing words and notes are not: such is case in this instance.

Joe Ross Shifts to Leeds

Joe Ross, production supervisor at Robbins, has shifted to Leeds Music. Some time ago Lou Levy, prez of Leeds, took publicist Arnold Shaw away from Robbins Music also.

With Loew's buy-out of Jack Robbins' interest, publication on standards, school editions, etc. have been curtailed for at least six months on the theory there is sufficient output at hand.

Studes Donate Blood To Have Song Played

Talk about giving blood to achieve success. Two students of General Motors Tech, auto school in Detroit, did that very thing last week to get a song they had written played by Ray Anthony's orchestra.

Anthony was dated last week (8) to play a prom at the school. When he arrived, the two students, George Robb and Bob Ernest, walked up to him with an orchestration of a song they had written titled "No Use Complaining," completely arranged for his band. Startled by such detailed preparation, Anthony questioned the kids and found that to get the dough to pay a professional musician to arrange the tune for his band, the pair had sold a pint of blood each for $25 per at a local blood bank. Anthony is still using the tune.

Elman to Leave T. D. for Own Band As GAC Sells Pact

Ziggy Elman's contract with General Artists Corp. has been purchased by Music Corp. of America, in an unusual deal, and Elman signed a termer with the agency last week. He will leave the trumpet section of Dorsey's orchestra next October to start his own band.

Elman signed with General Artists several years ago while in the Army. It was his intention to maestro upon his discharge. However, when he was released, a few months back, he rejoined Dorsey's organization. Meanwhile, Arthur Michaud had begun negotiations to buy his contract from GAC, having offered $10,000 for the agreement. GAC finally okayed the deal last week and Elman immediately signed with MCA, which put up the coin.

Since rejoining Dorsey, Elman has been drawing $500 weekly.

'MORAL RIGHTS' IN NEW COPYRIGHT PACT

Washington, June 18.

Uniform application of a "moral rights" clause for authors and composers throughout the Americas was practically assured today when the inter-American copyright conference passed a compromise copyright proposal prior to winding up its sessions Thursday (20).

The clause, which now must be approved by the individual countries, reads: "The author of any protected work on disposing of his copyright by sale, grant, or in any other manner, claims the paternity of the work and the right to oppose any modification or use of the same which may be prejudicial to his reputation as an author unless by his prior, contemporaneous, or subsequent consent he has granted or waived this right in accordance with the provisions of the law of the state in which the contract was entered."

Matter of easing the demands of some Latin-American authors and composers is of considerable importance to U. S. show biz, which is interested particularly in use of Latin music, and to a lesser extent in scripts and play material.

Delegates to the conference have also expressed stiff disapproval of the use of Latin-American music in juke boxes. Under current practice, the composer gets no royalty from records played in the jukes, and the delegations feel that if any profits are derived the authors should have a piece.

The original proposal for additional copyright protection for Latin-American authors would have forbidden U. S. companies from changing in any way, scripts, play material, or music bought from the below-the- border writers and composers.

Siderman Open Own Biz

San Antonio, June 18.

Melvin Winters and Dude Skiles, recently returned from the service. Winters, a pianist formerly with Henry Busse, Lou Breeze and Jan Savitt bands has a series of programs over WOAI and has opened his own music school here.

Skiles, a trumpeter, formerly with Fred Waring, Johnny Green and Jack Teagarden has opened a record shop here.

D. Savino Values His 9% of 'Big 3' Music Cos. at 167G

Domenico Savino, music editor-in-chief and arranger for Robbins-Feist-Miller, and Loew's, Inc. executives have been holding preliminary discussions on the purchase of his 9% interest in the music firms. Savino differs with the picture company on the price. Loew's advances the book value as a standard for negotiation, and Savino thinks that he's entitled to the same $500,000 net as paid Jack Robbins for his 26%. In other words, 9% is a shade more than one-third of Robbins' holdings, and Savino wants one-third of the half-million net (with taxes paid by Loew's it came to $673,000).

Savino's 9% would call for $225,-000 gross in order to yield him $167,-000 net, based on the same payments as given Robbins. Loew's, of course, contends that there was a nuisance value in the Robbins deal, electing to buy him out, because of constant feuding, at "almost any price."

It's assumed that Bernie Prager and Steve Levitz present Robbins execs, who own just under 5% each will also be approached, as will Jack Bregman (Vocco & Conn), a former Robbins exec, who never sold out his end.

New French Disker Seeks Distrib Rights To U.S. Indie Labels

Hollywood, June 18.

All of the larger pop-platteries here with exception of Victor, Columbia and Decca have been buzzed on proposition of having their records distributed in Europe by newly formed French firm, Comptoir International DuDisque. Outfit is said to be first waxery to get into biz on continent since cessation of hostilities, and reportedly has started production in Paris. In making pitch to labels here, Du Disque states it is open to offers to distribute its platters in U. S.

Victor, Columbia and Decca were not asked because first two have deals with British companies and latter has subsid in England. CIDD, in communicating with platteries, carefully pointed out that it does not intend to distribute in Russia and hints that it has no designs at present of doing biz in Russian-occupied parts of Europe.

Phil Spitalny Weds His Violinist, Evelyn Kaye

Atlantic City, June 18.

Following a New York broadcast Sunday night (Winchell), Police Recorded Victor B. Tort, of Suburban Margate, admitted (17) that he had married Phil Spitalny, All-Girl Orchestra leader, and his violin soloist, Evelyn Kaye, at Tort's home last Tuesday (12).

Spitalny said he was 47; Miss Kaye gave her age as 27. Both gave the Park Central hotel, New York City, as their address. Spitalny makes his residence during the summer here at Hotel Shelburne.

Tort's wife and a Margate policeman, Willard Garton, were the only ones to be present during the ceremony, performed at noon. Tort later said he promised secrecy. Both were here for the International Rotary convention where the orchestra appeared.

OBERSTEIN TO COAST

Eli Oberstein, head of RCA-Victor artists and repertoire, heads Coastward Saturday (22) for a fortnight.

He's due to record Freddy Martin's orchestra, Tommy Dorsey and other RCA artists now in that area.

Cosmo Pays Weakly Instead of Weekly, So McIntyre Ends 52G Guarantee Deal

Hal McIntyre pulled his orchestra off the Cosmopolitan Record label last week after completing only six months of a one-year (with option) contract, and in so doing revealed a situation that's very unusual in the disk business. McIntyre's agreement with Cosmo called for a guarantee of $52,000 annually, payable $1,000 weekly, the total to be measured against royalties. Clause in the agreement let McIntyre out of the deal if Cosmo ever got more than 10 days behind in payments.

Actually, the diskery was nine weeks behind ($9,000) in payments when McIntyre waltzed, but that was only partly his reason for scramming. It seems that when the band was signed to Cosmo, a clause in the contract cancelled the terms if and when Herb Hendler, head of Cosmo's artists and repertoire division, ever left the company. Other important artists were signed under similar terms also, at their own insistence, since it was only because of Hendler that they agreed to record for the label.

These clauses became a snag in the arrangements for the marketing of shares in the company by E. F. Gillespie Co., Wall street underwriters. Latter firm insisted that the clauses be eliminated in all artist contracts which carried them before the stock deal was completed. Company visualized itself holding the bag if Hendler ever left the firm and took the artists with him. These included Tony Pastor, Bobby Byrne and McIntyre, among others.

When McIntyre was approached on rewriting his contract, he refused and immediately informed Cosmo execs that the deal had been automatically cancelled anyhow due to their failure to live up to the coin terms. Virtually all of the other artists agreed to eliminate the objectionable clause.

McIntyre has no deal with any other company as yet. One is said to be in the works. His band is currently at the Post Lodge, Larchmont, N. Y.

Think-a-Plug

Songpluggers have been forced into many a gimmick to sell their favorite tunes. But last week was the first time they ever did it by thought waves.

Flock of the professional men were on hand for the opening of Dunninger and Nat Brandwynne's orch at the Biltmore, N. Y. Dunninger, as is his practice, announced he'd read the audience's mind and advised everyone to think hard. Pluggers were straining their craniums concentrating on you-know-what.

Apparently they're not very good concentraters, however. Dunninger read a lot of thoughts, but he didn't pick up a song title in the lot.

See SPA Meet Giving Idea Of MPPA Terms

Meeting in New York next Monday night (24) of members of the governing body of the Songwriters Protective Assn. may finally bring into focus the terms of the new contract the SPA will soon begin to negotiate with music publishers, through the Music Publishers Protective Assn. At the meeting, John Schulman, SPA attorney, and Fred Ahlert, who went west several weeks ago to discuss the new pact with Coast SPA-ites, will outline suggestions of the western contingent. Out of the ideas of the east and west factions probably will come the final blueprinting of plans for the writers' new deal with pubs. Current agreement expires the end of this year

So far, there is no concrete idea of what the writers will ask from publishers in the new agreement. There have been many wild rumors concerning advances on songs, royalty scales, revenue from mechanicals, etc. Some of the reports have major publishers already on the defensive and adamantly against terms that so far are only rumors. However, if some of the reported clauses are included in the final draft of the new contract, it's probable there will be quite a squabble before the latter will be agreeable to both sides.

While west, Ahlert also did some work for the American Society of Composers, Authors and Publishers relevant to a number of Coast songwriters who have not given ASCAP the right to represent their interests in television. How he fared is so far undisclosed.

J. DORSEY NIXES RETURN TO 400 CLUB, N. Y.

Jimmy Dorsey probably won't return to the 400 Club, N. Y. Dorsey wants his next N. Y. booking to be at the Hotel Pennsylvania and has so advised his agency, General Artists. Latter is trying to work out a Penn deal for a date after the new year.

The 400 is the second high-salaried job in the N. Y. area Dorsey has forsaken for spots with "more prestige" and less coin. He isn't going back to the Terrace Room, Newark, which he helped into existence earlier this year along with brother Tommy Dorsey's band. He wants his next date to be back at Frank Dailey's Meadowbrook, Cedar Grove, N. J., and it's now being worked out for next October or thereabouts.

MEADOWBROOK OFF SUNDAY

Frank Dailey's Meadowbrook, Cedar Grove, N. J., changes its night off from Monday to Sunday July 7, for July and August only. It's all due to light summer business Sundays.

Dailey last week bought Glen Gray to open July 23, following Hal McIntyre, who replaces the current Ray McKinley July 2.

Cosmo Record Sells 68,700 Shares Day It Hits the Street

Cosmo Record Co. stock hit the market in N. Y. last Thursday (13) on schedule and the 68,700 shares offered for sale were sold out before the Stock Exchange closed that day. Shares went over the counter at $4 per and are now worth $6.25.

E. F. Gillespie, Wall street underwriter, handled the deal.

COURT VOIDS BAR TO COLONNA SPFLD. DATE

Springfield, Mass., June 18.

Jerry Colonna will appear at Riverside Park Wednesday (19) as announced, despite attempt of Valley Arena in Holyoke to block the comedian on grounds of prior contract within 21-mile radius.

Judge Joseph E. Warner today denied the bill in equity filed on behalf of Orcal Rainault of Holyoke, after an agreement by counsel. The arena action was a surprise as its indoor season ended last Sunday (16). The comic is due at the State theatre in Hartford Sunday (23).

Robbins-Connelly Co.; Former Turns Song Over

J. J. Robbins & Sons turned over their first song within a week of their deal with Bob Wright and George Forrest for "Millionaires Don't Whistle," placing it with Barton Music Corp., which is owned by Frank Sinatra. Jack Robbins contends he's still unequipped to fully publish songs but will act as broker for a while until he sets up his international deal with Reg Connelly.

Robbins-Connelly, Ltd., has just been incorporated by attorney Bernard L. Miller to publish on both sides of the Atlantic. Reg Connelly returned to London last week and within 24 hours phoned the American music publisher of deals on the agenda for their N. Y.-London setup. Frank idea is to buck Max and Louis Dreyfus whose Chappell Music companies on both sides of the pond have had little competition during the war years.

everywhere
THEY'RE ALL RAVING ABOUT
a great new score!

[illegible]

THIS IS ALWAYS

Lyric by MACK GORDON — Music by HARRY WARREN

ON THE BOARDWALK
(IN ATLANTIC CITY)

YOU MAKE ME FEEL SO YOUNG

I LIKE MIKE

THREE LITTLE GIRLS IN BLUE
ALWAYS THE LADY

Lyrics by MACK GORDON — Music by JOSEF MYROW

[illegible]

SOMEWHERE IN THE NIGHT

A FARMER'S LIFE IS A VERY MERRY LIFE

Lyrics by MACK GORDON — Music by JOSEF MYROW

[illegible]

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1619 BROADWAY • NEW YORK 19, N. Y.

Brazilian Societies Gripe to ASCAP On NSG Income of Yanqui Dollaire

American Society of Composers, Authors and Publishers seems to be having a little trouble with publishers affiliated with two Brazilian performance societies, with which ASCAP completed reciprocal performance rights deals last year. It seems the South American pubs claim they are not getting as much income as they expected to, or as much as they drew out of previous arrangements with U. S. music groups.

At any rate, Wally Downey, ASCAP's $30,000 a year liaison assigned to maintain the Society's South American relations (on a non-exclusive basis), addressed a group of ASCAP standard publishers at the Society's offices in N. Y. last week and suggested that the attendees look over the catalogs of the Latin publisher affiliates, and if any saw their way clear, to take some of the material for marketing in this country.

Benny Davis, Harry Akst Tune 2 for Schnoz's Next

Benny Davis and Harry Akst got $10,000 for two songs they authored for Metro's forthcoming Jimmy Durante filmusical, "This Time for Keeps" (nee "A Gentleman's Gentleman"). It's the film after Durante's current "It Happened in Brooklyn," for which purpose the Great Schnozzola is currently in the east. Johnny Johnston and Kathryn Grayson will be co-featured.

Songs are "Little Big Shot" and "Why Don't They Let Me Sing a Love Song," both specially written for Durante.

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COLUMBIA PICTURES

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"THRILL OF BRAZIL"

★

Rita Hayworth's New Sensation

"DOWN TO EARTH"

★

One Song Themed and Featured Vocally in Humphrey Bogart's

"DEAD RECKONING"

★

One Song in Rosalind Russell's and Melvyn Douglas'

"MY EMPTY HEART"

★

Musical, Featuring Judy Canova

"GHOST TOWN"

And Numerous Other Sensational Columbia Pictures

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LOUIS BERNSTEIN, President
1270 Sixth Avenue, New York City

RECOMMENDED RECORDS (For Jocks and Jukes)

By BARRY GRAY
(WOR-Mutual's All-Night M.C.)

Randy Brooks (vocal by Harry Preime) "Strange Love"-"Without You" (Decca). This is Randy Brooks' best yet. Maestro plays his open horn well and the segue from full band to sax solo preceding vocal is an attention getter. Harry Preime sings well, with vibratto just slightly out of hand. Rhythm will attract slow dancers. Recommended. "Without You" adapted from the Spanish "Tres Palabras" doesn't like the band as much, but Preime handles the rhythmic words better. Brooks plays excellent trumpet on this side, too. Beat is good. Recommended for dancing.

DeMarco Sisters (with Bud Freeman Orchestra) "Doin' What Comes Natur'lly"-"That Wonderful Worrisome Feeling" (Majestic). Freeman aggregation sounds weak on "Annie" or "Doin' What Comes Natur'lly." DeMarcos are so busy working vocal tricks with the lyric, they forget its simplicity. They sing like an out-of-hand Boswell group, with none of the Boswell class. Not recommended. Dinah Shore disk is best. "Worrisome Feeling" is the recommended side. Both musicians and maids are on a smoother, simpler kick. Good tempo. Will sell.

Kay Kyser (vocal by Michael Douglas, Lucyann Polk, The Moonbeamers) "I Love An Old Fashioned Song"-"You're The Cause Of It All" (Columbia). This is the new Kyser band, and it's good. And commercial. "Old Fashioned Song" opens with celeste and is sung by Michael Douglas, who turns in a top job. Guy can't miss! Segue to muted brass is good. Good dance disc. Watch that Douglas! Recommended. Lucyann Polk takes feature billing on the reverse and skats "You're The Cause of It All." She's effective. Recommended.

Elliot Lawrence (vocal by Jack Hunter) "Strange Love"-"I'll Be With You In Apple Blossom Time" (Columbia). This is the first disc of the most talked of new band in the East. Lawrence, a protege of WCAU, Philly, has been on CBS sustaining time for a long period. On his initial disk try, he does "Strange Love" well. Moody movement, with accent on keyboard and French horn, it's musically fine. Vocal could be better. Unfortunately it blankets disk, and doesn't give band a chance to shine through. Hunter will probably shape up better with experience. Recommended for new instrumentation, and as introduction to Lawrence. "Apple Blossom Time" repeats the experience of the "A" side. Handled slowly, it's lovely, but the vocal tends to flatten out harshly. Excellent piano, and musically it's gonna have the trade talkin'. Great for dancing with lowered lights and orbs.

King Sisters (with Buddy Cole Orch) "Pickle In The Middle"-"Isle of Capri" (Victor). "Pickle" has rhythm. And the Four queenly Kings know what to do with it. Silly lyric, but who's academic these days? It'll sell. Recommended. "Isle of Capri" is handed the riff treatment also. Opens with piano and brings on the Kings with a brass band. Considering its heavy vocal content, it'll be liked surprisingly as a dance disc.

Frank Sinatra (vocal with Axel Stordahl Orch) "From This Day Forward"-"Something Old Something New" (Columbia). "From This Day" is gonna do a lot better than the pic of the same name. Sung by Sinatra, it's a heartwarming lyric with great backing by Stordahl. Won't be a bit more than average as a tune, unless sung by one of the top lads. Proves how much a good voice, well schooled in phrasing and showmanship, can do for an ordinary tune. It'll sell. "Something Old" is the best side. Smart lyric, with wordage tailored for the Sinatra style. Along about the twelfth bar he throws a "golly, gee!" into the lyric. That's gonna murder 'em on the p.a.'s. Recommended.

Ventura to Debut New Orch in Larchmont

Charles Ventura's new orchestra, backed by Gene Krupa, will debut July 2 at Post Lodge, Larchmont, N. Y., following the current Hal McIntyre. Ventura's new combination went into rehearsal last week; it's composed of 17 pieces, including vibraharpist Marjorie Hyams, formerly with Woody Herman, plus Ventura and a girl singer.

Following Post Lodge, Ventura may take the new combo into the Roseland Ballroom, N. Y., about Aug. 6. Dates were booked direct, no agency as yet having a contract on the band.

Tommy Tucker Fills Astor Hotel Vacancy

Tommy Tucker's orchestra will fill the open five-week spot between Carmen Cavallaro and Sammy Kaye at the Astor Roof, New York. This period has been unfilled since the beginning of the Roof's season, mainly because Music Corp. of America couldn't work out a band for it. Tucker opens July 15, followed by Kaye, who closes the room for the season.

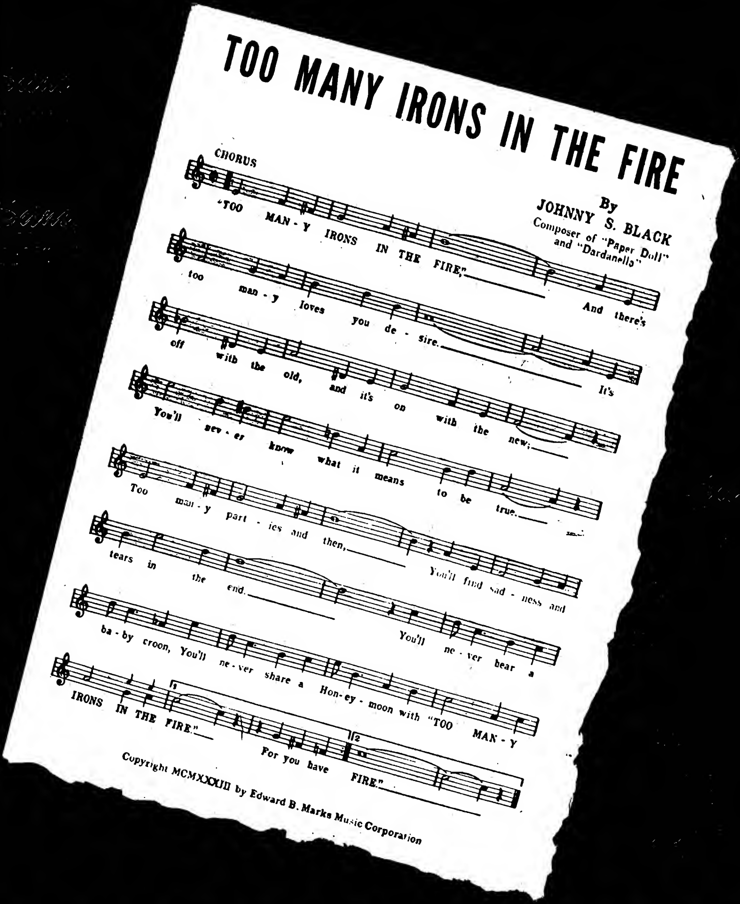
Cavallaro opened the Roof Monday (17) evening, following Alvino Rey.

10 Best Sellers on Coin-Machines

1. Gypsy (8) (Leeds)	Ink Spots ... Decca Dinah Shore ... Columbia
2. Prisoner of Love (11) (Mayfair)	Perry Como ... Victor Ink Spots ... Decca
3. They Say It's Wonderful (4) (Berlin)	Perry Como ... Victor Bing Crosby ... Decca
4. All Through the Day (10) (Williamson)	Perry Como ... Victor Frank Sinatra ... Columbia
5. Sioux City Sue (7) (Morris)	Bing Crosby ... Decca Tony Pastor ... Cosmo
6. Laughing On the Outside (8) (BMI)	Dinah Shore ... Columbia
7. Don't Be a Baby, Baby (5) (Triangle)	Mills Bros. ... Decca Tommy Dorsey ... Victor
8. I Don't Know Enough About You (1) (C	Peggy Lee ... Capitol Mills Bros. ... Decca
9. Shoo-Fly Pie (13) (Criterion)	Stan Kenton ... Capitol Dinah Shore ... Columbia
10. I'm a Big Girl Now (8) (World)	Sammy Kaye ... Victor

Coming Up

Hey Ba-Ba-Re-Bop (Leeds)	Lionel Hampton ... Decca Beneke-Miller ... Victor
Cement Mixer (Mills)	Slim Gaillard ... Cadet
Bumble Boogie (Martin)	Freddy Martin ... Victor
Ashby De La Zooch (Manhattan)	Merry Macs ... Decca Tommy Tucker ... Columbia
In Love In Vain (T. B. Harms)	Haymes-Forrest ... Decca Margaret Whiting ... Capitol
Doin' What Comes Natur'lly (Berlin)	Dinah Shore ... Columbia Jimmy Dorsey ... Decca
There's Good Blues Tonight (Embassy)	Tommy Dorsey ... Victor
Do You Love Me (BVC)	Tommy Dorsey ... Victor Ella Fitzgerald ... Decca
Do You Love Me (BUC)	Dick Haymes ... Decca



Reg Connelly's No. 1
English Song Success

I'D LIKE TO GET YOU ALONE

(When You're Lonely)
By HENRY PRICHARD

"THE HEARTBEAT SONG"

CAN YOU GUESS

By Paul Misraki and Ervin Drake
Sung by Ginger Rogers in the R.K.O. Film "Heartbeat".

In The Offing!

ERNESTO LECUONA'S magnificent score from the Twentieth Century-Fox Technicolor production

CARNIVAL IN COSTA RICA

NBC, CBS, ABC, Mutual Plugs

(Peatman System)

Following are the Most Played songs of the week, June 7-13, based on the copyrighted survey by Dr. John Peatman's Office of Research, using the Accurate Reporting Radio Log as basis of information in N. Y.

All the Cats Join In	‡Regent
All Through the Day—†"Centennial Summer"	Williamson
Ashby De La Zooch	Manhattan
Cement Mixer	Mills
Chiquita Banana	Maxwell
Coax Me a Little Bit	Bourne
Come Rain Come Shine—*"St. Louis Woman"	Crawford
Do You Love Me?—†"Do You Love Me?"	BVC
Full Moon and Empty Arms	Barton
Gypsy	Leeds
I Don't Know Enough About You	‡C-P
I Don't Know Why	Feist
I'll Be With You in Apple Blossom Time	Broadway
I Fall In Love With You Ev'ry Day	Stept
I've Got Sun In Morning—*"Annie Get Your Gun"	Berlin
In Love In Vain—†"Centennial Summer"	T. B. Harms
In the Moon Mist	S-B
June Is Bustin' Out All Over	T. B. Harms
Laughing On the Outside	‡BMI
More Than You Know	Miller
Night and Day—†"Night and Day"	Harms
Prisoner of Love	Mayfair
Seems Like Old Times	Feist
Shoo Fly Pie	Capitol
Should I Tell You I Love You?—*"Strange Love Martha"	T. B. Harms
Sioux City Sue	Morris
Strange Love	Famous
There's No One But You	Shapiro
They Say It's Wonderful—*"Annie Get Your Gun"	Berlin
Without You	‡Southern
You Are Too Beautiful	Harms

*† Filmusical. * Legit Musical. ‡ BMI Licensed.*

MARMOR BUYS OUT LOFT

Hollywood, June 18.

Eddie Marmor has bought out holdings of co-founder partner Solly Loft in Loft-Marmor Music Co. and will continue to operate firm, as solo venture.

Last week Marmor, who had repped outfit here, closed Coast office for good and shifted to New York.

10 Best Sheet Sellers

(Week Ending June 15)

Gypsy	Leeds
They Say It's Wonderful	Berlin
All Through the Day	Williamson
I Don't Know Enough	C-P
Laughing On Outside	BMI
Sioux City Sue	Morris
Dom What Comes	Berlin
Prisoner of Love	Melrose
Do You Love Me?	BVC
In a Moon Mist	Shapiro

TOP HIT OF YESTERDAY
GREAT POPULAR STANDARD TODAY
Recorded by FRANK SINATRA
TRY A LITTLE TENDERNESS
By Harry Woods, Jimmy Campbell, Reg. Connelly
ON COLUMBIA RECORDS
For new artist copies and arrangements, write or phone PHIL KORNHEISER, Manager, Standard Exploitation Dept., The Big 3, 1619 Broadway, New York 19, Circle 6-2939

ORPH, OMAHA, BACKS BAND-SHOWS AT B.O.

Omaha, June 19.

Realization that grosses will not stay in the upper levels at the Orpheum without hypo from stage, has led district manager Bill Miskell of Tristates theatres to order a band-vaude-film policy as far as possible.

Orpheum, Tristates (Blank-Paramount) ace house, will get the Tex Beneke-Glenn Miller orchestra for a week Nov. 15. This band cleaned up at the Chermot ballroom here recently. Other bookings for the Orpheum stage are Spike Jones, Lionel Hampton, Woody Herman, Count Basie and Henry Busse. Extra efforts being made to load up with more band shows which always lift grosses at advanced prices.

Stan Kenton to MC L.A. Jazz Run at Embassy Aud.

Los Angeles, June 18.

Frances Kelly, operator of odd-label pop-platttery, Fran-Tone Records, will promote jazz concert at Embassy Aud. here Monday (24), which Maestro Stan Kenton will emcee. Miss Kelly last month held similar session on UCLA campus, under school auspices, to promote interracial harmony.

Lined up, among others, to sit in on session are Charlie Shavers, Erroll Garner, Charley Parker, Howard McGhee, Tommy Todd Trio and Red Callender's trio.

LOEW'S STATE, NEW YORK
This Week (June 13)
HENRY "RED" ALLEN
AND
J. C. HIGGINBOTHAM
AND THEIR SEXTETTE
Just Concluded 16 Months, ONYX CLUB, New York
Opening June 21 KELLY'S STABLES, New York, Indef.
Exclusive Victor Recording Artists
EXCLUSIVE MANAGEMENT
ASSOCIATED BOOKING CORP.
JOE GLASER, Pres.
745 Fifth Ave., New York 22 PL. 5-5572

ARA Buys Symphony Label, Goes Longhair

Hollywood, June 18.

Merger of Symphony Records with ARA was effected over weekend, with Jacques Rachmilovich selling out to latter, which acquires all masters possessed by Symphony label. In future, Rachmilovich and the Santa Monica Symph, which he directs, will record for ARA. This ARA enters the classical field of wax.

Rachmilovich and his associates will get a percentage cut of profits from Symphony disks peddled by ARA. Batoneer leaves Hollywood early next week on first leg of European tour, which will include guest-direction of concerts in Naples, Milan, Florence and Rome. He will return here in late August to prep the Santa Monica Symph season, which starts in October.

John Huddleston Files Suits Totaling 150G Vs. Pied Pipers Group

Hollywood, June 18.

Johnny Huddleston, former member of the Pied Pipers, filed two suits yesterday for a total of $150,000 against Clark Yocum and Chuck Lowry for accounting, and against Hal Hopper and June Hutton, other members of the Pipers. He charges conspiracy to exclude him from the act following his discharge from the Army. He claims to have originated it.

Agreement was expected over the weekend whereby Yocum, Lowry & Co. would have bought Huddleston's claim on a quarter interest in the singing group for $10,000. However, thrushes withdrew at the last minute and the suit was filed.

JONES, VICTOR SIGN NEW 3-YEAR PACT

Spike Jones' orchestra signed a new three-year contract with RCA-Victor last week. Previous contract had until November to run.

Jones, currently playing midwest theatres and one-nighters, goes into Canada for more one-nighters and then into the Strand theatre, N. Y., early in July.

Kenton Forced to Play Dates He Wanted to Drop

Stan Kenton cannot get out of certain dates he has been seeking to cancel for the past six weeks. General Artists Corp., which handles the band, advised Kenton last week that the Hotel Pennsylvania, N. Y., which holds a contract calling for his opening there Sept. 2, will not release him. Neither will the Eastwood Gardens, Detroit, and Cedar Point, Sandusky, O., each a week stand.

Kenton had asked GAC weeks ago to leave him only with a commitment at the Paramount theatre, N. Y., for November. He wants to spend as much time as possible on the Coast with his family.

400 Club, N.Y., To Get Refurbishing

400 Club, New York, generally looked upon as one of the most unattractive name band rooms in the city, will get a complete refurbuishing while it is closed this summer. Job will be started immediately after the fold of Johnny Bothwell's orchestra, which debuted last Thursday (13) for two weeks but may stay four, depending on whether it stays cool.

Band-nitery will reopen Sept. 6 with a triple-name bill headed by Louis Jordan's Tympany Five and Randy Brooks' orchestra and the Modernaires. Latter vocal group will do two shows nightly at the club while Jordan and Brooks' combos work the stand. Jordan's combo is one of the strongest dish-sales artists available currently.

Starr Coming to Coast

Hollywood, June 18.

Herman Starr, prez of Publishers Holding Corp., is due here, July 18, from New York on his annual checkup of Coast operations of Remick-Harms-Witmark pub firms, subsids of the corp., which in turn is Warner Bros.-controlled.

While here on visit of approximately two weeks, Starr also will huddle with WB film execs on music going into forthcoming films.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Johnny Pineapple*	Lexington (300; 75c-$1.50)	20	1,575	42,700
Jerry Wald*	New Yorker (400; $1-$1.50)	11	1,675	20,775
George Paxton	Pennsylvania (500; $1-$1.50)	4	1,750	7,200
Leighton Noble	Waldorf (550; $2)	1	2,925	2,925
Joe Reichman	Roosevelt (400; $1-$1.50)	5	2,300	10,675
Alvino Rey	Astor (850; $1-$1.50)	4	3,425	11,575

** Asterisks indicate a supporting floor show. New Yorker has ice show; Lexington, an Hawaiian floor show.*

Chicago

Sherman Hayes (Walnut Room, Bismarck hotel; 485; $1.50-$2.50 min.). Continuing at a hefty 3,000.

Ernie Heckscher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Carl Brisson's opening week down to average 2,400.

Buddy Rich (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Rich at a steady 4,500, below par.

Ted Straeter (Empire Room, Palmer House; 590; $3-$3.50 min.). A healthy 5,500.

Orrin Tucker (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Down to 5,800, but still tops.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Getting usual visitors to grab golden 4,000 covers.

Russ Morgan (Biltmore; 900; $1-$1.50). Sailing along with plenty of cash register returns to garner 4,200 tabs.

Location Jobs, Not in Hotels

(Chicago)

Will Back (Aragon; 90c-$1.15). Up to a good 12,000.

Charley Barnet (Rainbo; $1-$1.25). Spot closed for the summer Sunday (16) with poor 7,000 with Barnet.

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Danny Thomas closed Thursday (13). Joe E. Lewis in Friday (14) to continue record 6,000.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Martha Raye rounding out long stand with nifty 4,100.

Benny Strong (Trianon; 90c-$1.15). Back to a fair 12,000 after last week's drop.

(Los Angeles)

Frankie Carle (Palladium, B, Hollywood, 1st wk.). Opening week of piano-pounder hurt a bit by the heat but still okay with 24,000.

Jan Garber, Bobby Sherwood (Avodon, B, Los Angeles, 5th week). Fell off to 12,000.

Tiny Hill (Trianon, B. South Gate, 1st wk.). South end of town n.s.g. 3,600 tickets.

British Best Sheet Sellers

(Week Ending June 6, 1946)

London, June 7.

Can't Begin Tell You	Chappell
Mary Lou	F.D. & H.
Bygones Be Bygones	Feldman
Root of All Evil	Chappell
Chickery Chick	Connelly
Land Beginning Again	Feldman
Atchison Topeka	Sun
Along Navajo Trail	Maurice
Some Rain Must Fall	Wood
Oh What It Seems to Be	Sun
Dream of You	Macmelodics

ELLINGTON SETTLES CORWIN TERMS ROW

Hollywood, June 18.

Duke Ellington's haggle with Sherrill Corwin over whether he would play the Orpheum or Million Dollar theatre, to which Corwin has shifted the Orph's vaudfilm policy, has been settled. Ellington had been booked into the Orph for the week of July 2; he refused to okay a shift to the Million Dollar house after Corwin turned the latter over to J. Arthur Rank, who will use it as first-run film.

Ellington's objections to moving the date to the Million Dollar assertedly were due to his contention the latter isn't as good a location. On that basis, with 200 more seats at the Million Dollar, he wanted a rewrite of terms. His Orph pact called for a $10,000 guarantee with a split over $30,000. That's been changed to call for a $15,000 guarantee with a split over $38,000.

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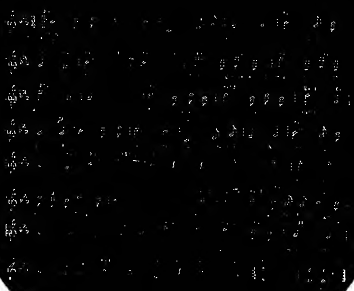
WE
TAKE
PRIDE
IN ANNOUNCING

OUR
#1 SONG

YESTERDAY'S
FAVORITE,
TODAY'S
REQUEST

IF YOU WERE THE ONLY GIRL

LYRIC BY CLIFFORD GREY · MUSIC BY NAT D. AYER



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THANKS
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FOR HIS
VICTOR
RECORDING

AND
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DICK HAYMES • DECCA
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JOAN BROOKS • MUSICRAFT

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HOST
OF OTHERS
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FOLLOW

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MIKE GOULD 1537 N. Vine Hollywood, Cal.

Major Bowes, Who Made His Am Units A Big Business, Dies in His 72d Year

Major Edward L. Bowes, for years the patron saint of amateur talent, who died at 72, at his Rumson (N.J.) home, Thursday (13), although prominent in legit shows and a member of the Loew-Metro board, is best remembered as the man who parlayed tyro units into one of the most profitable facets of showbusiness.

In eight years of operation of amateur shows, he's estimated to have grossed more than $3,000,000, and when unit earnings dwindled to around $200,000 annually in 1943, he gave it up as "not worth the bother."

The money Major Bowes amateur units earned were separate and apart from his $25,000 weekly from the Chrysler radio show, his investments in legit shows, and his income as operator of the Capitol theatre, N. Y., which he operated in conjunction with Messmore Kendall for Loew's, Inc.

Bowes first came into prominence when he ran an amateur radio show at WHN in 1934 and the next year went over to NBC with Chase & Sanborn sponsoring. It was while appearing on NBC that Lou Goldberg interested the Major in putting out amateur vaude units. Hitherto winners on his weekly air show were booked by the then existing NBC Artists Bureau into local theatres with Bowes getting no share in the coin. However in the first six months of unit operation, Bowes grossed $900,000 and paid NBC $90,000 in commissions. During that year 14 units made the rounds.

$3,500 to $25,000 a Week

Bowes who started with Chase & Sanborn at $3,500 weekly with a $500 increase every 90 days, soon became dissatisfied with his air earnings and Goldberg arranged an interview with Walter Chrysler, head of the Chrysler Corp., who signed a contract giving Bowes $25,000 for a show that cost the Major no more than $1,500 to produce. Since he made the deal through Goldberg, an employee of his, Bowes was relieved of paying any commission on that deal.

In addition, he was given the privilege of selecting the network and agency. He turned the business over to Ruthrauff & Ryan, and chose CBS. That network also allowed him to live rent free in the CBS penthouse. Further benefit of the choice of CBS was derived from the fact that he was relieved of paying NBC commissions on his units which were now booked exclusively by Goldberg who was on a salary and bonus arrangement.

Bowes paid his amateur performers a straight scale of $50 to men and $60 to women no matter how good the performer was. Many were professional amateurs but others scaled the heights via Bowes' impetus. Bowes units provided the necessary experience. Frank Sinatra started with Bowes as a member of the Hoboken Four. Christina Car-

(Continued on page 48)

"One must eventually start looking for new adjectives to describe her justifiably."

Kahn, Variety.

GRACIE BARRIE

LOEW'S CAPITOL

NEW YORK

(CURRENTLY)

"Miss Barrie, one must eventually start looking for new adjectives to describe her justifiably. . . . She's got class, voice—everything."

Kahn, Variety, June 12.

Management: GENERAL ARTISTS' CORP.

AGVA Tries to Enlist AFM Help in Niteries

Matt Shelvey, national director of American Guild of Variety Artists, is seeking confab with James C. Petrillo in effort to enlist aid of the American Federation of Musicians in dealing with niteries which refuse to ink contracts with AGVA. Shelvey hopes to arrange huddle this month and will ask Petrillo for arrangement whereby musikers will stalk out of any spot live-talent union deems "unfair."

Two unions have no working agreement at present nationally, although in a few local situations the ties have been made. In many instances of late AGVA has found that after ordering out floorshow, a nitery kept on flourishing with band only. Shelvey believes that by getting support of AFM everywhere, he will have powerful lever in obtaining contract - agreements with niteries and in making them hew to the AGVA line.

San Fernando Lures New Cafes

Hollywood, June 18.

Hollywood nightcrawlers are on the march again. It now looks like they may make "the San Fernando Valley their home." Everywhere in the Valley eat and nitery spots are springing up.

Right now the Valley gayway is the main road running Northwest, Ventura boulevard. And it looks like Ventura is the coming brightlight autobahn of southern California.

Liquor licenses are being issued right and left along the route, because the growth in population warrants granting of spirit-selling permits. Little spots are being put together (nobody seems to ask questions about building or materials)—and most of these small bistros are putting in musical combos, a few acts, minimums or cover charges and average meals. Thus far there have been no attempts at pretension, save for the swank Sportsman's Lodge, which is high-priced for food, the main attraction. Charley Foy, evicted from his old stamping ground, is set to open a new nitery. Others are planned for fall blossoming.

Biggest project yet announced is a hotel to be tabbed the White Hart Inn near Tarzana. This place will include hotel, theatre, dining and dancing salon, bars, cottages sprinkled amid an orange grove, plus swimming pools. It's still a dream, but the White Hart will be just about the terminal point of the Ventura fun run, en route north and west. This will give Hollywoodsmen and the visiting firemen about 10 straight miles of play spots to choose from when the boom really starts romping.

Rand Posts Bond to Get Slate Bros. for Nitery

American Guild of Variety Artists made Sally Rand post $1,700 cash security, equivalent to a week's salary, before permitting the Slate Brothers to leave for the Coast to open at her new San Francisco nitery. Slates have been booked in for two weeks with an additional two week's option.

Matt Shelvey, head of AGVA, also has notified the fan dancing-bistro operator that she'll have to post cash also for any additional talent she books.

Sally Settles With Vernon

Hollywood, June 18.

Sally Rand last week paid comedian Wally Vernon the one week's salary he was owed following recent shuttering of her Rancho, El Cerrito, Calif. nitery. U. S. government closed site for back taxes owed.

American Guild of Variety Artists' Coast regional headquarters had threatened Miss Rand with expulsion from union, and also warned that her new nitery venture in San Francisco would be placed on AGVA's national "unfair" list unless Vernon received the salary owed.

Songstress Monica Boyar is the opening headliner at Casa Seville, Floral Park, L. I., which opens for season Monday (24).

Atlantic City Looks to Boff Season With New Legit, Nitery, Pier Draws

Atlantic City, June 18.

Take it from anyone in the amusement business here, it's going to be a great season for Atlantic City.

New and seasonal cabarets, piers, restaurants, some legit, an ice show and a hundred and one different amusements designed to take the shekels from the vacationist, are opening daily. Most of them are on the brightly illuminated boardwalk. All bars are 100 feet off the wooden way because of local law.

Seaward, on the ocean front, the Steel Pier, operated by George Hamid, is already doing business daily. It offers name bands, vaudeville, films, outdoor circus and scores of minor amusements, all for one price. Hamid's Million Dollar Pier is due to open early in July.

The Garden pier, uptown from the Steel, will not be used this season. In other years it housed stock. It has been taken over by the city for taxes; it is in such bad condition that it may be demolished, if the city can find the cash to tear it down. The only other pier operating is in mid-city, near the Steel, on the site of the old Steeplechase. It

(Continued on page 48)

Guild Blacklists Circus

Hollywood, June 18.

The Al Dean Circus, one-ring trick currently upstate, last week was declared nationally "unfair" by the American Guild of Variety Artists.

Outfit, owned by Forrest Freeland, is charged with firing the Jumping Jacks, acro act, and refusing to pay $150 in back salaries owed.

Union Modifies Panama Ban

American Guild of Variety Artists has modified its former stance regarding member-talent pacting for Panama dates where union notified members it would not okay such dates. This week Matt Shelvey, national head of AGVA, okayed a deal permitting AGVA members to sign contracts for engagements at the Club Internationale, Panama City, after William Liebow, operator, posted $5,000 cash bond to cover salaries of acts.

Liebow came to New York last week to confer with Shelvey on possibility of lifting ban on Panama for American acts and evidently convinced Shelvey of his financial stability to cause modification.

Shelvey stated that he is experimenting with this date as an individual case, but has no intention of lifting ban entirely at this time.

CORONET, PHILLY, UP FOR SALE AT 75G

Philadelphia, June 18.

Coronet, one of the few Philly spots featuring name acts, is on the block. Already three major bidders trying to buy it.

Stanley Schwartz and Bob Wasserman, co-owners, are said to be holding out for $75,000—a price none of the "customers" have offered as yet. Chief bidders are Joe Kravitz and Joe Fine, operators of Cafe Society, sepia spot in North Philly. Two Joes posted a deposit with the Coronet attorney along with a bid of approximately $60,000—but Schwartz and Wasserman have not yet accepted.

Also dickering for the spot is Jack Lynch, whose Walton Roof was recently closed by the Fire Marshall, along with the shuttering of the Walton Hotel as a potential "firetrap." Since rebuilding of the Walton will take a year or more Lynch has been looking around for a new location, and the Coronet is one of the places he's cycing. Another bidder is a man who is not new in the night club field and whose identity has not been disclosed.

Schwartz, who operates a string of shoe repair shops, and Wasserman, owner of a coal yard, purchased the Coronet from the Kaliner brothers about two years ago. Their experience with the club has been spotty, with alternate periods of prosperity and doldrums. Lately they have brought big names to town, including Sophie Tucker, Cab Calloway's orchestra, Gypsy Rose Lee, among others. If Kravitz and Fine succeed in buying the Coronet they plan to turn it into a "Cotton Club" type of cafe featuring sepia entertainment.

AGVA Lists J.F. Taylor Unfair for Pact Refusal

Hollywood, June 18.

American Guild of Variety Artists has declared vaude unit producer J. F. Taylor nationally unfair, and has notified cast of "Hollywood Insanities" that they must stalk out of show or be blacklisted also.

Unit is composed of a dozen performers and has been touring along Coast sporadically, chiefly playing Army camps. AGVA put Taylor on its list after he refused to sign contract with union and post cash bond covering week's salary for all "Insanities" troupers.

Leon Prima heads six-piece band due at RKO theatre, Boston, July 25, and Loew's State, N. Y., Aug. 1. He's brother of Louis Prima.

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Sammy Stept's Sensational Ballad

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WALLY BOAG

14TH N. B. C. TELEVISION SHOW

Management: MARK J. LEDDY

Appellate Div. Denies Chas. Yates Is 'Unique,' Cancels FB Injunction Nod

Appellate division of the N. Y. supreme court denied that Charlie Yates is "unique and extraordinary" as was ruled in recent decision of the lower court. Three-judge appellate bench panel consequently threw out the injunction obtain by Frederick Bros. in N. Y. supreme court restraining Yates from working elsewhere, and assessed court costs upon the agency.

Judiciary panel with one dissent, declared that Yates is "not unique . . . beyond that possessed by any successful salesman or employment agent."

Consequently, court felt, that the injunctive penalty upon Yates was too severe, although recognizing that Yates abrogated his contract by skipping from FB to Joe Glaser's Associated Booking agency. Frederick Bros. will appeal the decision, and final ruling is expected to be made in the fall.

Yates who on May 9, 1942, signed a 10-year contract with FB as veepee of the firm and head of the theatre department, left that office last summer, after three years, and went to Associated.

Jack Katz was Yates' attorney, Richard Buell for FB.

USO Unit Head Searches St.L. in Vain for Choristers

St. Louis, June 18.

George Arken, USO-Camp Show manager sought in vain for two days last week for local gals to work as chorus girls at $70 per with all-expenses paid. Arken's unit, played Scott Field, Ill., and Jefferson Barracks, Mo., both near St. Louis, while he hunted recruits.

When the unit left St. Louis not a new femme had been added to the company.

Court Reserves Nod On Nazzaro Suit Vs. Dancers Over Booking

Decision was reserved by Judge Ben Schreiber of New York supreme court on an injunction plea by Nat Nazzaro vs. Chuck and Chuckles. Nazzaro seeks to restrain the pair from continuing current date at Small's Paradise, N. Y. nitery.

Nazzaro claims that he has an exclusive booking contract with the Negro act, and their booking into the spot through another agent, Arthur Bryson, is illegal as deal was consummated without Nazzaro's knowledge and consent.

Suit was aired Friday (14).

LASSIE ASKS 3½G

Hollywood, June 18.

Lassie, celluloid's best known collie, has been receiving bids from eastern vaude for appearances this summer in four-a-day.

Owner-trainer Rudd Weatherwax has quoted $3,500 as lowest weekly figure he will consider. That's biggest money ever asked by dog act in vaude history.

Roxy, Montreal, Signs Peace Pact With AGVA

Roxy theatre, Montreal, which had been on the unfair list of American Guild of Variety Artists for some time, cemented the breach with the talent union this week and was restored to good standing.

House has pacted minimum basic agreement with AGVA, under Class B classification. This calls for scale of $75-50, latter for chorus, on six-day week basis, with overtime for additional performances.

Smutty Nitery M.C. Given 6 Mos.

Philadelphia, June 18.

Nightclub operators should compel comedians, m.c.'s etc., to submit scripts before allowing them to go on, Judge Harry S. McDevitt declared here last week. He made this statement from the bench of Common Pleas Court in sentencing Marty Wayne, local m.c., to a six-month jail term for "lewd entertainment" in two nightclubs.

Owners of the two spots involved told the court they had no idea what Wayne's routines were like when they hired him. Two men—Ed Sommer, of the Casino, and Rudy Isdancer, of the Heidelberg—were acquitted after being required to pay the cost of prosecution, $25 each.

One of the detectives who arrested Wayne repeated some of the gags the latter pulled, which Judge McDevitt called an "affront to public morals."

In acquitting the boite-owners, Judge McDevitt declared that they had a responsibility to the public to keep entertainment clean.

This is the second recent conviction on lewd shows in this town. Two weeks ago, Jack High and Mickey Diamond were slapped with a $100 fine for indecent performances at the Silver Fleet Inn, and operator Guido D'Antonio was handed a similar fine for allowing that type entertainment.

N. Y. State Opens Hearings on Acts' Unemployment Insurance Problems

Money Changers Driven From Temple by Chi Cops

Chicago, June 18.

Drive on gambling at carnivals began in Chi last week, with cops moving in on croupiers and dice dealers who had set up shop in a vacant lot supplied by the pastor of Our Lady of Good Counsel Church—driving the money changers from the temple. And in the face of capacity biz.

Cops found dice games, roulette wheels, nickel, dime and quarter slot machines operating under the auspices of the church. Reed ordered the gambling games at the benefit affair closed, with the exception of six wheels that were paying off in merchandise instead of cash.

GAC Asks Arbitration Of Hassle Over Fluff By Comic Lenny Kent

General Artists Corp. will seek arbitration of a dispute over comedian Lenny Kent's leaving that office to go with Jerry Rosen. Kent claims the GAC contract to be voided because agency's notification that it was picking up his option for an additional three years came just 24 hours too late. Consequently he was at liberty to select new representation.

This is the second difficulty GAC has had with Kent. He recently tried to break away from that office, but was ordered back by the American Guild of Variety Artists.

GAC claims that notification of contract renewal, sent out in April, was made out in time, but mailing mixup may have delayed the letter so that deadline was passed. Pact with Kent ended June 8.

Reopening of the unemployment compensation question as it affects cafe performers, has been started by the N. Y. State Unemployment Insurance Section of the Department of Labor. Several N. Y. bonifaces have been called for questioning by the Unemployment Section, among them Lou Walters, operator of the Latin Quarter. Hearings are called to determine if performers are independent contractors or employees. State's objective is to class all acts as employees.

Walters went before a panel Monday (17) and after a few questions on the modus-operandi of his nitery and method of tax payments, was dismissed until a later date.

Present status of the unemployment compensation question as regarding the state taxes still is to be determined. It's said that the object of the present line of thought among Dept. of Labor authorities is to get all performers in on the benefits of state welfare laws. To do this

(Continued on page 48)

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Night Club Reviews

Persian Room, N. Y.
(HOTEL PLAZA)

Paul Winchell, Gomez & Beatrice, Pancho and Mark Monte Orchs; $1.50 *couvert.*

The contrast between an attraction and an also-ran show is never so forcibly demonstrated as at the Persian Room almost every time that Hildegarde bows out. From a jampacked turnaway room to an interior where the band and show personnel literally outnumber the customers is a startling contrast indeed. It's something which seasonally embarrasses maitre d'hotel Fred and his staff as well as the successor show and can't be explained because the ensuing shows are by no means cheaters and, in some instances, have been almost comparably strong.

Yet here it is again, with Paul Winchell and his clever ventriloquial specialty, Gomez & Beatrice with their tiptop terps, a better-than-average band in Pancho's musicrew, with Mark Monte's Continentals (relief band) holding over.

If nothing else the airconditioned room, its svelte service and general attraction as an environment should do a certain amount of business but such is not the case. It's no reflection on Gomez & Beatrice, latter a looker flashing an especially becoming gown, as they pace their professional ballroomology. Gomez is a seasoned exponent of the dance and between 'em they do a solid job.

Winchell is even more effective with a fine sense of comedy and general showmanship which only errs in a minor detail when the dummy's professional "freshness" borders on the realistic as he singles out a ringsider and makes cracks about "tourist," etc. But, in the main, Winchell does a solid routine which has proved its worth in niteries, vaudfilmers, etc.

Pancho, per usual, dispenses dansapation of high calibre and Monte's alternate combo is standard. All that's needed now are customers—or Hildegarde to bring 'em in. But, then, she can't play a stock engagement the year-round. *Abel.*

Starlight Roof, N. Y.
(HOTEL WALDORF-ASTORIA)

Frakson, Dorothy Shay, Leighton Noble Band, Mischa Borr's Rhumba Orch; $2 *cover after* 10.

Tight and bright is this little show atop the Waldorf. Frakson, Dorothy Shay, plus the Leighton Noble and Mischa Borr bands, maintain interest all the way.

Frakson, the vet magico, is still mystifying with his varied card and smoke tricks, along with the disappearing radio. And no less artful is his Continental manner of projection, that strong accent, in fact, emphasizing rather than detracting be-

(Continued on page 54)

Unit Review

Gene Autry 'Flying A' Ranch Rodeo

Hollywood, June 14.

Gene Autry, Ray Berwick, Buff Brady, Ray Ramsey, George Mills, Jack Knapp, Doug Alexander, Happy Kellems, Cass County Boys, Melody Ranch Boys, Herb Wilkins Band, Abe Lefton. At Pan-Pacific Auditorium, $3.60 *top.*

Gene Autry paraded a thoroughly satisfying rodeo into town here tonight (Friday) for a stand of 23 performances at the Pan-Pacific Auditorium. It is the first time locally lariat-whirlers and pintos have been shown indoors, but there was enough savor of the open spaces to please, and the show got added values for its production and picturesque routines by virtue of being housed where the customers had better view, finer lighting and staging made possible.

Layout has been appearing sporadically in eastern keys and southwest, which fact gave it smooth pacing. The tanbark arena here is just a mite too small, certainly too narrow, to enable the cowhands to work at peak form on the roping and steer-wrestling, but it comes off okay. Autry at least rounded up a parcel of the top prize-money seekers among the waddies available in the far west, and they supply the thrills expected in the bronc-bustin',

(Continued on page 54)

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ALGONQUIN 4-1100

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 18.

Len Grotte undergoing major operation at the General Hospital, Boston, Mass.

Thanks to James Lee, columnist of Worcester, Mass., for sending reading matter to the downtown shut-ins.

Carl Kilgore orch into Durgan's nitery with Roy LaValle as vocalist.

Actors Colony radio station WNBZ asking for more air time and higher voltage. Johnny Grimes is now owner and general manager of outfit.

Birthday greetings are in order to Arsene Okun, Ivy Richie, Tootie Emerson, Joseph DeNicola, Charles Dowe, Sig Mealy and Betty Hoffman, all Rogerites.

Whitey Mathews, ex-hoofer and now stagehand, doing nicely at the Rogers.

Ben Schaffer doing bed routine after another setback.

Lila Lee, former stage and screen star, flashing good clinic reports.

Abe Seligman mastered another operation at the general hospital and is back at the Rogers.

(Write to those who are ill.)

A. C. Preps

Continued from page 46

houses stores in front and children's amusements, etc., over the ocean.

Only legit this summer will be the musicals put on by Sam Grisman in the ballroom of the municipal auditorium. There will be the usual burlesque at the Globe. Auditorium shows start on July 2 with the stock "Student Prince." Burlesque gets underway this week (21) with Bernie Ferber, of Washington, in charge instead of Jack Beck, who stays at the Roxy, Cleveland, another burlesque.

Auditorium also will house the "Ice Capades" for 10 weeks. First show is scheduled for July 3, a benefit performance for local Press club.

Many Niteries

In the nightclub field Arnold Orsatti, of Philadelphia, has taken over the huge Gateway Casino in suburban Somers Point. His policy will be name bands with floorshow. Dick Stabile opens June 22 while Max Baer and Slapsie Maxie Rosenbloom are booked for June 28.

In town, Babette's is in its 26th season with the usual food, dance band and floor show. James E. Krilow, Howard Johnson rep here, has announced that the new club over the local Johnson restaurant would be called the Aquarium, after a contest during which restaurant customers submitted names. Frank Elliott, former Steel pier talent chief, is booking the nitery, which opens Saturday (22) with Willie Howard.

Other openings: Harlem, Erin and Tom Endicott's Dude ranch way out west on the walk. Sepia revue at Harlem; Irish show at Erin, and western entertainers at Dude ranch.

All nightclubs plan big shows for shore racing season starting July 22. They are also booking acts for a long season, into Oct. 7, when the track closes its second meet.

Walk hotel nightclubs opened this week include Chelsea hotel grill with Pedro Albani booked in. Jockey club opening (14) was cancelled because of censorship trouble. It will open in a few days. Jerry Cooper goes into Bath and Turf club June 28. Jimmy Atwell, formerly of Senator hotel, Philadelphia, will assist Irving Wolfe at 500 Club, which opens June 27.

Most beachfront and some side avenue hotels plan to offer dancing and brief floor shows. Shelburne has Nonchalants in its lounge.

Boardwalk movie houses are set to launch midnight shows weekends and nightly as season gets underway in July.

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LAST FRONTIER

Las Vegas

(June 21st-July 2nd)

Maj. Bowes

Continued from page 46

roll, Robert Merrill, now of the Metropolitan Opera, made their start here, as did Paul Winchell, Jan Bart, Stubby Kaye, Jimmy Edmundson (Prof. Backwards) and Stanley Clements.

Professional Amateurs

Shortly after the start of the amateur business, Bowes found that strict newcomers couldn't provide the needed punch and started hiring pros, either oldtimers or acceptable newcomers, and soon most units and his airshow were running on a professional basis, but the salaries remained the same.

Magnitude of his operation is seen by the fact that weekly transportation tabs ran to $4,000 at its height and he employed a dozen advance men to promote the shows.

In one year, he is said to have paid an income tax of $400,000 on earnings of Tyro Productions, Inc., corporate setup of his unit activities.

In addition, to his airshow and units, Bowes profited greatly through legit investments. He was a close friend of William A. Brady and other legit producers, and is said to have had healthy percentages in many shows.

Although his unit activity ceased in August, 1943, he continued on the Chrysler radio show until December, 1944, when he retired because of illness.

N.Y. State Hearings

Continued from page 47

state will have to declare all performers to be employees rather than independent contractors.

However, cafe operators have been handling performers as independent contractors, which is contrary to the aims of the state. Sole exception are chorus girls, who are treated as employees inasmuch as the femmes are given explicit directions as to performance of routines and have been declared to be employees. Musicians are similarly classed as employees because of the terms of the Form B contract of the American Federation of Musicians, which is so worded that the tootlers are declared to be hired individually by the operator, although in most cases they are hired by the bandleader.

Cafe operators, in working under the theory that performers are indie contractors, are following the ruling handed down by the United States Treasury which declared that for withholding tax and social security tax purposes, performers are independent contractors.

However, since no formal ruling in this respect has been made by state authorities, there's still the chance that performers may be ruled to be employees for state tax purposes.

Chandra-Kaly dancers signed for Bill Miller's Riviera, Ft. Lee, N. J., for a July date.

Cincy Showdown Vs. AGVA Stand

Cincinnati, June 18.

Four Cincy nightclubs on the Kentucky side of the river—the Beverly Hills, Lookout House, Glenn Rendezvous, and the Latin Quarter—were notified by AGVA that they must file bonds of about $15,000 to guarantee their combined weekly payroll for entertainment, exclusive of bands.

Glenn Schmidt, operator of Glenn Rendezvous, was singled out as a test case by AGVA which said that the nitery acts would be pulled out by July 1 if bond was not posted. Schmidt, an operator for more than 15 years, refuses to yield and has the backing of the other spots.

If AGVA goes through with its plans, the operators are threatening to book name bands with their own entertainers.

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Variety Bills

WEEK OF JUNE 19

Numerals in connection with bills below indicate opening day of show whether full or split week.

Loew

NEW YORK CITY
Capitol (20)
Ritz Bros
Buddy Morrow Orc
Gracie Barrie
Mazellos
Miriam Lavelle
State (20)
The Lamberlls
Frank Paris
Irving Caesar
Benny Meroff
Ann Corio
Sylvia Manon
Donas & Voloy
WASHINGTON
Capitol (20)
Mary McClanahan
Lucienne & Ashour
Dick Buckley
Joe Dosch

Paramount

NEW YORK CITY
Paramount (19)
Glen Gray Orc
Eugenie Baird
4 Evans
Larry Storch
Jordon Tympany 5
CHICAGO
Chicago (20)
Hildegarde
Patsy Kelly
Eleanor Teeman
Jan Murray
Horry Sosnick
MIAMI
Olympia (19)
Terri LaFranconi
The Chadwicks
Eddie Lambert
Randy Crane
The Gibsons

RKO

BOSTON
Boston (20)
The Willys
Eileen Barton
Tex Beneke
Laird Lyon
Crosby Sis
Low Hite & Stn'l'y
John Kirby Orc
COLUMBUS
Palace (24-26)
Glenn Miller Orc
SAN FRANCISCO
Golden Gate (20)
Sammy Kaye Orc
Jack Marshall
Tarl Vance

Warner

NEW YORK CITY
Strand (21)
Erskine Hawkins O
The Charioteers
Herry Bros
Dusty Fletcher

Independent

NEW YORK CITY
Music Hall (20)
Paul Haakon
Bettina Rosay
Florence Rogge
Dolores Anderson
Edward Reichert
Jo Andrews
Ben Dova
Rockettes
Glee Club
Roxy (19)
Desi Arnaz
Peter Lind Hayes
Sherman & Seckler
George Prentice
Bob Johnstone
Janet Gaylord
Apollo (21)
Boyd & Jigsaws
Flatbush (21-23)
Toy Sis
Eddie Baker
Fielder & Harriet
The Novellos
Eddie Jack & Betty
Jamaica (20-21)
Toy Sisters
Hal Kipling
The Novelles
Michael Moley
(20-23)
Rich & Gibson
Sammy Moss
Wonder Horse
Marie Louise Chas
Doodles Weaver
AKRON
Palace (20-23)
Glenn Miller Orc
Tex Beneke
Crosby Sis
Whitson Bros
BALTIMORE
Hippodrome (23)
The Dunhills
Heloise & Howard
Freddie Stritt
Larry Stevens
State (20-22)
Estelle Carol
The Bumble Bees
Rod Rogers
Renald & Rudy
(23-26)
Danny Chang
Bobby Rollins
The Socialites
(one to fill)
CAMDEN
Towers (21-23)
Latasha & Lauren'e
Fabian
Marion Burroughs
Bob Hopkins
3 Blue Jackets
CHICAGO
Oriental (20)
Spike Jones
Dorese Midgley
Kay Ballard
Helen Greco
Eileen Carlisle
HARTFORD
State (21-22)
Jerry Colonna Show
Randy Brooks Orc
HOLYOKE
Valley Arena (23)
Jerry Colonna Co
B Butterfield Orc
Fay McKenzie
Tony Romano
Bonnie L Williams
KANSAS CITY
Tower (21)
Collins & Doly
Neo Wong
Duke Jordan
O'Donnell & Blair
PHILADELPHIA
Carman (20)
The Chords
The Marcos
Barkley Sis
Joey Bisoop
ROCKFORD
Palace (21)
Fred'icks & Wilson
Bud Harris Co
The Leonards (5)
Billy Beckett
Mickey Sharp
Nardine & Nadyne
Paul Walker Orc
SPRINGFIELD
Court-Sq (20-23)
3 Crandall Sis
Top Kicks
D & T Greenwood
3 Wards
Lee Davis
Norman Bros
WILLOW GROVE
Park (23 only)
Estelle Carol
The Bumble Bees
Elizabetha Canines
Rod Rogers
Renald & Rudy
WOONSOCKET
New Park (23)
The Chords
Donna Louise
Alene Lane
(two to fill)

Cabaret Bills

NEW YORK CITY

Aquarium
Les Brown Orc
Rex Stewart Orc
Blue Angel
Robert Maxwell
Ellis Larkin 3
Eddie Mayehoff
James Copps
Cafe Society (Downtown)
Josh White
Sarah Vaughn
Cliff Jackson
Pete Johnson
J C Heard Orc
Cafe Society (Uptown)
Pat Flowers
Timmie Rogers
Beatrice Kraft
Edmund Hall Orc
Carnival
Milton Berle
Hop, Skip, Jump
Elly Ardelty
Stan Fisher
Marion Colby
Ben Yost Singers
Walter John
Miriam Gwinn
Miriam LaVelle
Club 18
Jerry Bergen
Bert Frohman
Joyne Manners
Floria Vestoff
Condi Cortez
Roy Sedley
Flora Drake
G Andrews Orc
Copacabana
Desi Arnaz Orc
Julie Wilson
Bob Johnston
Joey Gilbert
Lynne Barrett
Ernie Holst Bd
Raul & Eva Reyes
Peter Lind Hayes
Diamond Horseshoe
Joe E Howard
Lionel Kaye
Wolson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Jacqueline Hurley
Michael Edward
Bill Acorn
Emma Francis
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Reid Orc
Embassy
Jose Curbello Orc
Barry Winton Orc
400 Restaurant
J Bothwell Orc
Hotel Waldorf-A
Leighton Noble Orc
Dorothy Shay
Frakson
Mischa Borr Orc
Iceland
Ice Revue
Kelly's Stables
Henry Red Allen O
Vicki Zimmer
J C Higgenbottom
La Conga
Dioen Costello
Marlonne
Del Casino
Pupi Campo Orc
La Martinique
Lessy & Moore
Roger Dannes
Dixie Roberts
Joe Condullo Orc
Socoms Orc
Latin Quarter
Jackie Miles
Radio Aces
Penny Edwards
3 Rays
Don Saxon
Esquires
Marty Beck Orc
Buddy Harlowe Orc
Leon & Eddie's
Eddie Davis
June St Claire
The Pettys
Phyllis Arnold
4 Del Aires
Susan Dohl
Bob Wayne
Art Waner Orc
Madison Cafe
Jack Kerr
Carl Harle
Patricia Bright
Sonny Kendis Orc
Monte Carlo
Dick Gasparre O
Roberto
Siboney

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Carlos Ramirez
Sergio Orta
Virginia McGraw
Don Casanova
Harris-Claire-Shannon
Hotel Ambassador
Louis Betancourt O
Jules Lande Orc
Hotel Astor
Carmen Cavallaro
Hotel Belmont Plaza
Don Costello
Leslie Long
Bob Russell
Kathryn Duffy Dcrs
Eddie Stone Orc
Hotel Biltmore
Dunninger
N Brandwynne Orc
Ralph Font Orc
Hotel Commodore
Hal McIntyre Orc
Hotel Dixie
Larry Funk Orc
Lou Seiler
Roberta Hollywood
Jordan & Parvis
Hotel Edison
Blue Barron Orc
Essex House
Pancho Orc
Hotel Lexington
Momi Kai
Tapu Kaua
Tolima
Molle
Old Roumanian
Leslie Bros
Morcella & Nich'l's
Olga Orlova
Adrienne Parker
Joe La Porte Orc
Riviera
Ello Logan
Raye & Naldi
Richard Himber O
Ruban Bleu
Mervyn Nelson
Paul Villard
Gina Janss
Wolly Blacker
Muriel Gaines
Cedric Wallace Trio
Russ Kretchma
Blanka
Basil Fomeen
N Alexandroff
Sari Gorbi
Mischa Uzdanoff
Irene Feodora
Dara Birse
Karavoeff
Spivy's Roof
Spivy
Daphne Hellman
Stork Club
Morales Orc
Versailles
Evelyn Knight
Emil Petti Orc
Village Barn
Billy Kelly
Garlande
Alicia Wallace
Page Morton
Bert Slone
Patsy Lane
Jimmy Nola
Tex Fletcher
Village Vanguard
Eddy Manson
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Stanley Melba Orc
Hotel Plaza
Paul Winchell
Gomez & Beatrice
Pancho Orc
Mark Monte Orc
Hotel Roosevelt
Joe Reichman Orc
Hotel St. Regis
Peggy Norman
Paul Sparr Orc
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Marais & Miranda
Hank Duncan Trio
Wivel
Bob Lee
Gertrude Hild
Jean Ainslie
Francisco
Bruce Norman
Vivion Nickolson
D'Rivero & Belm'te
Zanzibar
Rochester
King Cole 3
Tip, Tap & Toe
Marie Ellington
Maurice Rocco
Howell & Bowser
Pee Wee Marquette
Claude Hopkins Orc
Tod McRae Orc
Zimmerman's
Geno Kordos Orc
W & J Brown
Weyne Thompson
Adrienne Parker
Bolo Zelga

CHICAGO

Blackhawk
Billy Bishop Orc
Alice Monn
Jackie Fields
Nick & Vickie
Chez Paree
Joe E. Lewis
Evelyn Brooks
Phyllis Claire
Consolo & Melba
Adorables (12)
Lucio Garcia Orc
Gay Claridge Orc
Colosimo's
Ada Leonard Orc
Jay Seiler
Virginia Walters
Johnny Knapp
De-Icers 6
Mel Cole Orc
Hotel Bismarck
Warren & Maya
Sherman Hayes Or
Enrica & Novello
Bill Burke
Dell Welcome
Martinis (2)
Eddie Fens Orc
Hotel Blackstone
Carl Brisson
E Heckscher Orc
H Edgewater Bch
Henry Brandon Orc
Miss Ruby Dogs
Myrtil & Picaud
Preston Lambert
Dorothy Hild Dcrs
Hotel Congress
Don Salvo Orc
Pancho Orc
Hotel Continental
Robert Crum
Joe Vera Orc
Hotel Sherman
T-A-D Hoffman
Jack Lane
College Inn Models
Carl Marx
P Frank & Janyce
Buddy Rich Orc
Hotel Stevens
Arleen Lindstrom
Jeff Lane
Copsey & Ayres
The Shyrettos
Orrin Tucker Orc
Latin Quarter
Merry Macs
Minevitch Rascals
Jack Carter
The Voliets
L Q Lovelles
Buddy Shaw Orc
Palmer House
Ted Straeter Orc
Gil Lamb
Bob Coffey
Nip Nelson
Stuort Morgan (2)
Merriell Abbott D
Rio Cabana
Harvey Stone
Georgie Tapps
Rio Rumbo Orc
The Lovelles (10)
Cec Davidson Orc
Vine Gardens
Jessie Rosella
Ken Walker
Bobby Sargent
June Harl
Doreen Winters
Joe Kish Orc
Young & Lucky

AGVA Skeds Hearing On Swing Club Chirp Case

Hollywood, June 18.

American Guild of Variety Artists local labor arbitration board tomorrow (Wed.) will hear charges that Swing Club, nitery at which Benny Carter's band is current, recently withheld without cause $50 from salary of Carol Abbott, chirp who has been working spot.

Paul Bershon, operator of spot, claims that Miss Abbott okayed a customer who cashed two $25 checks in spot and that they bounced and funds could not be retrieved. Miss Abbott denies she knowingly did so. Bershon over weekend signed a minimum basic agreement with AGVA after union threatened to classify his nitery nationally "unfair" and agreed to post cash bond covering week's salary.

MARRIAGES

Mildred Birstein to Milton Donald Shapiro, New York, June 16. Bride is daughter of rabbi of Actors' Temple, N. Y.

Helen Margaret Gons to Ernst Werner Korngold, Hollywood, June 9. Groom is a musician.

Mrs. Pauline Washer Goldsmith to Max Reiter, San Antonio, June 14. Groom is conductor of the San Antonio Symphony Orc.; ride is veepee of San Antonio Symphony Society.

Gloria Leona McGenee to Basil Heatter, Newtown, Conn., June 15. Bride is actress; groom is son of Gabriel Heatter, radio commentator.

Clarice Eileen to Fred Thompson, London, May 23. Bride is British actress; groom is musicomedy librettist.

Bea Wilner to Mike Rich, New York, June 9. Bride is music librarian at WHN; groom a disk jockey on WTRY, Troy, N. Y.

Marjorie Ann Mayhall to Albert Ennis Naeve, Pittsburgh, June 6. Bride's the daughter of Jerry Mayhall, musical conductor of "Ice-Capades."

Mary Tilgham to Bill LeRoy, Pittsburgh, June 17. Groom's a bandleader.

Dolores Toohey to Kenny Ryan, Chicago, June 15. Groom is son of Charles Ryan, assistant zone manager for Warner Bros. Theatres, Chi.

Jeanne Thomas to William Mace, Hollywood, June 16. Bride and groom are screen players.

Emma Jean Ware to Robert McClain, Memphis, June 2. Groom is assistant manager at Loew's State in that city.

Eloise Haggard Webb to Clifton B. Peck, Memphis, June 11. Groom owns film house at Covington, Tenn.

BIRTHS

Mr. and Mrs. Ken Higgins, daughter, Hollywood, June 11. Father is a radio writer-producer at KFI.

Mr. and Mrs. Herb Levinger, daughter, Chicago, June 8. Father is sales manager for Concord Radio corp.

Mr. and Mrs. Nick Marcellina, daughter, Glendale, Cal., June 11. Father is a makeup at Warners.

Mr. and Mrs. Norman Huhn, daughter, Pittsburgh, May 26. Father owns the Grandview theatre, Pitt.

Mr. and Mrs. Louis Oliverai, daughter, Hollywood, June 9. Father is a technical advisor in Latin-American films.

Mr. and Mrs. J. Paul Getty, son, Santa Monica, June 14. Mother is Theodora Lynch, concert singer; father is owner of Hotel Pierre, N. Y.

Mr. and Mrs. Louis Sherlock, daughter, Culver City, June 11. Father is a Metro press agent.

Mr. and Mrs. Harry Silberstein, daughter, Hollywood, June 10. Child is the granddaughter of Julian Silberstein, director at Metro.

Mr. and Mrs. Chucho Martinez, daughter, New York, June 14. Mother is Estelita, film player; father is band leader.

Mr. and Mrs. George Sommer, daughter, Philadelphia, June 15. Father is Philly band leader; mother is Lee Palmer, songstress.

OBITUARIES

MAJOR EDWARD L. BOWES

Major Edward L. Bowes, former co-owner of Capitol theatre, N. Y., and originator of the "Amateur Hour" on radio, died at his summer home at Rumson, N. J., June 13, on the eve of his 72d birthday.

Details in Vaudeville section.

JOHN L. BAIRD

John L. Baird, 58, founder of the television system bearing his name, died at his home in Bexhill, Sussex, June 14. Described by many in Europe as the father of television, Baird was rated an outstanding inventor of present day. He produced one of the first practical television apparatus for instant transmission of scenes for any distance by wire and also by the new media.

Baird gave his initial demonstration of television at the Royal Institution in London, January, 1926. British Broadcasting Corp. began its television service with the Baird system in September, 1929. He also invented an apparatus for seeing in the dark by invisible rays called the noctovisor. He had been consulting adviser to Cable & Wireless, Ltd., since 1941.

Director of his own company, Baird was engaged in research until he became ill last February.

The Baird Co. arranged for the V-Day victory parade to be shown on June 8 on the largest directly-viewed screen to date, 23 by 21 inches in size.

Baird is credited with a successful transatlantic television demonstration in 1928. A few people, gathered in the home of Robert M. Hart, Hartsdale, N. Y., were able to see images of a man and woman, who sat in front of an electric eye in Baird's London lab.

CHARLES BUTTERWORTH

Charles Butterworth, 46, stage and screen actor, died June 14 in Los Angeles when his automobile crashed into a lamp post on Sunset blvd. He was thrown from the car and suffered a fractured skull.

Butterworth graduated from Notre Dame with a law degree but turned to newspaper work in South Bend, Ind., and later in Chicago. In 1926 he made his stage bow in a revue titled "Americana" and performed so well that he was handed roles on Broadway. Four years later he moved to Hollywood where he made his screen debut in "Life of the Party" at Warners.

During the war Butterworth spent eight months entertaining servicemen in the South Pacific area. On his return he returned on Broadway in "Brighten the Corner" and moved to Hollywood about six months ago. Remains were sent to South Bend, his home town, for burial.

SYDNEY HOWARD

Sydney Howard, 61, British comedian, died in London June 12. He had appeared on the London stage for more than 35 years.

He was born in Yorkshire, England, and gained first stage experience via concert parties, which developed his comedic talents, and later appeared in many revues and musicals in London and the provinces. He appeared with Fred and Adele Astaire in London production of "Hit the Deck" and later in "Funny Face," "Heads Up," "Anything Goes" and "Night of the Garter."

He also appeared in a number of British films and some years ago had come to the U. S. to appear in the Paramount film, "Transatlantic Merry-Go-Round." He was to have come to the U. S. this summer for film assignment with Metro-Goldwyn.

Survived by widow.

HENIOT LEVY

Heniot Levy, 66, composer, pianist and associate director of the American Conservatory of Music, Chicago, died in Chi June 16.

A U. S. resident since 1905, Heniot was born in Warsaw, making his debut as a pianist in Berlin in 1898 and in London in 1922. Also appeared as soloist with the Chi and Minneapolis symphony orchestras. A number of his compositions, among them an overture, piano concerto, string quartet, viola sonata, and three violin sonatas, have been played by large symphony orchestras. He won an international prize for musical compositions in 1912 in a competition conducted by the Prince of Monaco.

Survived by daughter, Mrs. Mildred Kipnis, whose husband, Alexander, is basso of the Metopera, and son, Hans Heniot, director of the Utah State Symphony Orch, Salt Lake City.

THEODOR SPARKUHL

Theodor Sparkuhl, 52, one of Hollywood's top cameramen, died June 13 at Santa Fe Hospital following a heart attack.

Born in Germany, Sparkuhl became a photographer in 1912 and worked for several years with Ernst Lubitsch at UFA in Berlin, later filming in studios in Paris and London.

For 13 years he was under contract to Paramount and moved off that lot last December. His final picture was "Blood on the Sun," for Cagney Productions. Surviving are his widow and five children.

MAX KRAMER

Max Kramer, 68, builder of hotels and theatres, died June 17 in his suite in the Edison hotel, N. Y.

Until recently he had operated the hotel, which he built in 1930. It had since been operated by his wife, Mrs. Maria Kramer, who bought the Lincoln hotel, N. Y., in 1939 and made a success of its management and later was asked to take over management of the Edison.

Later he extended his operations to the Bronx, N. Y., erecting apartments, office buildings and theatres. He had also built apartment houses on New York's east side.

Survived by widow and two sons.

BARUCH TCHEMERINSKY

Baruch Tchemerinsky, 53, pioneer of the Hebrew theatre, died recently in Jerusalem. Born in the Ukraine to a Hassidic family, he grew up in the traditions of orthodox Judaism which he afterwards was to portray in such plays as "Ordinary People," "Chains," "Short Friday," "Tuvia, The Milkman" and "The Dybbuk."

Tchemerinsky joined the Habimah Hebrew Theatre in 1917, and continued with it to his final days. He not only made a record for himself as actor but as producer and coach of younger members of the Habimah Theatre.

STEVE FORREST

Steve Forrest, 60, veteran Pittsburgh booker, died at the Shadyside hospital in that city June 13 following an operation. Several blood transfusions, made by friends, failed to save him.

Forrest was Pittsburgh's oldest talent agent, having been in business for more than 30 years and at one time controlling most of the booking in the district. He had the field to himself for a long time, but lately had concentrated on booking shows for fraternal organizations.

PAUL KLEPPER

Paul Klepper, 52, manager of the standard and foreign department of Edward B. Marks Music Corp., N. Y., died in New York, June 11.

Born in Rumania, Klepper entered the music business in Paris as a youth and worked there for leading publishers. He came to the Marks firm 20 years ago and established and built up the standard and foreign department.

Survived by widow, son, father, two brothers and a sister.

JAMES M. MORIARTY

James M. Moriarty, 50, manager of the Barberry Room of the Hotel Berkshire, N. Y., which has been a popular rendezvous of cafe society, died in New York June 17.

He had previously operated several cafes of his own and had been interested in several niteries, including the Club Bali as well as a summer club at Smithtown, L. I.

Survived by a brother.

MICHAEL J. O'TOOLE

Michael J. O'Toole, 74, public relations rep for Comerford Theatres, Inc., and former prexy of the Motion Picture Theatre Owners of America, died June 16 in Scranton, Pa.

Survived by widow, two sons and two daughters.

THOMAS L. HANLON

Thomas J. Hanlon, 65, tenor on "The Irish Hour," show on station WCFL, Chicago, for many years, died in Chi June 10.

Survived by two daughters and three sons.

MRS. GERTRUDE B. ENOS

Mrs. Gertrude Berkeley Enos, 81, former stage actress, died June 15

(Continued on page 55)

Roxy, N. Y.

Copacabana Revue, with Desi Arnaz, Lee Sherman & Beatrice Seckler, George Prentice, Julie Wilson, Bob Johnston & Janet Gaylord and Peter Lind Hayes; "Somewhere in the Night" (20th), reviewed in VARIETY, *May 8, '46.*

Another Copacabana revue, the third to come here from Monte Proser's nitery, with Peter Lind Hayes as an added attraction, combine to provide 48 minutes of pleasing diversion. A summery setting which stands throughout includes Paul Ash's house orchestra on stage, the pit being covered over.

While the Roxy is billing Hayes as an added attraction, he's currently at the Copacabana, as are Desi Arnaz, Janet Gaylord and the song team of Julie Wilson and Bob Johnston. Others in the lineup now not at the Copa are George Prentice and team of Lee Sherman and Beatrice Seckler.

Hayes, who played here before and not many months ago was at the opposition Strand, is show's standout with his songs and impersonations, while Arnaz is a sturdy runnerup as part of a Brazilian-flavor production number. His "Cuban Pete" song clicks strongly. The sequence including Arnaz, which becomes the finale with a lot of tom-tom thumping, is a bit long, though effective.

Prentice, with his Punch and Judy act, including variegated characters, including a rabbit, cat and monk, makes the grade forcefully through the deft manner in which he performs. While much of the turn is routine, it gains top attention as result of the fast manipulation of the characters and action.

Team of Sherman and Seckler present "Rhumba Rhapsody" that has certain novelty angles and is colorful but much too long. Earlier in the proceedings Miss Gaylord does an effective albeit not outstanding ballet-type dance.

Wilson and Johnston open the show and appear later in song numbers, getting over nicely. Mixed ensemble of boys and girls provide production background. *Char.*

RKO, Boston

Boston, June 14.

Guy Lombardo Orch (15), Jack Carter, Lynn, Royce & Nitza, Mimi Walters, Kenny Gardner, Don Rodney; "She Wrote the Book," (U).

A sweet relief after some of the boilermaking bands, Guy Lombardo and his musical talents pack 'em in at RKO Boston. It's a smooth performance throughout, with the lithe Lombardo in graceful control. Opening number, "Sioux City Sue," features Kenny Gardner and Lombardo Trio. Don Rodney vocals "The Gypsy" with the band and Rosemarie Lombardo, whose pipes have plenty of volume for a small gal, helps put over "Love On a Greyhound Bus."

Tapster is Mimi Walters, late of "Follow the Girls," who is neatly elastic. Because the aud was not in jive mood. "Tales from the Vienna Woods," keyed in a way which would mystify Strauss, gets over big with two pianos, Billy Leach and Frank Vino officiating. Quality ballroom tripping comes from Lynn, Royce and Nitza, who soon swing into a tangle of comic adagio and tumbling. A top, hard-working comedy act. "Coax Me a Little Bit," with Rosemarie and Don Rodney, is the really big song hit, and "Frankie and Johnnie," sung by Kenny Gardner, is runnerup.

Jack Carter qualifies as a rapid-fire comic with plenty of patter and antics which keeps 'em laughing. A Lombardo medley polishes off the show. *Dame.*

Oriental, Chi

Chicago, June 13.

Duke Ellington Orch (17) with Johnny Hodges, Ray Nance, Oscar Pettiford, Harry Carney, Al Hibbler, Marion Cox, Kay Davis; Cook & Brown, Stump & Stumpy; "Murder in the Music Hall" (Rep).

Band revue's bow was in essence a case of the Ellington's showmanship triumphing over snafued mikes, poor lighting, impatience of an audience caused by a late curtain, caused in turn by a late train, and an overpowering sequin backdrop left over from Paul Ash's reign at the Oriental, circa 1928.

Ellington, in there pitching from his standup job at the piano in "Blue Skies," to open, with Jimmy Hamilton's clary and Bill Anderson's high-soaring trumpet soloed, to final curtain, is amiable, easy-going, and always the super showman.

Marion Cox, pinchhitting for Joya Sherrill, out because of illness, does a smooth job on "Ghost of a Chance," and Cook & Brown, male terpers, score with fast taps, acro, gags and falls into the pit. Wide spacing doesn't disguise the similarity of their act, however, to the Stump & Stumpy stint, next-to-closing, with C&B suffering in comparison with the S&S "We've Got Swing for Sale" layout. All of which merely illustrates the usual booking difficulties in Chi at this time of year.

Standouts are fiddler-trumpeter-jivester Ray Nance doing "Riff Staccato"; Kay Davis' turn with "Transbluescency," in which her smoky soprano rides along with slip-horn, clary, sax and bass, and then takes a solo flight, the Duke's omnipresent piano behind her; and "Metronome All Out," in which Hamilton's clary, Lawrence Brown's trombone and Oscar Pettiford's bass-fiddle shine.

Highlight, of course, is Ellington's keyboarding, with mournful trombone, trumpet and baritone mutings by Joe Nanton, Shelton Hemphill and Carney. It's the standard setup: "Mood Indigo," "Creole," "Beginning to See the Light," "Sophisticated Lady," "Don't Get Around Much," "Solitude," and "I Let a Song Go Out of My Heart," but the payees eat it up, and with reason.

Crooner Al Hibbler winds it all up with "Little Brown Book," a brooding "Summertime," "Fat and Forty" and "Lucky So-and-So," making it E-Day plus. And that means socko. *Mike.*

State, N. Y.

Whaling & Yvette, Johnny Duggan, Low, Hite & Stanley, Renee De Marco, Menasha Skulnik, Henry "Red" Allen & J. C. Higginbotham Orch (6), Ruby Zwerling House Orch; "The Postman Always Rings Twice" (M-G).

Plenty of diversity and solid entertainment in current bill at the State. Layout is well spotted, zips along at a nice pace that holds audience attention. All this and "Postman Always Rings Twice" on screen gives the house a chance for nice biz.

Whaling and Yvette, mixed team, tee off with some trick and comedy cycling. Whaling handles the cycling in top fashion, injecting comedy touches here and there. Winds up with balancing stunt with partner while manipulating unicycle for good applause. Johnny Duggan, personable lad with good voice, does okay with song stanza in followup. He is nifty on "I Feel a Song Coming On," "Prisoner of Love," "More Than You Know" and "Irish Lullaby."

Low, Hite and Stanley score heavily with their familiar knockabout comedy, accentuated by varied sizes of trio. Preliminary clowning warms up audience, and their take-offs on Andrews Sisters and Ink Spots, with recording backgrounds, is a comedy panic that practically stops the show. Sends them off a solid hit.

Renee De Marco provides class and artistry in her solo dancing, flanked by an unbilled singer, who baritones tune accomps for her dances, ranging from waltz and rhythmic to rhumba. As agile and graceful as ever, she's a big click all the way.

Menasha Skulnik also scores with his dialectic yarns and parodies. Puts them in good humor with parody, "Bessie the Moocher" and holds them with his follow-up funstering.

Henry "Red" Allen, flanked by J. C. Higginbotham Band, sepia outfit, blast plenty and loud in the Harlem manner. Combo comprises three rhythm, trumpet, sax and trombone. They open with jam session, segue into "St. James Infirmary" with Allen taking the vocal. Follow with "Sunny Side of Street" and go all out for "Get the Mop" for sizzling finale that brings salvos of applause.

Ruby Zwerling and pitcrew provide usual strong backgrounding for show. *Edba.*

Million Dollar, L. A.

Los Angeles, June 14.

Ink Spots Revue, featuring Billy Kenny, Eddie Vinson Orch (17), Peg Leg Bates, Helen Humes, Coke & Poke; "Crime of Century" (Rep).

Ink Spots are a name attraction calculated to give the Million Dollar a smash sendoff for its opening as Los Angeles' top vaudfilm house. Biz is boff. House has been completely refurbished to take over Orpheum's old policy, latter having gone straight first run films.

This week's bill tees off with Eddie Vinson's orch giving bouncy rendition of "Birth of the Blues," followed up with "Juice Head Baby," saga of a whiskey-drinking mama vocalled by Vinson. Next spot for band is "Cleanhead's Boogie," titled after Vinson's smooth-shavened pate. Leader also does the act introes.

Ink Spots handle closing turn on bill, pleasing mightily with "I'd Climb the Highest Mountain," "Don't Care Who Knows It," "Gypsy," "Prisoner of Love," and "If I Didn't Care." Foursome packs a large following and knows how to keep it satisfied. Vocal emphasis goes to Billy Kenny's high voice, which means others in group fall, more or less, into backing spots. They do a well-rounded chore in supporting Kenny.

Peg Leg Bates is an ace dancing act. The one-legger proves more agile than many not handicapped. He runs through sharp rountines all designed to exploit his peg leg and garner audience favor. Turn is sock. Coke and Poke, comedy patter and dance team, draw plenty of chuckles for antics and gags. Helen Humes is on for quick vocals of "Every Now and Then" and "E Bob a Lee Bop," with okay results. *Brog.*

Strand, N. Y.

Erskine Hawkins Orch (20) with Laura Washington, Ray Hogan, Johnny Mitchell, Ace Harris; Charioteers (5), Dustry Fletcher, Berry Bros. (2); "Janie Gets Married" (WB), reviewed in VARIETY, *June 5, '46.*

Although all-Negro stage layout accompanying "Janie Gets Married" is like the pic, designed for consumption by the younger set, there's plenty in the flesh extravaganza that will keep the more adult trade satisfied.

Erskine Hawkins' large crew which has previously thrown out large doses of raw meat to the trade, has picked up some subtleties which have improved the general calibre of the crew to the extent that offerings are considerably more colorful and contain more shadings and contrast. In addition, the maestro has picked up some gifted sidemen with the result that he has a stronger band than he's had in some time.

Hawkins with a surplus of expert tootlers whom he endeavors to put into the spotlight at every feasible opportunity, has therefore little chance to show his own showy horn, except for some brief passages, but Ray Hogan's trombone work, Ace Harris' pianistics and vocals, along with Johnny Mitchell's sax and song work make for pleasant listening. Harris does a particularly outstanding job with the vocalizing of "But Natch" and his boogie ivorying.

Unfortunately not measuring up to the rest of the crew is Laura Washington, a looker with a languid and spiritless delivery, a style which she hasn't perfected as yet.

The surrounding bill contains three acts that get maximum results in this house. Toppers are the Charioteers, four voices and a pianist, with a line of selling arrangements of pop and novelty tunes. Although most of their layouts are written with tenor leads, talents of the others in the quartet aren't neglected and virtually every man gets a chance to solo. Offerings of "One More Dream," "Don't Need a Million Dollars" and "Ride, Red, Ride," brought them back for an encore.

The Berry Bros., down to a duo since the war, still offer a choice terp-line which is punctuated with trick spins, struts and cane tossing. Their briefie gets heavy response which necessitates a beg-off bit.

Newcomer Dusty Fletcher is reviewed under New Acts. *Jose.*

Apollo, N. Y.

Mercer Ellington Orch (15) with Carmen Clark; Deep River Boys (5); Clark Bros.; Harold Nichols; Pigmeat; Jackie Mabley; "She-Wolf of London" (U).

Apollo layout this week achieves a neat balance of music, comedy, and terping to come through as a solid 75 minutes of divertissement. Mercer Ellington's New York debut of his recently organized band is the big marquee draw but smart booking surrounded the young musicrew with vet talent to carry the show.

Ellington is saddled with a terrific handicap in having to bear inevitable comparison with his sire, the Duke. He has brought together a group of competent musicians, furnished them with some interesting arrangements, and fronts the band with a pleasant, not standout personality. Aggregation, consisting of seven brass, four reeds, and three rhythm, is well-trained but lacks brilliancy in its soloists, and overall rhythmic drive. Sudden ear-splitting blasts from the brass section could also be eliminated with good effect. Band plays "Metronome All Out" as the opener and between acts work on "She Wouldn't Be Moved" and "Body and Soul." Band vocalist Carmen Clark sings "Route 66" in barely audible tones.

Deep River Boys, slotted next-to-closing, give out with some sock harmonizing on pop and novelty tunes that get over so powerfully they are called back for two encores. The quartet, a blend of individually superb voices, range from soft crooning to hot rhythm with perfect control. They give out with "Tipping In," "Come Rain, Come Shine," "Little Liza Jane," "That Chick's Too Young to Fry," and "The Gypsy." Added appeal is their spirited stage antics in which they indulge with good taste and moderation.

Unmoderate, as usual, is Pigmeat's clowning through his burlesque routine. Does an impression of a Negro evangelist exhorting his congregation, and warbles one tune designed strictly for the Harlem audience. He works with infectious vitality and always begs off leaving the crowd clamoring for more.

Jackie Mabley returns to the Apollo stage after a year's tour through the west and hits the habitues with the same sort of stuff retailed by Pigmeat. Middle-aged femme, dressed like a southern cracker, is rough and risible. Warbles a deep blue version of "Ole Man Mose" which could only pass in this house, and trails off into a long kidding monologue on her common-law tie-up with w.k. bandsmen.

Harold Nichols, bill's only ofay act, scores heavily with some spectacular hoop handling. Juggling routine involving 11 hoops is topped off by some hoop-throwing that has to be seen to be believed. Hoops are made to do everything but talk. Clark Bros., in opener, are a fast-stepping dance team building up their routine into some tough acrobatics that wins hefty mitting from the patrons.

Capitol, Wash.

Washington, June 13.

Walter & Jean Brown, Val Setz, Ralph Slater; "Night in Casablanca" (UA).

Capitol come up this week with a three act layout which paces the mood of the Marx Brothers on the screen.

Walter and Jean Brown, dancers in the Latin American manner, make pleasant but unsensational opening with a trio novelties. Dancers go through their paces well enough, but lack flare and spontaneity. Reception is mild.

Val Setz, in a juggling routine as smooth as anything that has turned up here in recent months, gets sock reception from the galleries. Setz, a mild looking gent with a fast line of patter, surprises with speed and novelty of his act.

Ralph Slater, top name on the bill, has come a long way since he made his bow in vaude here 10 weeks ago. He has finally accepted the tricks of the trade-effective stage setting, a line of fast patter, a bit of well placed hocus pocus here and there, and a few props to add interest. He has toned down the scientific approach and built up the comedy angle, adding the touch of showmanship he lacked for this type audience. Result is a really boff act.

Pattern of act is about the same, with a few new numbers added. Best of these is a side splitter, in which hypnotized subjects, two sailors when act was caught, are put through comical situations.

At show caught, Slater reverted to form once, and proceeded to lecture the audience on manners, because they laughed at the wrong time. Added insult to injury by returning to the manners theme when the incident had been forgotten by everybody else. Customers forgave all, however, and went all out in final applause.

As soon as Slater can accept the fact that it's the customer who's always right, and not vice versa, he will have one of the best acts in the business. *Lowe.*

Olympia, Miami

Miami, June 14.

Dolly Dawn, Boyd & LuRoy, Al DeLage & Shirley, Don Cummings, Arthur LaFleur, Les Rhode House Orch (13); "Cornered" (RKO).

Uneven layout here this week, with audience reaction apathetic most of the way.

Dolly Dawn heads bill and turns in a solid session of song selling. Standout is her version of "I'm A Big Girl Now." Has personality and sells in top fashion.

Don Cummings serves up a weak assortment of rehashed gags, and tops his turn with the women putting on girdle panto. Off to fair hand.

Standard legerdemain is contributed by Al DeLage and Shirley. Manage to garner fair returns, with gal disappearance in doll house, best bit.

Boyd and LuRoy snare most of the laughs with their dance satires. Terp comedy goes big with the house, the duo going off to healthy palmwhacking.

Opener is Arthur LaFleur, working on rings, with iron-jaw spins getting plenty salvos.

Les Rhode house band backs up show neatly. Biz good when caught. *Lary.*

Hippodrome, Balto

Baltimore, June 16.

Danny Drayson, Paul Regan, The Marcos (2), Debonaires (6), Felice Iula House Orch (12); "Renegades" (Col).

Unexciting combination of modestly budgeted standard acts plays along well enough and to fairish response.

The Marcos, mixed twosome, open with hand to hand balancing and good lifts. Danny Drayson follows with familiar gagging and smoothly sold tapstering.

Paul Regan, mimic, essays the entire gamut of all the familiars, and manages to hold the stubholders' interest throughout. Closing slot is allotted to the Debonaires, well-precisioned quinet of top hat and tails hoofers who do best with a mechanized routine which serves to draw nice response.

Biz okay. *Burm.*

Actor Turns Impressario

Seattle, June 18.

Hal Darby, of Darby & Ardell vaude team, is staging a big vaude show at Sick's Stadium July 4th, with some 15 acts to be booked. He's also putting on a similar show in Tacoma.

Each will be billed as "Sons of Pioneers," giving a pageant turn to the attractions and tieing in with the natal holiday. Western and circus type of acts will be used.

New Acts

DUSTY FLETCHER
Comedy
9 Mins.
Strand, N. Y.

Dusty Fletcher has banged around minor Negro cafes and small vauders until he's come up with an act that's different than most comedy turns on the boards today, although it's built around the ancient formula of a drunk characterization. His is a skillful blend of character comedy and corn is expertly presented for punchy laughs.

This colored comic never deserts his drunk takeoff until he softshoes for the exit. He makes his entrance by being violently tossed from the wings, landing in a horizontal position and stays that way for a good portion of the time. His act has him crawling on his hands and knees, which necessitates mike placement at various portions of the stage for greater audibility.

He has some clever ideas, such as his calling for an imaginary roommate to admit him. He also does a bit on a shaky ladder which should be enlarged upon as it provides tbo meagre a sampler of laugh-provoking business.

Fletcher's gab, is of the corn type, but that's consistent with his character conception inasmuch as sophisticated or too smart gab isn't expected of this type drunk. Appearance is made in a battered top hat, well-worn garb, and shoes having the lengthened toes that used to be seen on the burlesque circuits and now mainly in use by circus clowns. He could do more with the pedal extensions in his soft-shoe turn, but terping, aside from making allowances for greater shoe lengths fails to take advantage of its inherent comedy. He offs to solid response. *Jose.*

SUSAN DAHL
Dance
8 Mins.
Leon & Eddie's, N. Y.

Tall and willowy, Susan Dahl does an above-average tap turn, decorated with nice twirls. Gal has a sweet blonde personality that could be used to good effect in selling her routine, but hasn't learned to get it across to the audience well enough.

Opens with a sophisticated, bluesy number in slow tempo, moving into jumpy "Robin Hood." Terp technique is competent and coaching on some of the tricks of the trade would make this gal a good bet for larger niteries or house dates. *Tomm.*

PHYLLIS ARNOLD
Songs
12 Mins.
Leon & Eddie's, N. Y.

Fine selling in a tough house, plus a nicely-toned set of blues pipes mark Phyllis Arnold as a comer, but she'd better stick to the torchies. Jump tunes for this gal are nowhere.

Verse intro and chorus of "My Guy's Come Back" are followed by "Thanks for the Buggy Ride." Latter brings swell returns, and is put over nicely. Advice on costume, makeup, and general posture are called for here, but chirping style is tailormade for intime spots. *Tomm.*

THE PETTYS
Puppets
15 Mins.
Leon & Eddies, N. Y.

Husband and wife team in from the Coast present a nice puppet routine, but could use editing. Act is smooth and not limited to any particular size or type nitery.

Esquire puppet and gal doll are "ice-skated" around the floor, with Mrs. Petty taking all the honors. Husband puts a scantily dressed doll through a kootch dance to "Song of India" for healthy laughs, with bumps and grinds to make a Minsky blush. Finale is pair of sepia puppets in song and dance through "Stuff That I've Got." *Tomm.*

DEL AIRS (4)
Acro
9 Mins.
Leon & Eddie's, N. Y.

Del Airs, four discharged Canadian sailors, are hampered in their act by the low-ceilinged room. What they have left is not sensational but rather neat.

Stunts performed are not even up to standard at times, but all done with speed and obvious display. Group is still a little green for this spot. More breaking in might remedy this. *Tomm.*

BOB WAYNE
Songs
7 Mins.
Leon & Eddie's, N. Y.

This personable chap emcees show in top fashion and intersperses a couple of well-sung tunes. With no wasted gab or stale cracks, Wayne ties things together very nicely, adding pace and polish over the rough spots.

Vocally, he tenors "You Belong to My Heart" and "Sorrento" in competent style, and exudes a general air of good feeling. *Tomm.*

Welles Now Reads Bible on Airshow; 'World' No Longer Needs Radio Hypo

"Around the World," the Orson Welles musical that was thumbed down by most of the critics, continued to build last week and its chances of running well into the new season are promising.

Takings at the Adelphi, N. Y., went close to $33,500, when for the first time eight performances were given, Friday being dark because of a radio program. Welles did not mention the critics in his Sunday (16) afternoon broadcast, nor was there much about politics, Welles devoting most of the quarter hour to reading the Bible.

What that preluded was not indicated because the actor-commentator went off the air pronto. On the previous Sunday, after letting up on the critics, Welles proceeded to severely chastise the President and his aides. On Broadway it was felt that the actor-manager had turned critic in his political observations.

"World" represents an investment of $286,000. It can break even on a gross of $27,000 and if attendance remains big it is possible the show will recapture its cost. Welles put in considerable money, said to have come from Harry Cohn of Columbia Pictures as an advance, which explains his crack that he's "in hock, mortgaged and bleeding."

Alexander Korda, who controls the rights to Jules Verne's story upon which part of the show is based, is also said to be an investor, and Toots Shor the restaurateur is reported having put $35,000 in the show. For the first two weeks Welles and Cole Porter, who wrote the score did not receive any coin, both agreeing to wait, but last week "World" made an operating profit.

Ex-GIs Tangle in Names; Harlem Group, 1st to File, Starts Off With 'Messiah'

Veterans Memorial Stage is the incorporated name of a group of former GIs who aim to present repertory next season. Offices have been engaged by John Beal and Alan Baxter, who head the new outfit. Their general casting plan is to give first preference to doughfoots of the war just ended, veterans of the first world war coming next, with civilian players then to be engaged if necessary.

There was a mixup in the identities of VMS and a Harlem non-Equity group which incorporated under the name of Veterans Theatre, Inc. Because of the similarity in the title of the two groups, Albany refused to issue a charter to the Veterans Memorial Theatre and the word Stage was adopted instead. The Harlem company was nixed in its request to Equity for permission to use its members in "The Black Messiah," a mixed-cast drama that opened at the Triboro theatre on 125th st., Monday (17).

"Messiah" is described as a co-operative venture. Last spring its sponsors, headed by Dennis O. Donohue, a colored author, solicited returning GIs to join the outfit for a $5 fee. It was then proposed to play in a Broadway theatre through summer by means of benefits and theatre parties and if the show or others planned got across, to present them to the general public and players given salaries.

Name of the co-author of "Messiah" is now announced as O'Donohue, collaborator being James H. Dunmore. Understood that the play was given for one performance in 1939 at the Bayes, a roof theatre atop the 44th Street, now razed. Play's story is said to be based on the activities of Father Divine, colored revivalist.

HARLEM EX-GI GROUP TRIPS UP IN 'MESSIAH'

The Veterans Theatre-teeoff production at the Trioboro, Harlem, N. Y., Monday (17) is not a promising start for the predominantly colored group. "The Black Messiah," by Dennis O'Donohue and James H. Dunmore, is childish drama. Play is patched together out of crude melodramatic devices, and moreover exploits backward prejudices in its unremitting portrait of the Negro as a superstitious, gullible person.

A faintly-disguised chronicle of Father Divine's rise from obscurity,

(Continued on page 56)

Musical With Kick

Hollywood, June 18.

Sid Silvers has finished book of new musical comedy, "Napoleon Without Brandy," with lyrics by Eddie Heyman and music by Arthur Spina.

Trio plan to go to N. Y. end of this month to seek production on Broadway next season.

'Polonaise' Coin, Still Snarled, Rattles Equity

There is approximately $2,000 of "Polonaise" salary guarantee money remaining in Equity's possession that is the object of a three-cornered legal contest, which dates from the time the flop show closed.

Rebecca Brownstein, Equity's attorney, has been conferring with counsel for the govt. and lawyers for Jan Kiepura and Harry Bannister, weekly. The latter duo were in the musical but although they waived the Equity gurantee, claim money is due them from Harry Bloomfield, who took over "Polonaise" after Horace Schmidlapp withdrew.

About $700 is claimed by other "Polonaise" players, supposed to have been paid off when the show folded in St. Louis, although Bloomfield contends the money is not due them. There have been so many involvements in connection with the show that Equity's staff wishes the "Polonaise" headaches were over. They'd like to liquidate their members' claims, then turn the balance over to the court and let the lawyers fight it out.

There are federal liens against the show's management amounting to around $24,000, said to represent withholding taxes deducted from actors' salaries. One point has been clarified and the actors will receive credit from the Internal Revenue dept. when filing their 1946 returns. When Kiepura and Bannister went into court in an attempt to get their claims paid out of "Polonaise" money in Equity's hands, the former said slightly more than $2,000 was due him, the latter claiming $395. Some time ago Keipura mentioned a much higher amount being owed him.

Dramatists Guild has made Schmidlapp responsible for authors' royalties. Guild refused to release him from contractural obligations when the show changed management but Equity did, returning his salary bond after Bloomfield deposited fresh coin, around $14,000, to protect the actors' pay.

SHUBERT TO BE GRILLED IN KAUFMAN-O&J SUIT

Application for the examination before trial of Lee Shubert for the Select Theatres Corp., has been granted by Justice John E. McGeehan in the suit by Louis Lotito executor for the estate of Harry Kaufman. Deceased supervised production of "Sons O' Fun" and "Laffing Room Only," in which Olsen and Johnson were starred, and Kaufman supposed to receive 1½% of the gross.

Claim for the percentage has been disputed, because Kaufman's fatal illness kept him from fulfilling his duties. That issue is subject to pending trial but Shubert's examination is set for next Monday (24) at which time his attorneys are expected to bring records of the two attractions into court.

Kaufman's heirs are his brother, S. Jay Kaufman: a daughter, who is married to a Miami dentist, and two sisters.

Al Trahan Very Much Alive

Al Trahan, very much alive but erroneously reported deceased in the Equity listings last week, enters Mt. Sinai hospital this week for his eighth operation as aftermath of pneumonia.

Katch East for 'Mama' To Replace Homolka

Hollywood, June 18.

Kurt Katch planed eastward to succeed Oscar Homolka in the Broadway stage production, "I Remember Mama."

Homolka is stepping out because of a film commitment.

OLD VIC SHOWED B'WAY LAPS UP CULTURE

Interest on Broadway in the Old Vic players of London pyramided to such an extent that on Saturday (15), the last day of the Century engagement, a line was formed before dawn outside the theatre by hopefuls anxious to buy standing room admissions. Police were summoned to control a crowd that congregated in the lobby long after the matinee started. Front of the house was harried, especially when attempts were made to crash in the exit doors.

Boxoffice men had a real workout throughout the six weeks engagement because 90% of the tickets were sold directly, not through agencies. At times standees managed to get three or four admissions and bartered the pasteboards in the lobby, mostly for cash. After that only one standee ticket was sold to a customer, total number permitted on the hoof by the fire department being 50. Standees paid $1.80 at matinees and $2.40 at night. In several instances the $6 tickets were snatched from the hands of messengers from the brokers who returned allotments now and then.

Playgoers were not the only ones out front who were affected by Old Vic, especially by the performance of "Oedipus," Sophocles' Greek tragedy which Laurence Olivier dominated. Showmen readily admitted they were shaken by the power of the performance and conceded the excellence of the British troupe in exhibiting a change of pace by immediately appearing in the light comedy "The Critic," played after intermission on the same bill with "Oedipus." Audience cheers after the first curtain and at the end of the show were such as rarely heard in an American theatre.

Rascoe's Exit

Opening of Old Vic marked the exit of Burton Rascoe as critic for the N. Y. World-Telegram, whose editor rejected his notice on "Henry IV," Part I. Although he is reputed to have witnessed only a portion of the premiere, Rascoe is said to have opined in the wastebasketed review that if anything would kill Shakespeare in this country it would be Old Vic. The amazing attendance at the Century proved that opinion to be entirely inaccurate. Moreover, only "Henry IV" Parts I and II were Shakespeare's, the other plays given being by other authors.

John Chapman in the N. Y. Daily News stated that Old Vic's visit will benefit the American stage, particularly Theatre, Inc., which brought the visitors over, and the American Repertory Theatre, headed by Eva Le Gallienne, Cheryl Crawford and Margaret Webster. Both new groups are to present repertory as does the London troupe and a flock of classic dramas are due for revival next season and thereafter. Chapman also wrote that there is no reason why better rep companies than Old Vic cannot be formed over here.

Peck's Strawhat

Hollywood, June 18.

Call of the barnyard is luring Gregory Peck, who shoves off for Massachusetts in two weeks to appear in three strawhat plays at the Cape Cod Playhouse, Dennis, Mass.

It will be Peck's first vacation from pictures in more than two years.

Lafayette Honors Evans

Easton, Pa., June 18.

Maurice Evans received an honorary degree of doctor of literature from Lafayette College here last Friday (15), being cited for "your scholarly interpretation of the writings of Shakespeare and your distinguished contribution to the culture of America."

Raymond Massey received a similar degree from Lafayette several years ago.

Old Vic Bows Off B'way in 300G Blaze Of Glory and 15G Profit; May Return

The six weeks' engagement of London's Old Vic repertory company which finaled at the Century, N. Y., Saturday (15) goes into the records as one of the unique theatrical ventures in the annals of the stage. The Britishers not only added lustre to their overseas reps, but Theatre, Inc., a non-profit group of theatre enthusiasts which scored with the revival of "Pygmalion," accomplished an achievement in presenting the visitors.

At the start there was some doubt about the Vic venture paying its way in so limited a date. Richard Aldrich, socialite showman who is managing director of Theatre, Inc., advised his board that even if the project went into the red, the importation of England's outstanding acting company would be worth while. That's the way five millionaires who financially aided the experiment felt about it too.

Cornelius V. Whitney, Alfred G. Vanderbilt, Joseph Verner Reed, William S. Paley and Julius Fleischman put up $75,000 and Theatre sponsors added $25,000. It was agreed that the quintet would be paid back before the group, and they were sent refund checks last week. The gross topped $300,000 and the actual profit was estimated between $10,000 and $15,000, which was divided between Theatre, Inc. and Old Vic, which is also a non-profit outfit.

It was not until the third week of its run that the Vic engagement was secure. At that time rave notices over "Oedipus" and "The Critic" resulted in a boxoffice rush that meant capacity for the balance of the date. Previously there was difficulty in selling $12 tickets for the four opening nights and the price was halved for seats in the rear of the orchestra. For the last three weeks there were standees at all times and many avid theatregoers failed to secure tickets.

Weekly Nut 20G

Theatre, Inc. got approximately $225,000 for its share of the six

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'Heart' Deep in Texas

Dallas, June 18.

John Patrick's "The Hasty Heart" has been added to the Interstate Theatre Circuit's fall roadshow list for presentation here at the Melba in November. Show will also be seen at other key Interstate theatres throughout the state.

Show cast includes John Dall, John Burke, Margaret Stuart MacDonald and Victor Chapin.

New Dramatists Guild Agreement Seems Headache

Broadway producers who at first were inclined to regard rather favorably the proposed revisions of the basic agreement drawn up by the Dramatists Guild, have qualified their opinions after a closer scrutiny of the long summary of changes submitted by the authors.

Pact was to have expired last Saturday (15) but has been extended until Aug. 1, by which time it is hoped that negotiations between the Guild and League of New York Theatres, which represents producers and managers, will have been completed.

Guild assented to extending the time, after it was contended that the showmen could not be expected to absorb in two weeks the intent of the authors' document that probably took months to prepare. There are close to 200 proposed changes in the pact. League is said to have drawn up 49 counter proposals and there will probably be more before the start of negotiations, which may become a battle of wits between attorneys of both sides.

It's conceded, however, that some revisions would be favorable to managers, though for the most part the changes are certain of argument. Understood that in some instances only one word is deleted from clauses, changing the entire intent of the original provision. Side conversations between producers and Guild officers revealed that authors were not fully cognizant of some intended switches.

Part of the revisions are said to be intricate and to involve British rights to produced plays. Changes in clauses pertaining to other rights that would affect their value to managers are among the revisions certain to be in discussion.

TALLULAH-COOK-'LIVES' IN TORONTO, MAY B'WAY

Toronto, June 18.

Tallulah Bankhead opened here in Noel Coward's "Private Lives" Monday (17) at the Royal Alexandra, Donald Cook playing opposite the star. It's understood that the duo plan appearances in the revival on Broadway next season.

The Bankhead-Cook combo is booked into other summer stock spots in "Lives," such as Greenwich, Conn., where it plays next week.

John C. Wilson, who represents Coward, controls the rights to "Lives." He will present the author's new "Present Laughter," with Clifton Webb starred, on Broadway in October. Policy has been not to show two Coward plays at the same time but a revival of "Lives" in the fall may get the nod if Miss Bankhead and Cook head the cast.

Pons-Kostelanetz Turn 'Em Away in London

London, June 18.

Distinguished audience, including the Duchess of Kent and Noel Coward, packed Albert Hall for the concert last Sunday (16) given by soprano Lily Pons and Maestro Andre Kostelanetz. Kostelanetz conducted the Liverpool Philharmonic orchestra. Combination appearance of the two American artists resulted in thousands being turned away. Capacity is over 7,000.

After giving four numbers, Miss Pons was forced to three encores.

Four Agencies on Pan In Scalping Charges On Legit and Fight Tix

Four Broadway agencies face serious consequences for alleged overcharging not only for Louis-Conn fight tickets but for standout shows. Some licenses have been suspended by Ben Fielding, license commissioner, with clerks being similarly affected. Agencies involved must close today (Wed.), date of the championship fight, having had the usual five days grace.

Federal men are checking brokers' records in regards to the admission taxes. Several clerks are under $500 bail for violating the N. Y. state 75c premium law, while those agencies charged with excess prices on theatre tickets face possible action by the legit code authority.

After tapping the wires of the Jacobs agency, detectives testified that they heard $100 fight tickets quoted as high as $175 each. One agency was charged with asking $90 for $50 tickets. Fielding also claimed that five tickets for "State of the Union" were sold for $44, the legal rate having been $28.50 ($4.40 each, plus agency fee and tax), and that four tickets for "Annie Get Your Gun" went for $58, or $28 over the amount chargeable under the statute.

Those named are Wilfred Betts, Martin Hirsch, William Henry and Leonard Cohen, of the Jacobs office and William Trosky, who sold tickets in a hotel lobby.

'New Moon' Lights Up Texas State Fair Season

Dallas, June 18.

The State Fair of Texas will present its fifth season of open-air opera when the Fair Park Casino opens tonight (18) with Sigmund Romberg's "New Moon," the first of 10 musical productions.

The 1946 season will bring to the Casino stage Lucille Manners, Allan Jones, John Brownlee, Frances Greer, Margaret Spencer, Donald Clarke, Rosemarie Brancato, Ralph Herbert, Christina Carroll, Wilma Spence, Walter Cassel and many others. Lucille Manners and Arthur Kent sing the leads in "New Moon."

Strawhats As Tryout Spots Eyed Again by Budget-Minded Managers

There have been comparatively few summer tryouts in recent years but interest in reviving that practice is indicated on the part of managers, who would welcome a system of all year round tryouts geared more economically than is now possible.

General idea is to see plays in performance without necessarily bringing them to Broadway. More chances to better the product, by script revisions and cast changes accomplished without being under high pressure, would be a boon to authors and showmen, it is felt.

Former resort stands for tryouts, such as Atlantic City and Asbury Park, are no longer available for legit and attempts to showcase new plays in summer stocks have not been satisfactory, very few ever proving worth while when brought to Broadway.

Lack of proper preparation is the main reason, for under the summer stock rules only one week is allowed for rehearsals. If a producer desires to rehearse a new play two weeks with a stock company, he may do so by paying full salaries the second week. That has been tried and found to run up against handicaps.

Unless new regulations are worked out whereby tryouts are less hazardous the subject is bound to be a problem. Equity's rules have been little changed since the vogue of summer tryouts and it's possible that if managers seek revisions, such changes would be worked out.

Equity Costs

Four months from May to August inclusive constitute the tryout period during which time one-half of the Equity minimums are applicable. If a new play rehearses two weeks, only one week's salary applies; if three weeks are used to rehearse, the actors are to be given one-and-a-half weeks pay, and if four weeks are used for rehearsal, two weeks pay is required. Rehearsal expense money applies after the fourth day.

There are a number of well equipped summer theatres in countryside spots, including those at Westport, Conn., Ogonquit and Showhegan, Me., Saratoga, N. Y., Dennis and Cambridge, Mass., and New Hope, Pa. Most successful play first presented in a strawhatter was "Life With Father," Broadway's run leader, but that show was regarded as a good thing before it opened. It first played at Skowhegan, opening the season there which permitted more leeway in preparation than possible later on.

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100 Strawhats Now Likely

Number of summer stocks continues to climb and the total may top 100 next month. As of Monday (17), money to guarantee salaries for actors in 91 strawhatters was on deposit with Equity, where it was expected that five more stocks would be registered before the end of the week. Upgrade of summer stock activities had been anticipated but not nearly as much as has developed.

Included in recent additions are two stocks for N. Y. neighborhoods, the Flatbush, Brooklyn, starting next week, to be followed by the Windsor, Bronx, July 2.

Westport Tryout

Westport, Conn., June 18.

Westport Country Playhouse will try out a new folk-play with music, "The Devil Takes a Whittler," for the Theatre Guild, week of July 29. "Dream of Fair Women" is another Guild tryout possibility for the summer season.

Playhouse, managed by Lawrence Langner, Guild co-director; his wife, Armina Marshall, and John C. Wilson will open season July 1 with "They Knew What They Wanted," starring June Havoc. Roddy McDowall will do "Young Woodley" July 8 for his first summer stock appearance. Jean-Pierre Aumont will appear July 15 week, in "Design for Living," and Dame May Whitty will play July 22 week in "Night Must Fall."

Filmite Zachary Scott will also forsake the Coast to appear at Westport Aug. 12 week in a play not yet picked.

Derwent in "Drums" Preem

Woodstock, N. Y., June 18.

Clarence Derwent, new Equity head, will appear in "Drums of Peace," new play by Edward Mabley and Leonard Mins when play is preemed at Woodstock Playhouse July 9. Play, dealing with occupation of Germany, will be directed by Mary Morris.

Playhouse opens season tonight (18) with Luther Adler in Molnar's "The Play's the Thing."

Elitch Resumes with 'Mermaids'

Denver, June 18.

George Somnes will be back for the 11th year as producer and director of Elitch Gardens when it opens for 10 weeks June 23 with "The Mermaids Singing." His wife, Helen Bonfils, vet member of the company will also be in the cast.

Marianne Stewart, recently on Broadway in "Swan Song," will be the leading lady. Charles Parsons is stage director; Albert Stephens, assistant, and Joseph De Luca, scenic artist.

More Wisc. Barnyards

Milwaukee, June 18.

In addition to the professional Port Players, who have opened their eighth summer season at nearby Oconomowoc, two other local summer troupes are preparing campaigns.

The recently organized Footlight Players will be in operation for eight weekends (Saturday-Sunday-Monday) at Delavan, Wis., using the 600-seat assembly hall of the state school for the deaf. Delavan is 50 miles from Milwaukee. Frederick Barnes is the producer and Jerry Brandt is director. Their company will consist of professionals and university players. The season will open July 6 with "There's Always Juliet."

The Belfry Players of Williams Bay, Wis., near the Illinois state line on Lake Geneva, open their 13th season Thursday (20) with "Blithe Spirit." The Belfry theatre is an old reconverted Mormon church and draws widely from Wisconsin vacationers. Hezekiah Diefenthaeler and Harold Gregory will direct, and Allen Beck of Pasadena, Calif., will be the leading actor.

The Port Players, an Equity group with players of Broadway experience, have already opened their eighth season.

'Duchess' Actors Take Coin With Tears in Eyes

Players in "The Duchess Misbehaves," which tarried briefly on Broadway last winter, were cordial during an arbitration hearing to A. P. Waxman, who produced the musical, but last week they were awarded salary because of the show's abrupt closing.

At least part of the company said they did not want to press the claim if it meant that Waxman would have to pay them personally rather than the backers of "Duchess," but Equity would not permit waivers because that would not conform to its rules in such instances.

The award, amounting to $6,700, represented one week's pay to some of the "Duchess' actors and slightly more to others. Coin to guarantee salaries on deposit with Equity was used up when the show folded but the claims are expected to be satisfied by the producer before he puts on another planned attraction, according to Equity.

Waxman posted a closing notice when the musical was in Philadelphia, then decided to open it in N. Y. at the Adelphi. Equity assented, provided he guaranteed an engagement of at least two weeks, but "Duchess" lasted only a few days.

P'TOWN TO BE O'HAULED AS STRAWHAT CENTER

Provincetown, June 18.

A move to re-establish Provincetown as a strawhat center gets under way this season under the production aegis of Maurice F. X. Donohue and Arthur Marlowe. This Cape town has been more or less legitless since the hurricane of several seasons back blew down the old Wharf theatre.

Donohue, Philadelphia newspaperman, and Marlowe, formerly associated with Arthur Hopkins and John C. Wilson, have leased the Town Hall (838-seater) and tee off the season June 24 with Glenda Farrell in "Brief Moment." In addition to the summer circuit bookings (Edward Everett Horton, Dame May Whitty, etc.) Town Hall outfit will also have its own company for "in-betweeners." Cast is comprised of Philip Tonge, Laurence Hugo, Elaine Stritch and Patty Pope as the principals.

Edward R. Mitchell is scenic designer.

'Colony' to Bow After Six Years With Few Changes

Raleigh, N. C., June 18.

The script of "The Lost Colony" for the season which opens on June 30 will be substantially the same as it was for the highly successful 1941 run, the last year in which the drama was produced, playwright Paul Green advises.

Writing from the coast, where he is working on films for Metro, the 'Lost Colony' author said the only changes for the sixth season of the play were intended solely to smooth out the dialog in places.

Green is expected to arrive in Manteo within the next few days to remain until after the opening.

Waynesville to Do 5 Plays

Waynesville, N. C., June 18.

Waynesville Summer Players will do a season of five plays at the high school auditorium here, starting July 16, under direction of Maurice Geoffrey, director of the Tampa Little Theatre.

First summer theatre in western North Carolina since before the war is being sponsored by local chamber of commerce. W. Lawrence Benson and Louise Gagnon, from radio, and June Cole, Otto Johnson and Grace Shiner, Equityites, are already signed for season.

Inside Stuff—Legit

William Hawkins had a bylined story in Saturday's (15) N. Y. World-Telegram about Herbert and Dorothy Fields, brother and sister book writers of "Annie Get Your Gun," Broadway's current top musical. Duo said their research for "Up In Central Park" made that show's story historically accurate but the same does not apply to "Annie," which is based on Annie Oakley's sharpshooting with the Buffalo Bill wild west show. The Fields' refer to themselves as the stepchildren of musical comedy, because of the propensity of critics and others to pick on the books of such attractions.

Authors said that "Annie" was literally tailored for Ethel Merman, show's star. "Nothing ever happens in a Merman show until she gets on stage," they say; "nothing ever will happen in a Merman show until she gets on. We cut this to just eight minutes before her entrance." "Annie" was tightened out of town and the authors would still like to take out five minutes "but nobody can figure out where."

Estate of Conrad Cantzen, legit actor who died last year and bequeathed a fortune to Equity to purchase shoes for actors, is being contested. While there are appeals for aid, few requests for footwear are ever made by members and Equity was within its rights in turning over the bequest to the Actors Fund for administration. Cantzen was believed to have had no near kin but a brother and sister in New Orleans recently filed a claim. Deceased actor was born in that city.

Cantzen appeared in many shows but was never prominent. That he piled up wealth was a surprise, but a few intimates were aware that he dealt in New Jersey realty and was also alert on stock market securities. Manufacturers Trust Co. and Equity have been summoned to appear in the Chancellor's Court, Jersey City, next week when the relatives will press their claim.

Oscar Serlin, producer of "Life With Father," and Alfred de Liagre, Jr., sponsor of "The Voice of the Turtle," entered into deals with the City Investing Co. whereby the two shows will remain indefinitely at the Bijou and Morosco theatres respectively. Expectation of the producers is that both attractions will play well into if not through the season of 1946-47 and they are guaranteeing the theatres, operated by Louis Lotito for City.

"Father" was guaranteed the Bijou through the past season but "Turtle" played under the usual sharing contract. Option to move "Turtle" into the Bijou stymied "Father" plans until the new arrangements were made. While the deals are for an indefinite period, both shows can terminate the new contracts upon two weeks' notice.

Understood there are five white stagehands in the Harlem branch of local number one, the N. Y. deckhands union. They were used on Broadway for fill-ins until Canada Lee recently protested that no colored men were employed with back-stage crews downtown.

Reported that after the protest, those members of the Harlem branch, known as local 1A, were let out.

Battle For Ballet B.O.

Sol Hurok acquired a ballet company over the weekend, and the stage is now set for a battle for ballet b.o. next season in the U. S.

There will be four classical ballet companies touring next season, three of them of major calibre, while several other specialized dance troupes, of considerable rep and drawing power, will add to the transcontinental footrace.

Hurok, who flew to Paris Saturday (15), signed the Col. De Basil Original Ballet Russe under his management before he left. This fills a bad dent in Hurok's roster left by the recent severance of relations with Ballet Theatre, and saves him the trouble of building a new ballet company, as he had started to do, with Alicia Markova and Anton Dolin as his nucleus.

It also marks an interesting reunion in the dance field, since the Original Ballet Russe is an offshoot of the Ballet Russe troupe, which Hurok imported to America in 1933

(Continued on page 55)

'Wives' Sock 12½G Cues K.C. Summer Sked

Kansas City, June 18.

Booking of major legits and musicals here right through the summer months will henceforth be a regular policy of Antonello & Nixon Presentations following the three-day socko biz of "Merry Wives of Windsor" in the Music Hall last week.

The Theatre Guild production, starring Charles Coburn, played June 10-12 (matinee Wednesday) under the A&N banner to ring up a $12,500 gross with prices scaled down from $3.66.

"Obsession," with Basil Rathbone and Eugenie Leontovich, revives for four showings July 25-27.

'King' 34G, 'Turtle' 14G, In Frisco Bowouts

San Francisco, June 18.

The "Vagabond King," second in the Civic Light Opera series, concluded its capacity three-week run at the Curran, Saturday (15). Last week's gross was $34,000. "Obsession," starring Basil Rathbone and Eugenie Leontovich, opened Sunday (16) for a 10-day run.

"Merry Wives of Windsor," the Theatre Guild's third Frisco production, starring Charles Coburn, opened at the Geary, Monday (17) following John van Druten's "Voice of the Turtle," which closed its three-month run Saturday (15). "Turtle" grossed a neat $14,000.

Pitt Goes For Al Fresco Operetta; 'Marietta' 40G

Pittsburgh, June 18.

Early returns indicate that summer opera is a click at Pitt Stadium, where opening attraction, "Naughty Marietta," drew more than 30,000 customers and grossed almost $40,000. This is the first year for under-the-stars venture here. It's being directed by Max Koenigsberg, formerly with the St. Louis Muny, and Kaufmann's department store made it possible with an outright gift of $50,000 and a guarantee to underwrite all losses.

From looks of things now, however, project should break even, which would make it clear sailing next year on account of heavy initial outlay this season for equipment. Scenic effects by Leo Kerz have attracted much comment.

'Cyrano' 14½G In Philly Finale

Philadelphia, June 18.

With three houses definitely closed for the summer and a fourth dark for two weeks, Philly's legit score is a plain and simple zero. Jose Ferrer's revival of "Cyrano de Bergerac" got an okay $14,500 in its 2nd and final week at the Forrest and there were some rumors of its being held for a third stanza but management decided against it.

Forrest is dark for two weeks with some attention being paid to the partial cooling system during this hiatus. House reopens Monday, July 1, with "Follow the Girls." Gertrude Niesen is being given a healthy advertising build-up.

Truman Lifts Protocol For O&J; D.C. Gross 27G

Washington, June 18.

Second and final stanza of Olsen and Johnson's "Laffing Room Only" became the theatrical event of the season when President Truman broke wartime policy and appeared at Wednesday (12) night's performance.

White House party of Capital biggies occupied three boxes, and shared the spotlight with the cast throughout show. Secret Service lifted ban on firearms enforced in performances given before Chief Executives during war, so no stage props revamping was necessary. Effect of Pres. Truman's presence was wow, and gave show plenty of mention in next day's papers.

Grosses were carbon copy of first week, hitting sturdy $27,000, again. Advance on "Voice of Turtle," which opened last night (17) makes it look like a four-week run.

'Roberta,' 44½G Encore, 'Oklahoma' 38G in L.A.

Los Angeles, June 18.

Summer flood tide of cash, plus top attractions are responsible for the continuing prosperity of local legits. "Roberta" snagged a mighty $44,500 for its third week at the Philharmonic. "Oklahoma" repeated $38,000 for SRO sixth week at the Biltmore.

Ken Murray's "Blackouts of 1946" took another $17,000 for the 207th week at El Capitan. Encore of $10,000 was chalked up by "Tobacco Road" at the Mayan for the fourth week.

'Bloomer' 31½G In Boston Exit

Boston, June 18.

Two thriving plays, "Bloomer Girl" and "Voice of the Turtle," went out with a bang last Saturday (15) due to other engagements, although popular demand held high. Shubert houses will stay dark pending renovations. Gloria Swanson in "Goose for the Gander" is holding her own at Colonial for two more weeks. Cambridge Summer Theatre opened with "Hasty Heart."

Estimates for Last Week

"Bloomer Girl," Shubert (1,590; $4.85). Fine $31,500 in sixth and final week, and averaged $34,500 over period.

"Voice of the Turtle," Plymouth (1,200; $3). Excellent $17,000 in 25th and final week, against $14,000 week before.

"Goose for the Gander," Colonial (1,500; $4.20). Steady but weak $7,000.

"Hasty Heart," Cambridge Summer (540; $2.20). Fair $2,500.

'Moon' 12½G, Toronto

Toronto, June 18.

With an initial gross of $15,000 on its first week, hold-over of Ernest Rawley's revival of "The New Moon" grossed a satisfactory $12,500 on second stanza, with Royal Alexandra (1,525) scaled at a light $2.50 top.

Meanwhile, a $6,300 advance, unusual for summer theatre here, where customers usually queue up for last-minute buying, was in the till in a couple of days for the appearance (current) of Tallulah Bankhead with Donald Cook in "Private Lives."

Current Road Shows

(Period Covering June 17-29)

"Anna Lucasta" — Civic, Chi (17-29).

"Blackouts of 1946" — El Capitan, Hollywood (17-29).

"Bloomer Girl" — Philharmonic, L. A. (24-29).

"Come On Up"—Met, Seattle (17-22); Cass, Det. (28-29).

"Goose for the Gander"—Colonial, Bost. (17-22).

"Laura"—Harris, Chi. (17-22).

"Meet the Wife"—Shubert-Lafayette. Det. (17-29).

"Merry Wives of Windsor" — Geary, L. A. (17-29).

"Obsession"—Curran, Frisco (17-25); Mayfair, Portland (27-28); Met., Seattle (29).

"Oklahoma!" — Biltmore, L. A. (17-29).

"State of the Union"—Blackstone, Chi. (17-29).

"Up in Central Park" — Shubert, Chi. (17-22).

"Voice of the Turtle"—Aud., San Jose (17); Aud., Oakland (18-22); Aud., San Diego (24-27); Aud., Long Beach (28); Lobero, Santa Barbara (29).

SUMMER STOCK

"Blithe Spirit"—Cragsmoor, Cragsmoor. N. Y. (24-29).

"Blithe Spirit" — Theatre-in-the-Dale, New Milford, Conn. (22-28).

"Brief Moment" — Town Hall, Provincetown, Mass. (24-28).

"Chicken Every Sunday" — Playhouse, Worcester, Mass. (17-22).

"Everybody Is Wonderful"—Bucks County Playhouse, New Hope, Pa. (17-22).

"Junior Miss" — Guild Playhouse, Stamford, Conn. (24-28).

"Kiss and Tell" — Lake Whalom Playhouse, Fitchburg, Mass. (24-28).

"Late George Apley"—Berkshire Playhouse, Stockbridge, Mass. (24-28).

"My Sister Eileen" — Hunterdon Hills Playhouse, Clinton, N. J. (18-22).

"Over 21"—Music Hall, Clinton, N. J. (17-22).

"Private Lives" — Greenwich, Greenwich, Conn. (24-28).

"Soldier's Wife"—Litchfield, Litchfield, Conn. (17-22).

"Springtime for Henry"—County, Suffern, N. Y. (17-22).

"The Royal Family"—Red Barn, Westboro, Mass. (17-22).

"What a Life"—New Casino, Newport, R. I. (24-29).

B'way on Even Keel With Some Long Runners Panting; Vic's 54G Wow Exit; 'World' 33½G Big Surprise

For a majority of Broadway attractions business last week was virtually on a par with that of the previous one, but there were some declines among several long run attractions. Principal weakness come on Thursday, drop in takings then more than countering increases earlier in the week. Some shows are on a week-to-week basis and a heat wave may force them to shutter but as yet there is no crop of closings as the summer edges toward the Fourth of July, usually the low gross period of the year.

Old Vic Repertory Co. closed like the smash attraction it promised to be, the London troupe getting $54,200 in the final and sixth week, an extra matinee for professionals upping the take. "Around the World" continues to show real box office and agency strength. Center at Radio City relights Thursday (20) with "Icetime," new skating revue.

Estimates for Last Week

Keys: C *(Comedy)*, D *(Drama)*, CD *(Comedy-Drama)*, R *(Revue)*, M *(Musical)*, O *(Operetta)*.

"Anna Lucasta," Mansfield (94th week) (D-1,041; $3.60). Dropped to $10,500; new low for long-run, colored-cast drama.

"Annie Get Your Gun," Imperial (5th week) (M-1,427; $6.60). Honey of a hit is getting all house will hold to limit of standees; $45,300.

"Are You With It?" Shubert (32d week) (1,382; $4.80). Some revision of operating expenses keeps this musical going; dipped to $17,500.

"Around the World," Adelphi (3d week) (M-1,434; $8). With Sunday night performance making up for Friday's when house is dark because of Orson Welles' radio program, takings went to nearly $33,500 for eight times; nearly $8,000 Saturday night.

"Billion Dollar Baby," Alvin (26th week) (M-1,331; $8). One of the shows with summer chances dependent on weather; around $21,000; fair for musical.

"Born Yesterday," Lyceum (20th week) (C-993; $4.80). Selling tickets far in advance for one of the biggest profit earners in years; over $21,000.

"Call Me Mister," National (9th week) (R-1,142; $6). Sock musical success also in great demand at the agencies and due for cleanup; $30,500.

"Carousel," Majestic (81st week) (M-1,687; $8). Spurted two weeks ago and maintained most of the increase last week when takings approximated $41,500; still among top grossers.

"Dear Ruth," Miller (79th week) (C-940; $4.20). Tickets on sale into July; laugh show making a little money but grosses down around $9,000 level.

"Deep Are the Roots," Fulton (37th week) (D-968; $3.60). Making some profit and expected to stick for a time; $11,000 estimated again.

"Dream Girl," Coronet (27th week) (CD-1,037; $4.80). Also figured to be making money for house as well as show, though under the high mark of fine previous months; $14,000.

"Harvey," 48th Street (85th week) (C-925; $4.20). Agencies selling as many tickets for long runner as last year at this time and gross quoted around $19,300.

"I Remember Mama," Music Box (98th week) (CD-979; $4.20). Cast will take vacation before going on tour early in autumn; rated around $12,000; finales next week.

"Icetime," Center (R-2,994; $2.40). New skating revue presented by Sonja Henie and Arthur M. Wirtz; similar type of shows has flourished in this Radio City house for years; opens Thursday (20).

"Life With Father," Bijou (341st week) (C-614; $3.60). Management plans continuance through next season; $8,000 approximated.

"O Mistress Mine," Empire (20th week) (CD-1,082; $4.80). Will lay off during July and August, but box-office will remain open for this click; around $24,000 quoted.

"Oklahoma!" St. James (168th week) (M-1,509; $4.80). They will wager on a five-year engagement on basis of remarkable attendance; always around $30,000, which is virtual capacity.

"On Whitman Avenue," Cort (6th week) (D-1,064; $3.60). Expected to play through July and may stay longer; mixed-cast drama picked up over $10,000; best gross to date.

"Song of Norway," Broadway (95th week) (O-1,900; $4.80). Plans for Chicago have been held in abeyance for some time; doing fair business considering long run; $25,000.

"State of the Union," Hudson (31st week) (CD-1,057; $4.80). Another of the past season's smashes that seems destined to play another year or more; over $24,500.

"St. Louis Woman," Beck (11th week) (M-1,214; $6). Tickets on sale for at least another month; colored musical started very well, then cased off; $21,000 indicated.

"Swan Song," Booth (5th week) (CD-712; $4.20). Used extra space ads last week but attendance has not yet climbed to promising proportions; improved however to $8,500.

"The Glass Menagerie," Playhouse (63d week) (CD-885; $4.20). Dropped to around $10,000, the stop limit; slated to move to Royale June 29 when Laurette Taylor is due back in cast.

"The Voice of the Turtle," Morosco (115th week) (C-939; $3.60). Was underestimated; $12,000 gross is okay for three-person cast show. Is another runner slated into new season.

"This, Too, Shall Pass," Belasco (7th week) (C-1,077; $4.20). Tolerance play attracting some attention but although somewhat improved, grosses have been low; $5,000.

"Three to Make Ready," Broadhurst (15th week) (R-1,160; $4.80). Looks set through summer and into new season; understood to be in excellent financial shape; rated around $22,500; real coin for small cast revue.

REVIVALS

"Show Boat," Ziegfeld (23d week) (M-1,628; $6). Costs plenty to operate this musical, but big grosses have netted operating profit right along; $43,000 estimated.

"The Red Mill," 46th Street (34th week) (M-1,319; $4.80). In its eighth month and management aiming for a year's mark, if not longer; got $30,500; real coin for this one.

'Park' 40G, Chi; 'Laura' OK 18G

Chicago, June 18.

Usual summer slump setting in here, with number of houses remaining open dwindling to four. Howard Lindsay-Russel Crouse "State of the Union" continuing its capacity pace with terrific take of $27,000. Mike Todd's "Up in Central Park" still remains town's top-grosser but slipped a bit to $40,000.

"Anna Lucasta," going into its 39th week, dropped to $10,500. "Laura" rounded out its first week with a good $18,000 and heavy advance predicts a healthy Chi run.

Estimates for Last Week

"Anna Lucasta," Civic (38th week) (900; $3.60). Another slip to $10,500.

"Laura," Harris (1,000; $3.60). Good first week of $18,000.

"State of the Union," Blackstone (8th week) (1,380; $4.20). Capacity take with terrific $27,000.

"Up in Central Park," Shubert (8th week) (2,163; $4.80). Top-grosser in town but down a bit to $40,000.

'Desert Song' 65G, St. Loo; Record Attendance in 11

St. Louis, June 18.

Frank Mandel's musical comedy, "Mary," last presented in the Municipal Theatre Assn.'s alfresco playhouse in Forest Park, is back again and opened a seven-night stand last night (Monday) before a sweltering mob of 10,000. The gross was approximately $4,000. Two new faces, Ray Jacquemot and Leonore Rae, together with Evelyn Wyckoff, a fave of former seasons, won the payees with their warbling.

A new attendance record for an 11-night stand for season opening productions was established last week when Sigmund Romberg's "The Desert Song" drew 105,700 customers. It bettered the previous high of 83,904 hung up in 1941 by "New Orleans." An overflow mob of 11,300 attended the closing performance of "Desert Song" Sunday (16). The estimated gross was $65,000.

'Maid' Sweet 14G, Balto

Baltimore, June 18.

"Maid In the Ozarks" played the first of three scheduled weeks at the Maryland, which recently switched into legit from pix on a four-wall rental deal, and came through mightily with $14,000. Listing a $3 top, but two-for-oneing liberally, hillbilly opus is clicking in spite of practically no assistance from the newspapers and mostly on word-of-mouth.

Nine shows listed this week with two on Sunday, usually dark for legit in these parts.

SAMUEL FRENCH
SINCE 1830
Play, Brokers and Authors' Representatives
25 West 45th Street, New York
811 West 7th Street, Los Angeles

Literati

British Pleasantly Surprised

Percy Hoskins, special feature writer of the London Express, in the U. S. the past two months, returns tomorrow (Thurs.) on the Queen Mary directly after the Louis-Conn fight. Hoskins came over in company of Jack Harding, personal rep for the Marquess of Queensbury, who too has been filing special material back to a chain of British papers.

Quite a few London newspapermen are currently surveying the American scene and cabling stuff back daily. Most of the reactions are pleasantly surprising, if naive, from the U. S. viewpoint. The reflex from the wives, in particular, indicates that gangster pix and the like have given foreigners a curious viewpoint on America.

Hoskins, for example, seems surprised that crime isn't as rampant as in his native country, where they're more likely to steal rugs and portieres out of your home, whereas in the U. S. he finds that blacketeering and crime is linked more with a pleasant tolerance of gambling element. In fact, J. Edgar Hoover, after giving Hoskins a Washington closeup of the FBI, wrote the London newspaperman a fan letter commending him for his genial outlook.

Courteous taxidrivers, salesgirls, and the like seem particularly surprising, after an apparent pre-conditioning to expect the worst. Mrs. Harding likes to tell of the two coppers (2c.) she tipped a cabbie and got an elaborate thankyou in seeming sympathy with her lack of understanding of U. S. currency.

It's Happened Before

John Wilstach recalls a remarkable coincidence that happened in the early 1930s similar to the "I Hate Blondes"-Eric Ambler affair. Writer sold to Collier's a circus series, "The Main Guy." In public library sometime later he picked up "Hold Yere Hosses" by the now late Bob Sherwood, supposedly an ex-Barnum clown. When he opened opus he saw on a page lines and paragraphs that astounded him. In checking they were exactly from the Collier's serial. Ditto on other pages of book.

Through a lawyer Wilstach took matter up with book publisher Macmillan. Sherwood, at first, claimed that he and Wilstach had both gone to the same source material, but former's use of precise and exact word and sentence structure proved unexplainable. Firm offered case settlement, out of court, and Wilstach, one of those muggs who could always use extra money, accepted offer, pocketed the cash and there was no publicity on case. Macmillan, on own accord, turned plates over to Sherwood, whose royalties, in part, paid settlement. This is the first that the incident has been related.

In This Corner: Parker

Dan Parker's current story in Look mag on Mike Jacobs' fight machinations has the Madison Sq. mogul's lawyers poring over libel laws. In writing the piece, Parker joined the thin ranks of more outspoken sport scribes who have dared to voice disapproval of the fight game's Jacobean workings.

Parker delved into the manner in which some of the matches and fight cards are arranged, using the term "aromatic" freely in one instance.

Salute's Editors Walk

Jerry Westerfield, ex-asst. director of public relations for American Machine and Foundry, was named acting editor of Salute, new vets monthly edited by former Yank and Stars and Stripes staffers, to replace three-man staff which resigned over the weekend after policy conflicts with publishers. Resignations, which had been in wind for some time, involved Durbin Lee Horner, editorial director, and former editor of Yank's London edition; Harry Sions, editor, and former editor of Yank's Mediterranean edition, and David Golding, m.e., and former editor of Mediterranean Stars and Stripes.

Leverett Gleason, original publisher, was reported a while back alarmed at the general magazine industry slump and high cost of initial issues of the new mag, and endeavoring to change policy of Salute to a more spicy, popular level, adding gags, cheesecake, etc., to which editorial staff objected. Editors also were reported objecting to type of ads scheduled for the mag, as being largely of mail-order type. New factor was introduced when Gleason recently sold interest in magazine to Jeremiah C. Ingersoll, son of late Brooklyn borough prez, Raymond V. Ingersoll, and Frazier McCann, grandson of late F. W. Woolworth, and new co-owners felt mag stories should be more "positive and punchy," with editorial presentation. Three-way tug ended in walkout of editorial trio.

Leo Guild's Book

Leo Guild, Warner Bros. studio publicist, radio scripter, etc., has brought out "You Bet Your Life!" (Marcel Rodd; $2), a breezy assortment of gambling and kindred statistics having to do with love, sports, crime, business, show biz, home, health, education, etc. It's punctuated with contemporaneous names and makes for bright reading. Bob Hope did the foreword.

Authors' Guild Battle Looms

A fight in the Authors' Guild (one of the four branches of the Authors' League, the other three being the Screen Writers, Radio Writers and Dramatists Guilds) is looming as result of claims of part of the Guild's membership that the present management is inept and dictatorial. Complainants, consisting of about 75 writers, spearheaded by Ira Wolfert, Howard Fast, Stefan Heym and Nancy Davids, recently formed themselves into a Committee for Action to "vitalize Guild activities" and procure "a more democratic" procedure.

Committee wants to unseat Christopher LaFarge, president; Luise Sillcox, exec-sec'y and Rex Stout, council member and former prez, who represent incumbent powers. It wants quarterly meetings of membership to discuss its problems, instead of present annual meetings; a minimum basic contract with publishers similar to that between the Dramatists Guild and Broadway producers; regional chapters similar to Radio Writers Guild branches in Chicago, N. Y. and Los Angeles; an understanding with magazines on minimum prices on articles; the doing away with proxy voting, etc., etc.

Group claims present officers have made no moves in direction of these needed reforms. When group initiated a petition among membership for a constitutional amendment to permit quarterly meetings, group claims officers were uncooperative, even to refusing to meet with them. Stated too, that prez LaFarge wired them to discontinue use of the "Committee for Action" name. Committee also claims that no member can ever see the books (finances) of the organization, or see the minutes of meetings held by the 30 elected council members unless latter votes permission. Committee meets next Wednesday (26) to explain its stand to the membership.

CHATTER

Samuel Grafton, N. Y. Post columnist, in Hollywood as a guest of Walter Wanger.

Kenneth McCaleb, formerly Sunday N.Y. Mirror magazine editor, switched to Newark as feature ed on the Star-Ledger.

Ralph J. Gleason, former trade news ed at ABC, N. Y., signed for documentary book on American horse racing with Duell, Sloan & Pearce.

Barry (WOR) Gray's "Call Through the Night" goes to press June 25 via Reader's Press. Disk jockey switched title from "So You Want to Be in Radio."

Judith Anderson presented the Drama Workshop of the University of California with more than 100 scripts of plays and pictures in which she has appeared.

Betty MacDonald, author of "The Egg and I," in Hollywood to discuss film production plans on her yarn with William Goetz and Leo Spitz, of International Pictures.

Leo J. Margolin, ex-N. Y. Times, PM, etc., and latterly news editor of PWB with SHAEF, has authored "Paper Bullets," story of combat propaganda, for Froben Press.

Damon Runyon's review of his own "Short Takes," anthology of Runyoniana, just published by Whittlesey, rates with some of the writer's best tongue-in-cheek writings.

Bertita Harding's novel, "The Golden Fleece," will be republished in a new edition by Bobbs-Merrill to coincide with the release of the Charles H. Rogers film, "Queen of Hearts," adapted from the book.

Van Buren W. De Vries, producer of "Voice of Business" over ABC network, has an article in this month's issue of "American Forests." Piece deals with the engineering development for the largest dam in the world of its kind to span the Yangtze River in China.

Suit by Florida Governor Millard L. Caldwell against Collier's mag charging libel has been dismissed by Federal Judge A. V. Long. Caldwell was asking $500,000 for allegedly libelous statements in a story discussing his remarks on the lynch death of a Negro being held for rape.

Unit Review

Continued from page 48

Gene Autry Rodeo

calf-lassoing, steer-throwing and bull-riding events.

Far more colorful than normally encountered in rodeos here are the flash numbers, such as six couples doing a mounted square-dance, in radium-lit costumes in semi-darkness, and later repeating the quadrille on foot. Ray Ramsey is a standout with his trick Roman riding atop brace of milk-white steeds, and another stout scorer is the acro-horseback routine of Ray Berwick and Buff Brady. These lads have been bulking large in the lineups of top rodeos across country for years. Trick riding by mixed sextet, chiefly Texans, also is eye-filling.

Autry's two appearances pack plenty punch. His first routine is putting his steed Champion through succession of stunts and highly trained tricks that rang down round after round of ovations. In second half of show, star sings, flanked by almost entire cast and production setting of Old West.

Quartet of clowns, George Mills, Jack Knapp, Doug Alexander and Happy Kellums, wander around injecting humor throughout; makes an especially nice touch for the kids. Cass County Boys, oatuners from Autry's airshow, are augmented by Melody Ranch Boys, in renditions of prairie plaints. Herb Wilkins' band, a big outfit, plays the show and well. Abe Lefton, who has a piece of the rodeo, along with star and Walter E. Smith, local businessman, does the announcing and his patter is perfectly pitched for this sort of fare.

Opening night found auditorium about half-filled, with approximately 3,000 on hand. However, the drums are beating and publicity and word-o'-mouth are certain to speed the spin of the wickets before the layout is many more performances old.

Night Club Reviews

Continued from page 48

Starlight Roof, N. Y.

cause he plays it for comedy values.

Miss Shay, with her hillbilly songs as the focal part of her act, is probably the highest-priced hillbilly the Waldorf has ever had, and she's really come into her own. With a svelte chassis and gowning that belie the type of tunes she does, Miss Shay can sell not only those Ozark comedy numbers but others in the more pop idiom as well. She continues to manifest an increasing polish that rates her for any variety medium, and there should be a spot for her as a singing comedienne in musicomedy.

Noble's band, with the suave and personable leader also conducting the show neatly, is plenty danceable also, as is Mischa Borr's Latin outfit. *Kahn.*

Chez Paree, Chi

Chicago, June 14.

Joe E. Lewis, with Austin Mack, Consolo & Melba, Evlyn Brooks, Phyllis Claire, Line (10) with Vivian Parker and Billy Lawrence, Gay Claridge Orch (12) with Phyllis Gale, Lucio Garcia Orch (5); $3-$3.50 minimum.

With Joe Everglades Lewis, money isn't everything, as has been recorded. He just happens to like it best. Too, nitery entertaining isn't his real business; it's just an adjunct to his main source of livelihood, and if the latter has resolved itself lately into following the horses that follow the horses, who are the customers that knock themselves out over his always socko line of gags and songs to complain?

Heading a pretty good show, in which the easy-flowing Consolo & Melba ballroom duo shine, Lewis continues to dot his line of merchandise with references to nags, "schmoos" and whatnot, in which it's a foregone conclusion not all of the payees are vitally interested, but, hep or not, they laugh, and the ratings stay up there. His recent marriage also comes in for some clinical probings that aren't always in good taste, and there are complaints that he doesn't do enough of his old standbys.

Withal, the beefs at the bosses are still there, together with a routine embracing the sad plight of the confused McKeester family, i.e., "Daisies Won't Tell," plus "Much Obliged, Mr. Webster," "Don't Know an Atom from a Stetson," "Please, Mr. Truman, Please Play Piano for Me, but Don't Hit the Clinkers," "They'll Haunt You with Commercials," "Never Let Failure Go to My Head," and "Only Schmoo Who Ever Signed a Tout." The Chez-goers wouldn't let him go. Austin Mack's piano accomps are, as always, nifty.

Tapstress Phyllis Claire handles herself well in struts to "Cherokee," cleatings sans music, and a pert "Darktown Strutters' Ball," topped with slide-taps. Evelyn Brooks could have a better layout than—and better arrangements of—"Zing," "I'm in Love with a Married Man," "Had a Little Talk with the Lord," with "Ave Maria" detour, "Nobody's Sweetheart," and "Cuz Me."

Consolo & Melba set off sparks with waltz to "Estrallita"-"Tziguener," "Turkey in the Straw" hick item, tango, kick-ups to "Vienna Su," and two-step to "Zing." Selling items include Melba's nifty pair of gams, the pair's fine timing, and their apparent complete relaxation throughout some difficult lifts. Choice of music is good, too.

Olive Bernard-designed curtain-raiser, "Dixiana," complete with a show boat backdrop, is a fancy parcel, but the line's midway offering, with Vivian Parker and Billy Lawrence soloed for some Balinese neck-twistings to an "On the Town" score, goes 'way back for its inspiration.

Gay Claridge's orch, with Phyllis Gale and Claridge handling vocals, and Lucio Garcia's rhumboutfit are up to par. *Mike.*

SCULLY'S SCRAPBOOK

By Frank Scully

Lost Wagers, Nev., June 16.

"Till The End of Time," which sounds like the fulfillment of the average exhibitor's dream, is based on Niven Busch's "They Dream of Home," and the guy who switched titles should be sent to his room—if he can find one. "Till The End of Time" is based on a song by Buddy Kaye and Ted Mossman, it says here. Actually it's based on Chopin's "Polonaise."

By now we must be so far off base that even old Hans Wagner could score the putout. But the picture, as a picture, is the first I've seen which opens with a fighting marine's discharge and shows what happens to him when he gets into the more frenzied fight called "peace." Who said it's wonderful? Judged by this picture, it's awful.

Guy Madison plays the handsome marine hero and Dorothy McGuire plays Katherine Hepburn. But the real hero of the bofferoo is Robert Mitchum. The last time I saw him he was killed as an infantry captain in the "Story of G. I. Joe." That was near Monte Cassino in Italy. Now he returns home as a corporal in the marines by way of Guadalcanal. Well, it was a very confusing war. Either way, Mitchum makes a very plausible discharged veteran.

The Vegas of Sin

Well, he made it and, what's more, he made "Till The End of Time" a great picture. His character called for a marine who was a gambling buckeroo in private life and who planned to take his unearned increment and buy himself a ranch somewhere between Los Angeles and Wyoming. Stinking Creek, New Mexico, I believe he called it. But he stopped off at Las Vegas, Nevada (there's one also in New Mexico) and lost all his take-home pay in the town's legalized clipperies.

Back in Los Angeles and broke, he telephoned his buddy Madison and explained it this way: "I stopped off at Vegas and, boy, did they foul me up. But good!"

His gambling losses brought back headaches which were not helped by a silver plate he had received at Government expense to keep his loveable and highly intelligent brains from showing. Buddy Madison asked him where he was.

He was telephoning from a dive in Skid Row. "Come on down," he urged. "It's very exclusive. You have to open the door to get in."

When Madison rejoined Mitch he found him drowning his headache in something Ray Milland must have not poured down the drain. Between hoisting them, he was playing a pinball machine. Behind him was a Negro soldier and Mitch asked the guy to run up his score while he made a call. When he returned the Negro had hit the jackpot, which entitled Mitch to another game. Grandly he gave it to the Negro who had effected the coup. You could see from this that, in or out of service, infantry or marines, they were very decent and democratic fellows.

A Slapsie for Maxie

But at this point three fugitives from a Nazi salute horned in to the conversation and began selling Mitch and Madison (does this interest anybody?) a membership in a veteran's organization.

"This one's exclusive," explained one of the pitchmen.

"No Jews, Catholics or Niggers," added another.

The black boy in the background took this big.

I took it big myself.

Mitch said Maxie Klein wouldn't like that.

"Who's Maxie Klein?" the first spieler wanted to know.

"Buddy of ours," said Mitch. "We buried him on the Canal."

The spieler doubted if Maxie with that name could have made it anyway. There was an exchange of looks between the ex-marines.

Then fists began swinging and bottles flying. It was a typical Hollywood fight, well routined, but for once it meant something. A couple of guys who had fought to rid the world of this racial superiority and stinking hate were fighting it again, not this time below Monte Cassino or in the jungles of the South Pacific but right in the City of Fallen Angels, on Western Avenue, and it took restraint to keep me in my seat and not throw a crutch at the peddlers of hate on the screen.

I am glad to say that Mitch, Madison, et al, including the Negro private, won, but not without Mitch getting that silver-plated skull of his opened again. My head still hurts from seeing the pop bottle smack as lovable a character as the postwar screen has seen. But I'm glad to see he was not fighting to kill this horrible thing abroad while complacently viewing its growth at home.

Now, this is what I mean by entertainment that means something. It had all the gimmicks that any picture must have to be a commercial picture but the wienie was something more precious than stolen jools and the fight was not over a girl but an idea—a vital, deep, decent 100% American idea that all men are created equal and are endowed by the Creator with certain inalienable rights and those rights are not based on any color or creed or any such alien nonsense.

Peg Won't Like This

Well, who made this picture? RKO. Dore Schary was the producer. The director was Eddie Dmytryk. Dmytryk? Oh, brother! An Ukranian commissar, or Pegler can't read.

But is he? Well, not by my book. The last time I saw Eddie Dmytryk he was a cameraman. We were both guests of Hank Fine and Don Baxter at March Field. Baxter was a pilot in the regular Army and Fine was in reserve. Hank was telling us how he had taken part in the rounding up of some of these silver shirts around San Diego. A kid offered to sell him a pair of field glasses near the Del Mar track. Hank bought them and asked if the kid could get a pair for his pal. The kid said he could get all Hank wanted. Hank saw they were U. S. Navy issue.

It turned out the kid had got them from a fence. They were part of a steady loot going out of the Navy Yard at San Diego.

The guns, however, went exclusively to the Silver Shirts. The rest of the stuff was sold to the peasantry. With that lead, G2 and the FBI finally got Pelley and his Silver Shirts.

Hank explained that the Army had already figured that the attack on America would come from the Mikado, Hitler and Benito. This was in 1938, remember. They had already figured that the Russians would line up with us on the final payoff.

Dmytryk took this all in. He didn't say much. We spent the night on the field. In those days there was plenty of room. There weren't enough pilots around to make up a football team. That came later.

We drove back to town together the next day. Dmytryk didn't say much then either.

But boy, with "Hitler's Children" and now with "Till The End Of Time" he has said plenty since.

Broadway

Sid Harris, of George Abbott's staff, having ticker trouble.

Brett Warren to head School of the New Theatre's summer session.

Jed Harris in Dr. Lempert's private hospital for ear operation.

Showman Harry Fromkes holing in at New London, Conn., for the summer.

George Wood of the William Morris agency unveiled an abbreviated schnoz.

Jeannette McDonald clippered to London Sunday (16) for concert recitals there and Paris.

Phil Silvers in for a few weeks to visit mother who is ill, meanwhile catching up on shows, etc.

Since Billy Rose turned columnist, he's getting press releases from virtually every p.a. in town.

Lou Clayton has dropped too much weight and is under medical observation, although not hospitalized.

Matt Allen back to Hollywood to celebrate fifth anniversary of Ken Murray's "Blackouts" at El Capitan.

John J. Garrity, of Shubert staff, and his wife, Charlotte Learn (of radio), off to Hollywood for vacation.

Eddie Jackson planed back from Quebec with Jimmy Durante and Jack Roth, it being their first time aloft.

Harry Benson managing the Lewisohn Stadium concert series for the third year, Jimmy Vincent being treasurer.

Walter Campbell has switched from the Coronet ("Dream Girl") boxoffice to the Bijou ("Life With Father") as house manager.

Jack L. Warner Jr. Coastward Friday (21) on business he won't reveal other than to say it's connected with pix. Points to television.

N. Y. 54th St. Theatre Co., new group of young ex-GI actors, plan summer repertory season at Noroton, Conn., under direction of Theodore Komisarjevsky.

Noel Gordon, legit actor, appointed last week as assistant to Zelma Brookov, Warners' eastern talent scout. Bob Lewin resigned from the post for a newspaper job.

Sam Eckman, Jr., Metro managing director in England, slated to return to London tomorrow (Thursday) after a two-month combined vacation and business trip to the U. S.

Henny Youngman got up a novel graph of his apartment with "location" charges to see the Louis-Conn telecast. Living room marked SRO and a spot in the kitchen 75c.

Radie Harris, writer of the "Broadway Runaround" column for Daily Variety, Constellationing to the Coast Friday (21) where she'll do a month of "Hollywood Runaround."

Insiders talking more about George Frazier's cracks at Billy Rose in the July True mag article on restaurateur Toots Shor, than the closeup on the No. 1 exponent of the "crumb-bum."

Nanette Fabray, "Bloomer Girl" star, to Los Angeles with show for opening at Philharmonic Monday (24), where she'll be playing before home folks for the first time in her career.

The Irving Berlins can't move into their new 17 Beekman place town house, just purchased, until Navy Secretary James V. Forrestal finds another home, which may not be until late fall.

Metro planning sequel to "Weekend at the Waldorf" and the Waldorf-Astoria's Ted Saucier, technical adviser for the first film, is now on the Coast huddling with Joe Pasternak, Metro producer.

SPG and SOEG uniting in sponsorship June 28 of show and dance at the City Center Casino, first of a series labeled "Cinemantics of 1946." SPG will crown "Girl We'd Most Like to Publicize."

Orson Welles was originally interested in filming "The Hucksters" under Jed Harris' aegis but, while the latter was in London, author Frederic Wakeman sold it to Metro. Book is dedicated to Harris.

Damon Runyan has been divorced by his wife, the former Patrice Del Grande, in Key West, Fla., on grounds of desertion. Decree noted that a financial settlement was reached out of court.

Jock Lawrence, v.p. and public relations director for the J. Arthur Rank organization in this country, planed for London to confer on pub and for forthcoming Rank pix. While away, Jerry Dale is in charge.

Special anti-gambling unit set up under Frank C. Bals by Mayor O'Dwyer has been broken up under pressure of newspaper charges of graft and clashes between the special squad and regular police forces.

Maurice Zolotow to Fire Island for the summer to complete his biog on "Billy Rose's Broadway," and his first novel, "The Great Balsamo"—believed also to be the first book on a magico—both for Random House publication.

Sid Alexonder, who has been splitting his time between Columbia Pix, from which he recently resigned as ad manager, and Selznick's Vanguard Films, where he heads eastern advertising and publicity, finally wound up at Col Friday (14) and is now concentrating on Selznick's "Duel in the Sun" campaign.

One Variety mugg who got stagestruck is Harold Gary, who recently took over comedy lead formerly played by Dave Burns in "Billion Dollar Baby" (Alvin). As Army sergeant, Gary covered GI, USO and legit activities in Europe during war to keep his writing hand in.

Arthur Schwartz, arriving in N. Y. tomorrow (Thursday) for two-week casting chore on forthcoming legit musical, "Park Avenue," which he scored, is staying at theatrical attorney Howard Reinheimer's apartment on Park avenue ("just to get into the mood").

San Francisco

By Ted Friend

John W. Coyne new local office manager for M.G.

Fritz Goodwin, head of Time and Life office, off to New York.

Martha O'Driscoll and Greg Bautzer here from Hollywood.

Gray Circuit purchased Varsity Theatre, Davis, from Mike Luft.

Frisco Theater Critics Council organized, with Wood Soanes elected prexy.

Theatre Arts Colony, local little theatre group planning new theatre building.

Civic officials to attend private screening of M-G's "Boys Ranch" June 27.

Benny Rubin into the Music Box. Red Nichols inked for July 20, and Anson Weeks Sept. 20.

John Tollini, former assistant manager at the Orphem, now manager of Rafael Theatre, San Rafael.

Charles Hart to make first local appearance in more than decade when he appears as guest conductor of Standard Hour June 23.

Old Vic

Continued from page 51

weeks gross, attraction getting 75% of the takings. The average weekly cost of operation was $20,000, for a total around $120,000. It cost $35,000 to bring the players over and send them back by plane. Salaries and living expenses of the company averaged about $8,500 weekly; stagehands were paid around $4,000 per week, and musicians got $1,500, plus $3,000 during rehearsals.

Preliminary expenses approximated slightly over $90,000, including insurance from Lloyd's of London to protect the date. Among the unusual expenses was a trip to London, Theatre, Inc., paying for a girl reporter on Life magazine to go to London, thus tilting the publicity outlay to around $10,000. Cost of bringing the settings to N. Y. and shipping the productions back cost around $16,000. Settings were brought and returned aboard the Queen Mary which carried some of the Vic people back, most others going back by Constellation plane Sunday (16).

Incidental Expenses

Although the plays presented were revivals, there were royalties to the estate of W. B. Yeats whose version of "Oedipus" was used, as well as on the music played during the Shakespearean plays. "Henry IV" Parts I and II. That item amounted to $3,000. Incidental expenses included truckage, which cost $2,500, and rental of electrical apparatus, around $4,000, while $8,000 went to the crew during the rehearsal period.

While no definite plans are reported, it is expected that Old Vic will come back to Broadway next year and may become an annual feature.

Obituaries

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at the home of her son, Busby Berkeley, film director.

GEORGE A. TORNOW

George A. Tornow, 57, manager of the Park theatre in La Grange, Ill., died June 11 at his home there.

George Lancaster, 53, motion picture cameraman, died June 10 in Hollywood, following a heart attack on the Paramount lot while working. Prior to moving into the studio Lancaster covered the Orient for the Paramount newsreel.

Joseph Drcllig, 55, Universal newsreel cameraman in Philadelphia, died Saturday (15) in Atlantic City. He was secretary of the Philadelphia Press Photographers Assn.

Edward H. Peters, 52, chief of the Paramount studio air conditioning department, died June 9 at his home in Hollywood after a heart attack. He had been with the studio for 14 years.

Father, 82, of Dorothy Dalton Hammerstein, former film star and wife of Arthur Hammerstein, died in Chicago June 11.

Mother, 72, of John McCormic, of Universal's art title department, died June 8 in Hollywood.

Chicago

Walter Coy replaced by Roger Clark in "Laura."

Sam Katz and the missus back in the home bailiwick for a visit.

Mondroke due in for a magic show at the Opera House Sunday (23).

Vivian Blaine opens at the Chicago theatre for a three-week date starting June 28.

Gus Van and Columbia Pix talking over a deal for a biographical film of Van & Schenck.

Jack Hunt, formerly Oriental theatre manager, now running the Rialto for Jack Barger.

Imogene Coca, Larry Storch and Gil maison into the Palmer House's Empire Room July 11.

Ritz Brothers' take for a week at the Chicago theatre starting Aug. 2 reported set at $15,000.

Bert and Chuck Jacobson, Rio Cabana ops, made a bid for the Hollywood Trocadero—$65,000 worth.

Mae West, originally skedded for the Selwyn June 24 with "Ring Twice Tonight," now inked in for July 7.

Big weekend for Chi, with the Edgewater Beachwalk opening and Joe E. Lewis back at the Chez Paree.

Mrs. Spencer Tracy visited with friends enroute to Jacksonville, Ill., to address the school for the deaf there.

Palmer House manager Joe Binns awarded Legion of Merit for services with the Army Air Transport Command.

Frank Sinatra, here for a Knights of Columbus clambake, was given a gold deputy sheriff's badge by Sheriff Mike Mulcahy.

Paul Robeson added to the list of entertainers lined up for the annual American Music Festival at White Sox ballpark July 12.

Ernie Heckscher in French Lick with a recurrence of war-caught malaria and due back to front the Mayfair Room crew soon.

Henry King opened at the Aragon Sunday (16), following Will Back, and George Olsen tails Benny Strong into the Trianon July 2.

Larry Douglas, in from N. Y. for a croonstint with the Wayne King summer show, casting around for a nitery spot between airers.

Harry and Yvonne Richman doing Michigan avenue while waiting for the Super Chief to take 'em to the Coast and that Florentine Gardens date.

Metro exchange busy entertaining Mrs. Evelyn Nelson of Winnipeg, mother of 13 kids, chosen as the mother most in need of a "Vacation from Marriage," to plug pic.

Washington

By Florence S. Lowe

Olsen and Johnson talking elaborate plans for arena shows next season.

Sid Zins, of Columbia pix, and Bill Brooker, of Par, in town on pix promotion stints.

Five Sidney Lust theatres in nearby Maryland held successful food matinees for UNRRA last Friday (14).

Local theatre people trying to garner top Broadway and Hollywood talent for annual outdoor Fourth of July celebration here.

Alterations in Wardman Park Hotel, to the tune of $15,000, to make room for NBC's video equipment were green lighted by CPA past week.

John J. Payette, Warner zone manager, held two meetings of local execs and managers last week to hypo company's celebration of anniversary of sound.

"Laffing Room Only" bustled out all over town's papers last week with theft of stage props by gang of juve hoodlums, a near-curtain fire in eatery next door to theatre, and, on the brighter side, the presidential appearance at the National.

Mrs. Elaine Ewing Meservey, D. C. rep for J. Walter Thompson agency and formerly with OWI Radio Division, elected president of Women's Advertising Club of Washington. Succeeds Ruth Crane of Station WMAL. Hazel Markel of Station WTOP the new recording secretary.

Pittsburgh

By Hal Cohen

Bill Holbrooke directing ensembles for summer opera.

Mike Shapiros celebrated their 29th wedding anni, last week.

Leo Issacs, Col. salesman, back on the job again after undergoing major surgery.

Johnny Harris back from the Coast with his son, John, Jr., for the summer.

Cpl. George Ball will be out of Marines soon and back on 20th booking staff.

Mercy Braaf has returned to Metro booking department after six weeks in hospital.

Terry Turner in town introducing RKO's new exploiteer in this territory, Jack Tucker.

Capitol Records opening its own Pittsburgh branch with Harold Crowell in charge.

"Front Page" broke all records at Playhouse with 38 performances and 11,000 paid admissions.

Jon Walton back with Brother Harry Walton's foursome at Mercur Music Bar after a sick spell.

New RKO exchange building on Film Row won't be ready for occupancy before first of the year.

Mary Frances Ackerman in town en route to Atlantic City to drumbeat summer run of "Ice-Capades."

Dick Rauh and his actress-wife, Helen Wayne Rauh, and their son to Beach Haven, N. J., for a month.

Westport

By Humphrey Doulens

The Bill Nesbitts (Ann Greenway) at Greens Farms.

Jim Moore of Chattanooga visiting his sister Grace Moore.

David Hughes, son of Elizabeth Leonox, back from the Pacific.

Bob Shaw, who authors "Mr. D.A." radio series a summer resident.

Harry Ackerman, radio exec of Young & Rubicam, another newcomer.

Christie MacDonald, yesteryear star of "Sweethearts" and "The Spring Maid," has bought a place here.

Percy "Polink" Stone, now on Westport Herald, will edit So. Norwalk Sentinel just bought by Charles L. Stillman, vice-prez of Time.

Gus Schirmer will play Sunday night concerts at his Greenwich Playhouse, first bill (30) being piano team of Braggiotti and Chaitkin.

Zachary Scott, who played small parts in last season of Country Playhouse (1941), returns as lead this season in "Animal Kingdom" and "The Petrified Forest."

Harlem GIs

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the play tacks uncertainly between attitudes of faith and ridicule. Career of the religious leader is traced from his start as a small-town deacon, through his manipulation to world-fame by a shady N. Y. numbers racketeer, to a comic-pathetic fade-out as a despised and broken man.

Music score, written by Frederick Johnson, consists of a succession of spirituals chanted in praise of the play's Father Sublime. Monte Norris, as the Messiah, works hard and sincerely and is by far the best performer on the stage. William Houseman, as the gangster, is unconvincing. Rest of the cast, playing as the congregation, display a collective vitality and make a listenable chorus. Co-playwright Dunmore directed.

Ballet B.O.

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to start the present-day craze for ballet. De Basil was director of the combined unit then. Hurok also managed the De Basil group in 1940 for a short season. The group since then has been performing mainly in Central and South America. It just finished a run in Cuba and has started an engagement in Rio de Janeiro, where it may stay all summer.

When Hurok split with Ballet Theatre recently, he subsequently announced he was building a new troupe, the Russian Ballet Co., with Alicia Markova and Anton Dolin as the lead dancers, and Andre Eglevsky, Rosella Hightower and George Skibine as featured members. Group ordered some new ballets, and acquired six more from the late Ballet International, the Marquis de Cuevas (Rockefeller) sponsored troupe that lost $1,000,000 in a short season in N. Y. a year ago.

Now Hurok will combine his incomplete Russian Ballet Co. with the Original Ballet Russe, with Miss Markova and Dolin as stars. Hurok's European trip, which will take three weeks, is to seek another prima ballerina for the company, as well as to look over singers for his general roster.

Despite the plethora of ballet troupes, managers all believe they will ride the crest of the wave next season, with enough loose money around to patronize them all. The 1947-48 season, managers feel, will be the payoff.

Lined up for next season are four classical ballet troupes—Ballet Theatre, Ballet Russe de Monte Carlo, Hurok's Original Ballet Russe (he may still change the name), and Ballet for America; the last-named a new group. In addition, Hurok will tour the Trudi Schoop company, a comic ballet group in its return to America after several seasons.

Charles Wagner is bringing back the Jooss Ballet, which specializes in modern, political works, for the first time in six years. Hurok is touring the Martha Graham company, a modern dance group, and the Carmelita Maracci ensemble, a gypsy group. There will be other splinter dance groups, like Rosario and Antonio, a possible one headed by Leonide Massine, etc.

Hollywood

Van Johnson is hunting a house.

Frank Morgan bought a new yacht.

Fefe Ferri became an American citizen.

Constance Bennett in from New York.

Robert Taylor to Wichita, Kas., on business.

Ross Hunter recuperating from pneumonia.

Leslie Forrest doing well after major surgery.

Cameron Mitchell's wife hospitalized for surgery.

Robert De Haven motoring to Mexico City.

Susan Peters recovering from minor surgery.

Ben Lyons celebrated their 16th wedding anniversary.

Allene Roberts, film starlet, graduated from high school.

Nick Castle returned from his Ensenada fishing expedition.

Betty Hutton and husband returned from an eastern tour.

Paul Lukas planning a tour of Japan and the South Pacific.

A. B. Hilton reelected prexy of the Paramount Studio Club.

Tony Martin entertaining his parents from San Francisco.

Meme Boyd sailed on the Matsonia for a Hawaiian vacation.

Arthur Lubin to Yosemite Valley to ogle locations for "Yosemite."

Capt. Harold Auten in from England to represent J. Arthur Rank.

Russell Hayden tossed a party for his mother on her 60th birthday.

Joseph Hazen in from New York for huddles with Hal B. Wallis.

Raoul Walsh filed suit for $7,200 against his landlord on a rental deal.

George Jessel to Seattle to speak at the convention of state governors.

Li Ling Ai, Chinese femme film producer, in town on a lecture tour.

William Demarest to Alaska to hook a salmon without a can around it.

June Allyson returned to work after four days out with intestinal flu.

Paul Hollister in from New York for business huddles with RKO execs.

Gary Cooper went back to work in "Cloak and Dagger," after a week of flu.

Herman Millakowsky returned from a tour of Broadway playgandering.

Sol Lesser endowed an annual scholarship in dramatics at the College of the Pacific.

Herbert J. Yates returned to his Republic desk after a tour of regional sales confabs.

Rita Hayworth has called off planned trip to Brazil this summer. Too many travel difficulties.

William Keighley awarded the Medal of Merit for his photographic services during the war.

Jose Noriega, Mexican producer, returned to the Churubusco studio after three weeks in Hollywood.

Joe Sullivan, Metro contractee, to St. Louis to warble for the Municipal Opera in "The Merry Widow."

John Peacock, former commander in the Navy, inked by William Cagney as an illustrator on "The Stray Lamb."

Robert S. Wolff, managing director for RKO in England, arrived for business huddles with N. Peter Rathvon.

Monte Hale's illness halted work on "The Last Frontier" at Republic.

Lesley Selander laid up with a leg injury.

Sol Lesser going to New York July 2 to host RKO salesmen at that night's performance of "Annie Get Your Gun."

George Cukor, director of Metro's "Sacred and Profane," was forced off the job by illness, with Victor Saville pinch-hitting.

Sam and Bella Spewack scripting an untitled original to star Rosalind Russell at Columbia. Production slated for November.

Delmar Daves, director of the Sol Lesser production, "No Trespassing," was ordered off the set by doctor's orders, ailing with a high fever.

Robert Vogel, chairman of the Motion Picture Association's international committee, entertained 25 Mexican government officials at Universal.

Irwin Shaw, in Hollywood to script "Arch of Triumph" for Enterprise, was awarded a cash prize of $1,000 by the American Academy of Arts and Letters.

Bucks County, Pa.

By Sol Jacobson

Martha Hodge in over weekend.

Jack Kirkland back from Coast to Springtown home.

Lucille Wall, radio actress, weekending in New Hope.

Towpath Inn shuttering Sundays because of food shortage.

Eleanor Pollock, Philly Record woman's editor, new homeowner in New Hope.

Kitty Carlisle weekend guest of Moss Hart. Max Gordon ditto at George S. Kaufman's.

Frank Leyendencker, About Town editor, in Sat. (15) for looksee at Playhouse and environs.

John Koenig vacationing here for three weeks prior to heading for new San Francisco dept. store designing job.

Audrey Walker flew to L. A. Sat. (15) to rejoin husband Don Walker, currently arranging Sigmund Romberg radio program.

The Most Talked About Band in America

Vaughn Monroe

And His Orchestra

CAMEL CIGARETTE PROGRAM STARTING JULY 4, 10 P.M. EDT NBC COAST TO COAST REPLACING ABBOTT & COSTELLO FOR 13 SUMMER WEEKS.

STARTING OUR 8TH CONSECUTIVE SEASON AT THE COMMODORE HOTEL NEW YORK, SEPTEMBER 26.

OPENING NEW ENGLAND'S SMART NEW DINE AND DANCE SPOT. THE MEADOWS IN FRAMINGHAM, MASS—JUNE 25.

CURRENT EVENTS

RECORD!

MEADOWBROOK

ROUTE 23 CEDAR GROVE NEW JERSEY NEWARK POMPTON TURNPIKE

Little Falls 4-0110
Verona 8-1914

April 28th, 1946

Mr. Willard Alexander
30 Rockefeller Plaza
New York, N. Y.

Dear Willard:

Just thought you would like to know that during the past week-end, Vaughn Monroe broke all records for The Meadowbrook. This includes receipts as well as attendance.

This is a great testimonial to Vaughn's popularity as virtually every great name band in the business has played The Meadowbrook. It is hoped that we will be able to set a return date in the near future and that another record will be written into the books upon Vaughn's return.

Yours very truly,

Frank D. Dailey

FDD/d

Exclusive VICTOR Recording Artist

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VARIETY

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RADIO NAMES GASPING FOR AIR

U. S. Show Biz Bitterly Opposes Pan-American Copyright Provisos

Widely varied show business interests are lining up for a knockdown fight against the proposed Pan-American copyright agreement adopted last week in Washington when that document comes before the U. S. Senate for treaty ratification. Opposition to the revamping of international law stems from all amusement branches that customarily buy material and music to present it in a different medium. Agreement which copyright lawyers claim present new hazards to the film, radio, music and publishing fields was drafted at the Inter-American Conference of Experts on Copyright after a two-week session which closed Friday (21).

Show business lawyers and organization reps are cold to a number of changes which would become effective with ratification, including addition of "author's moral rights" laws; nixing of compulsory licensing for Latins in the U. S.; drastic statutory penalties for innocent infringers; lifting of coin-operated machine exemption from royalties so far as the Latinos are concerned; and finally, making it illegal to use

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Home 16m Pix Enjoying Special Boom All Its Own In New Lush Film Field

"Home-movies," which have been more or less the neglected side of the past year's rush into the 16m field, have been having a quiet little boom all of their own. It's been a surprise to outfits which rent the film, since new projectors, of course, haven't been available. Trade figures it results from the fact that people who have equipment have had more coin to spend on building up film libraries.

Distribs of the narrow-gauge product for home showing have a universal motto: "The cornier the better." They don't know why, but

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MEASURES HIS B.O. ON GOSPEL STANDARD

Chicago, June 25.

There's a film producer in Chicago who doesn't gauge the success of his pictures by the amount of coin that rolls into the boxoffice. He regards as his most successful production an item called "The Man Who Forgot God," completed in November, 1943, and credits it with directing 1,000 people to righteous lives since then. But, like his other pix, it's never made him any dough.

Although his firm—Scriptures Visualized Institute, a nonprofit corporation—isn't making any coin, it's doubled its business since 1939, when it was started, according to its prez, C. O. Baptista. SVI has another distinction, he pointed out: it's the

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Hillbilly Fission

Periodic attempts to "sentimentalize" the atomic bomb continue, and with ghoulish results. A hillbilly group on WOV, New York, recently perpetrated a new low in bad taste with lyrics to this effect:

I believe that the bomb that struck Hiroshima
Was the Answer to Our Mother's Prayers.

FILMS TERRIFIC HYPO TO B.O. OF LONGHAIRS

Opera is now taking second place to pix as the springboard for an artist's concert draw, according to concert managers. Where appearances with the Metropolitan Opera Assn. once meant potent b.o. for an artist on concert tour, Hollywood has taken over that distinction today. A good role in a film causes an artist's concert fee and grosses to soar.

Prime examples cited today are Lauritz Melchior and Jose Iturbi. Melchior, well past his singing prime at 55, although still the Met's leading Wagnerian tenor, had been going along at an even keel, getting $800 to $1,000 a performance at the Met, and varied sums for concert appearances. Since his film appearance for Metro, Melchior's concert fees have doubled.

The case of Iturbi, however, is phenomenal. The 50-year-old Spanish pianist's b.o. grosses and fees have skyrocketed since his film appearances, so that today, according to concert managers, Iturbi has outstripped in pull even Ignace Paderewski, the greatest pianistic draw of all times. Boom times, of course, have helped, they say, but Iturbi has far outdistanced in boxoffice take every pianist in the field, including Vladimir Horowitz, Rudolph Serkin and Artur Rubinstein.

Iturbi, in between film assignments, went off on a brief three-

(Continued on page 62)

BALTO-OHIO RR CHOIR SIGNS FOR PLATTERS

Hollywood, June 25.

Baltimore & Ohio Railroad Choir, 100 male voices, has been pacted for platters by ARA. Waxery shortly will send east reps to disk first sides by group at its Baltimore headquarters.

Glee club has existed 32 years and presently is directed by British-born Stanley Chapple, former symph stick-swisher. Last year the choir took top honors in Associated Glee Clubs of America annual contest.

SPONSORS ON BUYER'S STRIKE

Perhaps at no time since radio sponsors first realized that the big-time personalities of show business were the key salesmen in moving their products off the shelves have so many stars been relegated to the "At Liberty" column.

Here, for example, is a partial list of "availabilities" for the new fall broadcasting season:

Rudy Vallee, who was dropped by Procter & Gamble; Dinah Shore, who was dropped by General Foods; Cass Daley, dropped by Fitch; Phil Spitalny and his all-girl orch, dropped by General Electric; Hildegarde, whose "Penguin Room" closes its doors; "Information Please," dropped by Socony. And, although Joan Davis may stay on next season for Swan Soap (Lever Bros.), it's likely that if someone else puts in a bid for her services the Levers would drop her because of the fat shortage. Fiorello H. LaGuardia, dropped by Liberty mag, is also up for sale, although he rides through the remainder of the year sustaining at $1,000 per broadcast under his ABC contract.

Tipoff that the bankrollers of commercial radio have decided that

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U.S.-British Pix Accord Seen Set

London, June 25.

New accord between British and American distribs, likely to be announced officially later, has been reached, which may avert one of those minor wars over playing time. Under so-called pact the British promise to limit playing time of their films in Britain to 25% and to further aim their product for the American market. In return, the U. S. distribs would push British product in America.

British reps claim that by stretching their bookings of native product they could keep American pictures out of British market up to 50% of playing time. Allowed more time on American screens or their "A" product, they would gladly retreat to 20% of their own product at home.

On the Britishers' promise to remove those script factors that definitely limit the appeal of even the top British films, U. S. distribs assured the British that this two-way deal would be advantageous to both sides and would be fully observed.

Chief J. Arthur Rank reps in Hollywood are slated to return here next week, not only with the accord but also with the signatures of about six top Hollywood names to guarantee boxoffice draw to future British product in U. S. In fact, they claim to have more American stars than they can absorb in 1947.

General feeling in London is that hopes for the Anglo-American picture accord never were brighter.

Korda's Plan of B'way Legit 1st May Help Pre-Sell Foreign Pix in U. S.

Major Bowes Film Biog

Lou Goldberg, longtime manager of Major Bowes' amateur units, has been given the exclusive rights by Abner Goldstone, attorney and sole executor, for a film biog of the tycoon of tyros.

Major Bowes, who died a fortnight ago, is reported having left almost $5,000,000, the bulk of which goes to the Catholic Church.

SHARP WEEDING DUE HAY-HAY PRODUCERS

With a score of summer stocks in operation the strawhat season is on and while it means that many actors will be occupied from six to eight scheduled weeks, it's already anticipated that there will be a flock of headaches in the sticks. Figured that of the 90-odd stock outfits, around 30% are in the hands of managerial fledgings, some not having been closer to show business than the edges.

Known that some who were discharged from the Army within the past year have no real legit experience, their interest being whetted by theatricals while they were in uniform. Casualties among that contingent would be natural. Equity's staff is preparing for an active summer, realizing that it will likely be called upon to straighten out kinks. Money is on hand to pay salaries if need be and provide return transportation, the coin deposit by strawhatters being a requirement.

Equity will not police the "course," which extends from Virginia to Maine, depending on deputies which it appoints to report possible infraction of the rules. Before the war an Equity man was assigned to tour the summer stocks but not enough violations were turned up to make it worth while.

WIFE OF DE VALERA TURNS PLAYWRIGHT

Dublin, June 25.

Sinead de Valera, wife of Prime Minister Eamon de Valera, has completed a new musical play in Irish. Titled "Ailleacht agus an Belthidheach" ("Beauty and the Beast"), it is intended for production in schools and has just been published by M. H. Gill & Sons, Dublin.

She has written several other plays for children (she was once a teacher), but this is her first musical and carries songs with airs drawn from old Irish melodies.

New angle in pre-selling of foreign films in the United States by staging them on Broadway first, as legits, is seen in the arrival of Sir Alexander Korda here from England Saturday (29) accompanied by Marcel Achard. Achard is author of "Apres de ma Blonde," hit legiter in Paris currently. He and Korda will discuss plans with an American producer for a Broadway stage production of the comedy.

No confirmation could be obtained from Korda's New York office, but possibility was seen that the British picture exec was aiding in obtaining the Broadway production as a prelude to turning out a film version of "Blonde" in either London or Paris, in both of which he has picturemaking units. If Korda can solve the complications that such a scheme would result in under the Dramatists' Guild basic agreement for film buys of Broadway legiters, it might go a long way to pre-selling the foreign-made picture to American exhibitors and their patrons.

Idea, as far as can be determined, is an entirely new one. Korda has

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Chi Critic Brings House Down—But on Herself; Gets 4 Notices to Move

Chicago, June 25.

People who hate drama critics will enjoy the plight of Claudia Cassidy, aisle-sitter for the Chi Tribune, and her husband, Bill Crawford, who have been served four eviction notices during the past few months by the operators of the Imperial House, new Chi bistro, but who won't move. They won't because they can't, housing shortages here being the same as elsewhere.

When the nitery recently took over the building in which the

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LOUIS-CONN WALTZ CUE TO SPENDING NIX

An aftermath of the Louis-Conn fight (19) is the increasing feeling that the national spending spree is over. The public, it's felt, won't shell out too heavily for questionable values and, as far as amusements are concerned, it can afford to wait until the prices are right.

Two events in New York, last week, strengthened this feeling. First was the Mike Jacobs promotion in which the anticipated $3,000,000 gate dwindled by one-third of expectations. The $100 seats just prior to the fight went for $30, closer to normal value than the nick asked for by Jacobs. Many figure that a year ago, with spending at its peak, Jacobs might have sold out, however.

The other object lesson is expected to cause a bit of cogitation among nitery ops. La Conga, N.Y., suffered

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State Dept's. Info Budget Goes To Joint Committee; Includes Radio, Pix

Washington, June 25.

The Senate voted Friday to give Asst. Sec. of State William Benton his full $19,284,000 budget request for the overseas information and cultural program. Program includes use of radio and pix. House had previously cut this request to $10,-000,000 and the matter now goes to a joint House-Senate conference committee for final determination. In its report on the State Department's budget, the Senate Appropriations Committee wrote:

"The committee was advised by the Department that, in order to stay within the funds allowed by the House, it would be necessary to eliminate the shortwave broadcasting operation in its entirety. The shortwave radio is one way, and possibly the only way, by which accurate information concerning the United States may be gotten to the peoples of the world.

"The success of the program, of course, is problematical but holds out a hope which should be availed of. The committee is concerned about the type of information to be disseminated, and expresses the hope that the Department will use every possible means to screen the programs."

A proviso is added limiting the funds appropriated for the DX program so that none shall be used "to purchase more than 75% of the effective daily broadcasting time from any person or corporation holding an international shortwave broadcasting license without the consent of such licensee."

Bob Hope Buys a Sixth Interest in Cleve. Indians, Hopes It'll Feed Scripters

Cleveland, June 25.

Bob Hope has bought himself a new script writer for his coming radio year—part interest in a major league ball club.

Hope was one of eight to shell out a reported $1,750,000 to purchase the Cleveland Indians. It is said Hope's check covered one-sixth of the cost.

A native of Cleveland, Hope disclosed "I am thrilled to be in on buying a club in my hometown. It'll give me something to talk about on the radio."

Some talk that Bing Crosby also had put in a few shekels has not been affirmed.

With new owners, headed by Bill Veeck, Jr., formerly of Milwaukee Brewers; Harry Grabiner, ex-White Sox; Robert Goldstein, International Pictures, there appears excellent possibilities Indians' home games will now be broadcast. Cleveland is only ball club not airing games.

$500,000 One-Nighters Gross

Bob Hope, while negotiating for purchase of the Cleveland Indians is on a one-night tour of 30 dates in key cities which is expected to produce a $500,000 gross, believed to be

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ANTI-DOUBLE TAXATION GETS SENATE APPROVAL

Washington, June 25.

British - American supplementary protocol exempting actors from double taxation and giving them the same rights as other business and professional people, was confirmed by the Senate last Wednesday (19).

Protocol is a supplement to the anti-double taxation treaty between the two nations.

Surprise MacDonald Fete

Dublin, June 20.

Jeanette MacDonald, on her way to London to open her first concert tour in Britain, had a 45-minute birthday party during a routine stopover by her plane at Shannon Airport, Ireland, on June 17. Learning during the Atlantic flight that it was the film warbler's 39th birthday, the plane's skipper, Captain Grace, radioed Shannon. Chefs put on a hustle act and presented Miss MacDonald with an iced anniversary cake when the plane landed.

Singer-actress is due back in Dublin July 13 for the sixth and last concert of her series. The tour has been arranged by Harold Fielding.

Sports Shorts

A large majority of sports writers selected Joe Louis to defeat Billy Conn and in N. Y. Jimmy Dawson (Times), Jimmy Cannon (Post), and Burris Jenkins (Journal American) correctly predicted the contender would be knocked out in the eighth round. Joe Williams (World-Telegram) went out on the limb picking Conn "maybe by a knockout". Joe Val, Lester Scott, Willard Mullin and Lester Bromberg of the same sheet went for Louis.

There were seven rows of working press chairs at the Stadium for the heavyweight title event, in back of which was a 10 foot aisle, so the first row for paying customers was figured to have been 40 feet from the ring.

Art Rooney, the Pittsburgh plunger, is said to have bet $100,000 on Louis; but most other of Conn's townsmen "took a bath" wagering on him. Three ex - Army officers cancelled planes they had chartered to bring fans to town. They offered $4,300 worth of fight tickets for $3,300 on the day of the scrap to brokers but no takers. Dan Parker (N. Y. Mirror), the first charter member of sports writers who minced no words in panning Mike Jacobs for his tactics in fight promotion, starting long before the Louis-Conn thing was cooked up.

Ushers at the Stadium openly peddled seats in the stands among the $5 standees who were admitted for another $5 each. Around 5,000 complimentary admissions swelled the crowd, accounting for inaccurate estimates of the total number of fans in the ball park. Flock of comps calling for the $25 tax-and-service-charge never were "cashed in" although some were exchanged for good mezzanine seats.

There were 103 telegraph wires hooked up in the working press section, Western Union reporting that 1,312,000 words were filed, carrying stories of the fight, while 42,000 words went overseas by cable.

A 72-page slick souvenir booklet gotten out by Harry M. Stevens, edited by Nat Fleisher of Ring, sold at the Stadium for a buck. Half the booklet contained national advertising, while prominent sports writers wrote the text.

4 Show Bizites Run For Pa. Legislature

Show biz is going to be well-represented in the Pennsylvania legislature next fall if the general election in November follows the recent line of the primarics. No less than four men with theatrical backgrounds were nominated for places in the state Assembly.

Jerry Goff, one-time musical comedy singer and cafe entertainer whose last Broadway appearance was in "Manhattan Mary" with Ed Wynn, won the nod in Bever county, Vaughn, club owner and booking agent, was named on the GOP ticket in Northside district. Vaughn's also an ex-pro football player, having served a couple of seasons with the local National League Steelers.

Other two who will battle it out in November are J. R. Montgomery, former partner in the old Willows when that roadhouse was introducing such bands as Artie Shaw and Woody Herman, and Frank A. Orban, Jr., ex-GI, who owns the Savoy theatre in Hooversville, Pa. Orban was the Republican nominee from Somerset county.

Feldman, Blum Split

Hollywood, June 25.

Ralph Blum called off a 10-year partnership with Charles K. Feldman and will open his own agency next week, with headquarters in Beverly Hills.

Former New York and Los Angeles attorney, Blum handled package deals for the Famous Artists Corp. He is not taking any of the Famous Artists clients into his new organization.

210th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1946"

El Capitan Theatre, Hollywood, Cal.

"Congratulations on Blackouts' birthday Ken. Keep 'em laughing. Five good years deserves another."

EDGAR BERGEN.

Public Conn-ed Into Louis Fight

By JACK PULASKI

Until Joe Louis knocked out Billy Conn in the eighth round at the Yankee Stadium, N. Y., last Wednesday (19) night, it was undoubtedly the tamest world's heavyweight championship scrap ever witnessed. Yet there was an air of expectancy among the subnormal-sized crowd, before Louis' fists exploded lethally in the handsome Celtic map of the Pittsburgh contender.

The fans figured it might happen at any moment. After seeing the champ outbox Conn almost all the way, they knew the latter couldn't cop. Louis outjabbed Conn for six of the first seven rounds, latter getting credit for one round (referee gave him two), and that by a narrow margin. By the end of the fourth it was evident that Conn couldn't win on points even if the fight went the 15-round limit. Yet, it wasn't the fiasco that some other title events turned out to be, such as the one between Louis and Max Baer, who was counted out on one knee in the fourth.

Conn resented the comment that he was afraid of Louis, but the fact remains he backed around the ring continuously. It's likely that lingering in the back of his dome was the memory of being knocked cold by the Negro battler the first time they

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Conn 'Went That-a-Way'

For seven rounds the Louis-Conn fight was more like a hoss opry than a heavyweight scrap. Ringsiders kept bobbing up and down as if to warn Louis that "he went that-a-way."

Louis was The Lone Ranger and, brother, you know he got his man. But up to the eighth round, the third man in the ring could have been either Silver or Evelyn and her violin.

Lucille Ball May Do Strawhats, N.Y. Legit

With four films either released or in the cans awaiting a release date, Lucille Ball is currently receiving bids from legit and strawhat producers for work this year. Currently in N. Y. where her husband, Desi Arnaz is playing at the Copacabana (nitery), the actress is in no hurry to rush back to the Coast for another picture.

Jed Harris has approached Miss Ball with offers to appear in his Broadway production of "Loco" and it's understood that she's been talking long-distance with her film bosses, seeking their approval of her legit debut this fall. She's also considering offers from summer stock operators, as well as a co-starring role with Henry Fonda and Barbara Bel Geddes in "Time to Kill," which Anatole Litvak will turn out for RKO this summer.

LUXURY LINERS RESUMING

Luxury liner shows and bands resume on trans-Atlantic crossing with the maiden voyage of the Queen Elizabeth from England Sept. 19 to America.

Jack Hylton, British bandleader-producer, will be among those making the trip.

The Berle-ing Point

By Milton Berle

Well, the summer theatres are operating again. Jack Oakie says he worked in one stock company that revived so many old shows they called themselves the Pulmotor Players....But staging plays in the country is such a healthy life—"you've got the sun in the morning and the moon in the night"....When I played in summer stock we had a lot of trouble with the OPA—they said the hens were laying eggs at 35c. a dozen, and we were charging $1.50 a seat....Peter Lind Hayes was in the same company with me. What a versatile artist! He was the only performer who could milk a cow and the audience at the same time....You'd be surprised at the number of Hollywood players who want to appear in summer stock this year. Warner Bros. is having trouble with "Bugs Bunny"—he wants the summer stock lead in "Harvey."

The Great Wit Way

Things are so tough for a certain smalltime agent he's been locked out of his phone booth twice.

The Tavern-On-The-Green doesn't have ceiling prices....no roof.

Sinatra is training his new litter of pups to play with pencils....when they grow up he wants them to be autograph hounds.

W. C. Fields says the only way he knows another year has passed is when he sees a new Miss Rheingold.

There's No Truth to the Rumor

That there's a tablet in the fourth row of every legit theatre that says "George Jean Nathan Slept Here"..That Myron Cohen is the summer replacement for Hildegarde....That Jerry Bergen has been signed by Hollywood to do all short subjects....That his agent doesn't count sheep—just Gil Lambs.

Hangnail Descriptions

Bob Hope: Super-Hooper....Charlie McCarthy: Lumber One Boy.... Fibber McGee & Molly: Wax Wacks....W. C. Fields: "Don't Drink To Me Only With Thine Eyes."

Observation Dept.

Just learned that Peter Lorre once worked as a tailor in Leeds, but they had to fire him....he insisted on making the alterations in the customers.

A certain quizmaster's wife is demanding one night out a week....with no questions asked.

Don't know why they make such a fuss over these child stars coining thousands in their teens. Why, I know a three-year-old who's made over $300,000: ASSAULT!

Solly Violinsky has a new sideline....he is now writing epitaphs on speculation. (For acts that die at the Roxy.)

When the disliked male half of a dance team walked into Lindy's the other night, Julie Oshins niftied, "Ah! The heel without the toe."

Eavesdropped at the Iceland:

"Smorgasbord is the most popular Swedish dish."

"I don't believe it. It doesn't look a bit like Ingrid Bergman!"

Bert Frohman swears he saw a sign on a picture theatre that advertised its current attraction as follows: "He Met Her In Brooklyn"....With English Titles.

Went fishing the other day. Caught a fish so big, I got up in the middle of the night and called myself a liar.

Berled Eggs

Gary Cooper just turned down the lead in "The Life of Sidney Greenstreet." He said he couldn't stomach that type of role.

Vaudevillian to agent: "Why don't you catch me tonite? I'm breaking in a new ad lib."

Did George Wood have his nose bobbed because he's being transferred to the Hollywood office of the William Morris Agency?

Know a playboy who's saving up to buy a night club....so he can be a columnist.

Overhead at El Morocco:

"That writer was never heard from again!"

"You mean he was lost at sea?"

"No, he was hired by a major studio."

Nicky Blair presented me with a new Eversharp pen that writes under water....does anybody know where I can buy a cheap diving suit?

Overheard outside a legit: "Him an actor? Why, he'd have to give an inspired performance to be mediocre!"

My brother (the one who carries a Pogo stick for table-hopping) is a great lover of books ...the kind they make at the Jamaica Racetrack.

Bogeaus and Meredith Mull Jazz Pic on Eddie Condon

Story of modern jazz has been set as the next venture of the indie production team of Benedict Bogeaus and Burgess Meredith. Tentatively titled as "The Life of Eddie Condon," film's lead will be played by Jimmy Stewart with screenplay by novelist John O'Hara.

Meredith met Condon a few years back when former was due to play Bix Biederbecke in Vinton Freedley's projected legit production of "Young Man With a Horn." Play never was put on because of script trouble but may yet be filmed.

People Aren't So Funny

Cleveland, June 25.

Once again the people who listen took it in the rough when a visiting radio program passed out too many tickets. This time it was "People Are Funny."

Art Linkletter et al., were royally treated by the citizenry during the troupe's stay here for "House Party" and "People Are Funny." But when the latter showed at Public Auditorium, hundreds were turned away.

Wrote radio critic Stan Anderson of The Press: "Such an act is not right. Maybe the sponsor is wrong. Maybe the advertising agency is wrong. Station WTAM is not wrong, because it wisely refused to handle the distribution of tickets. Guilt lies with the people who allowed an over-printing of tickets."

Tearle Will Play FDR

Hollywood, June 25.

Godfrey Tearle was signed by Metro for the role of Franklin D. Roosevelt in the atom bomb picture, "The Beginning or the End."

Tearle is a brother of the late Conway Tearle, a native American but a veteran of the British stage.

Nips Now Slap-Happy From U.S. Films' New Order: Happy Endings

The Japs are getting happy endings on their American pictures—and liking them, or else. Before the war, U. S. distribs were bowing to the Nipponese taste for heavy drama, suffering and the unhappy finale by shearing the endings off of Hollywood features. They just wound them up at a point where the action was all snarled up, before the denouement had the difficulties all straighten themselves out and the boy marry the girl.

But now things are different, according to Charles Mayer, rep of the Motion Picture Export Association in Japan. With pictures being shown under the aegis of General MacArthur's military government the Japs are getting their U. S. product with original happy ending. MacArthur hopes that refusal to accede to Jap masochism may help reedu-

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H'wood and Vine News Ribbon a la Times Sq.

Hollywood, June 25.

Trans-Lux is running a news ribbon to bow at Hollywood and Vine early in August, putting that crossroads on a par in one respect with Times Square.

Harry Maizlish, KFWB manager, acquired the exclusive rights to the neon ribbon, 99 feet long, with letters 35 inches tall, to be between second and third floors of Taft building on southeast corner of crossroads starting on Hollywood Blvd. side and running down Vine.

Twelve-hour newstrip will run spot news and program notes from KFWB from 11 a.m. to 11 p.m. daily Starts August 6.

BIG 5 DROPS SOME TRADE RULES

Harry Brandt Settles 20th-Fox 'Discrepancies' Claim For $237,000

Harry Brandt, New York theatre circuit operator and booking combine head, will pay 20th-Fox $237,000, following arbitration last week of charges of "discrepancies" in receipts due the distrib on percentage pictures. Curiously, Spyros Skouras, 20th's prexy, sat as arbiter in the case involving his own company, at the request of Brandt.

Charge against the New York indie was the largest by far in the campaign recently started by major distributors against theatremen to get what they claim is the share of b.o. receipts contractually due them on percentage deals. It has been said that indies have "miscalculated" to the tune of $20,000,000 the sums owed distribs. Number of court actions are now pending.

Twentieth-Fox prez cut by $50,000 the claim made by Tom Connors, company's distribution chief, that Brandt owed a total of $287,000. Involved, according to Connors, were some 50 pictures bought over a period of two years for about 85 of the 105 houses that Brandt either operates himself or buys for in the New York area. As a result of the dispute, Connors had refused to sell to Brandt since last October.

Col. Selling 3 of 44 Singly; 'Jolson Story,' Hayworth, Bogart Pix

Columbia which held a sales convention in Chicago last week but made no announcement of plans, has set aside three pictures out of a 1946-47 program of 44 for sale singly but otherwise will proceed as in the past on seasonal deals unless forced to alter policy as result of the anti-trust decision.

Three specials for sale separately are "Jolson Story," "Down to Earth" (Rita Hayworth) and "Dead Reckoning" (Humphrey Bogart-Elizabeth Scott).

Though withholding official announcement of its coming season's program, Col will go ahead immediately to sell en block (except for the three singletons) with the understanding that deals are contingent upon the final outcome of the anti-trust decision. Appeals may give Col an opportunity to finish out the 1946-47 season as now planned.

Company had given consideration to selling some pictures separately and others in blocks of five. This was finally ruled out, however.

Trumbull, Former Hays Aide, Departs MPA

Walter Trumbull, former assistant to Will Hays, leaves the Motion Picture Association at the end of this week. He was Hays' aide for 12 years. Trumbull said Monday (24) the parting was "one of those Hollywood divorces." A former newspaperman, he has no immediate plans for the future aside from vacationing at his Connecticut home.

Trumbull's duties have been limited since Hays departed from the MPA with the coming of Eric Johnston as prexy last Sept. 15. Hays is getting $100,000 a year for five years from the Association, however, and has opened a large suite of offices in Radio City, N. Y. His only duties with the MPA are to provide advice if and when it is asked—which has been infrequent since his departure—and he has been active in politics and philanthropies since that time.

Sears and Raftery Back To H.O. This, Next Wk.

Grad Sears, United Artists' distribution chief, currently on the Coast talking deals with producers, is expected back in New York the end of this week.

Edward C. Raftery, UA prez, who was married in Los Angeles last Saturday (22), is due in New York with his bride early next week. Sears was among those who attended Raftery's wedding.

Retribution?

Metro is probably getting a kick these days over the billing and spotting that the Jinx Falkenburg film, "Talk About a Lady," is getting this week as the lower-half of Loew's doubleheaders, in which it's paired with "Postman Rings Twice."

For "Postman's" the picture that took a terrific beating from Tex McCrary on the Falkenburg-McCrary Mr. & Mrs. morning show on WEAF, N. Y., when pic was first showcased at the Capitol on Broadway.

Par-WB Pool In Philly On Way Out

First pooling arrangement to be dissolved since the decision in the equity action against the majors, one involving Paramount and Warners in Philadelphia, will probably be ended by Sept. 1 or earlier. Involved are four Par theatres, the Tower, Nixon, Roosevelt and Frankfort, which under the pool are under WB operation.

Others on the agenda for early action which involve Par are pools in Hammond, Ind., with WB; in Buffalo with Loew's, and in San Francisco with Fox West Coast. Par has a number of pooling arrangements that are more or less in a partnership class and will have to be disposed of.

There are various cases also where Par partnership units have an interest in outside theatres which also will have to be given consideration. One such example is an interest held by Paramount-Richards (old Saenger circuit) in a Loew house in New Orleans. Par-Richards itself is controlled 50% by Par and 50% by E. V. Richards, president of the circuit and a member of the Par board of directors.

HORNE-DEUTSCH SET TO RELEASE VIA UA

Story Productions. Hal Horne-Armand Deutsch producing unit, reportedly will ink a releasing pact with United Artists shortly. Possible deal with International, which took Horne to the Coast a month ago, was rejected on the grounds of the Spitz-Goetz outfit's billing demands. Horne and Deutsch feared the SP label would be too greatly submerged under the plan put forward by which the initial pic, "This Side of Innocence," would be made under International's banner for release through United World.

While on the Coast, however, Horne partially completed arrangements for studio facilities. With the space situation easing up, announcement will be made shortly of the indie rental studio at which the Taylor Caldwell novel will be filmed.

Horne has returned east, Deutsch remaining on the Coast.

Litvak Back From French O.O.; Ent. and RKO Plans

Anatole Litvak returned Friday (21) from three weeks in France and England where he wrapped up film rights to "Coup de Grace." French novel which he'll produce for Enterprise. Producer also arranged for British release of "Snakepit," which he'll produce for either RKO or Enterprise.

Litvak said he may do some location shooting on "Coup" in France but the majority of the picture would be shot on the Coast. He's trying to sign a French star for the femme lead and interviewed four top actresses in France, but is still indefinite as to which to use.

Producer left for the Coast Tuesday (25) after huddling with RKO h.o. chiefs.

MINIMUM B.O., POOLS, PACTS

Prompt enforcement of certain major provisions of the anti-trust suit decision was agreed to by the Big Five yesterday (25) in a huddle behind closed doors with Federal Judges Augustus Hand and John Bright and special asst. attorney general Robert L. Wright. The five majors in their bargain with the court and Government will immediately drop all minimum admission price provisions in their sales contracts. Additionally, the companies have consented to terminate formula deals and master contracts by Sept. 1 and to promptly dissolve pooling agreements and franchise deals between the Big Five.

The Little Three refused to ride along with the five other majors on the deal. The court was told by both Louis Frohlich, Columbia attorney, and George Raftery, attorney for Universal and United Artists, that the problems presented by the decision were so tremendous that these companies were not prepared to make any compromise without prolonged study. The Little Three will meet with Wright in the near future to discuss its further moves.

Effectuation of decree provisions won the majors a delay until Oct. 7 before they are required to file a proposed counter-decree. The federal judges, however, directed the defendants to submit their version of the decree to the Government by Sept. 15 to give the latter time to raise objections on the Oct. 7 date.

Further understanding was reached that Big Five attorneys and the Dept. of Justice would huddle during the

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Johnston Out to Up Foreign B.O. 20% In European Trip

Hollywood, June 25.

Increase of foreign film revenues up to 50% from present 30% will be sought by Eric Johnston when he travels to Europe in the late summer in an effort to hypo rentals abroad and to work out fair agreements with nations now excluding or restricting U. S. films, he revealed here. Johnston planed to his home in Spokane over the weekend after two-week stay here confabbing with studio heads and company presidents.

Picture Assn. prexy will go to his Washington office after completing private business in his home town.

Biz Suspects Present Vogue Of 'Buyer's Strike' Spreading to Pix

Decline in b.o. receipts during the past few months is seen by some distribution execs as a "boycott" by the the public against films. They view it as a facet of the general consumer boycott which is just beginning to be felt in the retail sales field as a protest by the public against high prices, low quality merchandise and black market operations.

Actually, of course, the slide in film grosses is by no means severe enough to be really a planned and concerted "boycott," any more than the fall in retail sales could be so labeled. However, there has no doubt been a drop in receipts in both fields since about April. As far as films are concerned, it has been deeper and came sooner than could normally be anticipated as the usual hot weather doldrums. Despite the drop, however, business is still greater than it was at the same time last year.

Distribution execs, searching for a reason for the slide, have a feeling it parallels the retail boycott in that it is an expression of protest by patrons against the high admission tap being charged by many houses for inferior films. One distrib topper explained it this week thus:

$6 for $2 Shirts Don't Sell

"The public has plenty of money to spend and will gladly spend it for top product. However, they've caught on to the fact that exhibitors

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A Ripley

Here's a new record: A picture has opened without a claim being made that it broke a record.

"Kid from Brooklyn's" preem at the Woods theatre, Chicago, got $39,368 for the week. "Bells of St. Mary's" garnered $39,642 at the same house, with the result the Samuel Goldwyn office absolutely refused to claim any kind of record on "Kid" despite the fact "Bells" debuted on Christmas Day and a case could have been made out.

Divorcement By Schines Ordered

Buffalo, June 25.

Immediate divorcement of some 75 Schine circuit theatres was, in effect, ordered today by Federal Judge John Knight when the court threw out two defense motions which would have stalled early operation of the divestiture decree. The Schine applications had sought, first, a stay of all proceedings pending determination of an appeal now on file with the Supreme Court and, second, a hearing on Schine's current methods of operation.

Plea for a stay was made by Judge Willard McKay, defense attorney, who asked that the plan of divorcement and reorganization be held up until final word on the Government anti-trust suit against Schine be handed down by the Supreme Court. Second plea, presented three weeks ago by Arthur Garfield Hays as special counsel, asked the privilege of introducing testimony as to Schine's present operations before putting divorcement into effect. Claim was made by Hays that the defendant had revamped his policy to conform with anti-trust laws. No written opinion accompanied the rulings.

Rooney Pacts Lorre

Hollywood, June 25.

Peter Lorre last night (24) signed a three-way ticket with Mickey Rooney, Inc., to star, produce and direct an indie film. Property is not selected as yet nor is release set.

Outfit is headed by Mickey Rooney and Sam Stiefel.

Par Reported Planning A General 15% Pay Boost

Paramount is reported giving consideration to a general increase for its rank-and-file employees. Figure mentioned is 15%. Through the war years, of course, any raises the company might have desired to give were subject to the limitations of the so-called Little Steel formula.

A voluntary increase such as now reported would be without regard to negotiations for a new contract by the Screen, Office & Professional Employees Guild, CIO, which is asking a straight $10 boost. Of course, not all rank-and-file employees in Par are members of SOPEG, while various others, in supervisory posts, are not eligible.

National Boxoffice Survey

Summer Competition Hurts Biz—'Sisters,' 'Heartbeat,' 'Cluny,' 'Gilda,' 'Anna' Pace Field

Picture theatres generally felt the accelerated seasonal trend this week. Despite this, unusually strong pictures managed to surmount the hot weather and trek to the outdoors. N. Y. was hurt by the Louis-Conn fight last Wednesday but the RKO short on the same fight is helping biz at several houses along Broadway and at nearly every spot where being shown.

Biz was fairly evenly divided after the velvet went to the first four big leaders which in the current session are "Two Sisters From Boston" (M-G), "Heartbeat" (RKO), "Cluny Brown" (20th) and "Gilda" (Col). Added to this list should be "Anna and King of Siam" (20th), although playing only in the vast N. Y. Music Hall. It will hit a terrific $140,000 on the initial week, unusually sensational for this time of year.

Besides these five, "Hearts Growing Up" (Par), "Without Reservations" (RKO), "Green Years" (M-G), "Janie Gets Married" (WB), "Do You Love Me" (20th), "One More Tomorrow" (WB) and "Dark Corner" (20th) are doing sizable biz either via numerous playdates or on the strength of deluxers played in big city spots. "Hearts" shapes up as a likely newcomer, being in three theatres. "Cluny," which is doing better than recently, is getting its coin from 13 theatres.

Of the new entries, "Smoky" (20th) looks the best, hitting a smash $39,000 in Denver for new records in all three houses where it preemed. It also is doing record business in other western cities playing this week. "Henry V" (UA), currently in three cities, shapes to do terrific $39,000 in L. A., Boston and N. Y. on roadshow engagements in three houses. It is still doing $9,000 in 12th week in a small Boston house while the film just finished first weeks in L. A. and N. Y., where it did capacity.

"Bad Bascomb" and "Hoodlum Saint," two Metro pictures that went out some time ago, got additional bookings in the past week, former being solid in Minneapolis, good in Pittsburgh, stout on Detroit second stanza and sturdy in San Francisco. "Saint" is doing well in Frisco and Seattle. "Night in Casablanca" (UA) is pacing Providence and is fine in Louisville, film having picked up nicely recently. Paramount has two "Bride" films out, "Well Groomed Bride" setting the pace currently while "Bride Wore Boots" is a close second.

(Complete Film Boxoffice Reports, Pages 14-15)

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Despite Mayer's Edict, Survey of M-G Pix to Come Indicates Peak Budgets

Despite Louis B. Mayer's recent edict to his producers to cut down on production costs, survey of Metro's forthcoming features reveals the company will probably spend more on next season's product than before. General feeling among the M-G producers, it's reported, is that any attempts by them to slice costs would only hurt the quality of their pix.

In laying down his order several months ago, Mayer pointed out that the present lush boxoffice would probably not last indefinitely. At that time, he also pointed to the possible danger of U. S. producers losing the British market, if the proposed loan to England was not negotiated. Americans gross more than $87,000,000 annually in Britain, with the lion's share going to Metro. Loan is still in the works but looks as though it will go through Congress.

Metro producers originally believed they could best pare their costs by cutting down running time of features. Recent pix, however, have shown no appreciable decline in screen time and the forthcoming slate includes films that will be just as long or longer. Reported also the M-G producers have been following past custom of as many retakes as necessary to achieve the top quality toward which they're aiming.

Future Metro releases include three big musicals in Technicolor, all apparently top budgeters. These include "Fiesta," "Holiday in Mexico" and "Till the Clouds Roll By." Technicolor budget also includes the "Yearling," which is slated to cost plenty before it's in the cans, according to advance flack notices.

Forthcoming roster also includes such high-bracketed productions as "The Beginning or the End," story of the atom bomb's development; "Green Dolphin Street," on which Metro has already laid out plenty for film rights to the bestseller; "Jenny Was a Lady," Jan Clayton's first starrer, plus a hypoed slate of top productions featuring Metro's highest-salaried stars in expensive combinations.

Studio has maintained a hush-hush attitude on how all this ties in with Mayer's statement. It's pointed out, however, that he's still top man on the Metro lot and the top budgeters evidently have his sanction. Whether he'll persist in his efforts to cut production costs on these isn't known.

PRC DOUBLING COSTS OF ITS PIX NEXT YEAR

PRC Pictures will release from 24 to 26 films in the 1946-47 season at double advance in cost per picture over the current year, Harry H. Thomas, company prexy said last week. Substantial number of the pix will be made through deals with indie producers, Thomas added, while the balance would be lensed by PRC either on the home lot or in outside studio space which the company "has been assured." Bryan Foy, production head of Eagle-Lion which is co-owned along with PRC by Pathe Industries, will work with PRC in arranging indie deals for that company, Thomas disclosed.

Dual role as exec for two companies has also been assigned to Sam L. Seidelman, PRC's newly tagged foreign manager, who will direct worldwide distribution of PRC product plus E-L films in the western hemisphere. E-L product is distributed in the eastern hemisphere by the J. Arthur Rank organization under an existing pact.

PRC, according to Seidelman, plans to pick up its franchise in Latin America within a short time. Company will continue to operate on the European continent through franchise-holders for the time being, Seidelman said. Practically all deals will be made on a percentage basis even when closed through agents rather than on flat rentals, he stated. Seidelman will head for England in about two months to set up a general release system for PRC.

PRC annual sales convention has been set for Atlantic City Aug. 7-9. Regionals will follow in Chicago and Los Angeles.

E-L BUYS REAL ESTATE

Hollywood, June 25.

Eagle-Lion bought a hunk of land across the street from its studio as an indication of future expansion.

New ground will be used as a site for a crafts and technical building.

Randy Scott, H. J. Brown Form New Indie Outfit

Hollywood, June 25.

Randolph Scott and Harry Joe Brown organized a new indie film company, Producers-Actors Corp., with Columbia as a releasing outlet.

First picture will be "Twin Sombreros," to be filmed in Cinecolor, with Brown producing and Scott starring. Alan LeMay will do the script, based on an old story by Zane Grey.

Rank's 'Prestige' Pix Unit for U. S.

Creation of a "prestige picture program" unit by the J. Arthur Rank organization for distribution of films in the U. S. is No. 1 step by Rank to maneuver the distribution here of the approximately 32 pix left in his hands after choice of 18 by Eagle-Lion and United World Pictures. Rank will seek through one releasing form or another to distribute most, if not all, of his season's product of some 50 films in the U. S., it is understood.

New unit, announced last week, will be headed by Lawrence J. McGinley, formerly Universal's Indianapolis branch manager. As tentatively set up, McGinley will have no sales force under him but will personally make direct deals with theatres in towns of more than 150,000 population for extended runs on selected Rank pix.

Films similar to "Henry V," aimed for specialized audience appeal, will be earmarked for prestige distribution. While UWP and E-L under the existing deal have first choice on all Rank product, officials of the British company estimate that about a dozen top pix which lack broad b.o. drawing power would be available for the new unit's distribution. Among those are a half-dozen which UWP has already nixed because that company felt these pix sans names or popular-type story would not click via conventional distribution and exhibition methods.

Prestige unit will aim for deals paralleling that made by United Artists for "Henry" at the N. Y. City Center theatre in which the house was rented on a flat payment plus a small percentage of the gross. Terms call for the distrib to pay for the theatre personnel and advertising. Unlike "Henry," the unit will not play its films two-a-day. Idea in the main is to handle deals along lines of foreign language films in which small houses are rented for as long a playing time as the traffic will bear.

Rank officials figure a minimum of 60 theatres in the U. S. could be lined up for any one of its prestige films. That plus playing time which could in many instances run into months is figured to make the idea a profitable one.

NELSON EDDY SIGNED TO TERMER BY REP.

Hollywood, June 25.

Republic inked Nelson Eddy to a term contract starting with an original operetta by Rudolf Friml. Yarn deals with a Russian colony which settled in California in the pioneer days, about 140 years ago.

Allan Dwan will produce the picture with Elizabeth Meehan doing the screenplay.

Although under contract to Metro, Ilona Massey has signed two-picture deal with Republic to appear opposite Eddy in "Will Tomorrow Ever Come." Her ticket with Metro allows her to make outside commitments.

Liszt Biog 1st For Henreid's as Indie

Hollywood, June 25.

"Life of Franz Liszt" will be Paul Henreid's initial stint as producer-star under indie setup.

Actor will start work upon completion of his current role in Warners' "Deception." He is dickering for Ida Lupino to play femme lead.

Hyman's Dual N.Y. Meets

Lou Hyman, distribution chief for Sol Lesser, arrived in New York this week for huddles with United Artists and RKO, both of which distribute Lesser product, and with Seymour Poe, the producer's eastern rep.

Hyman will also attend the RKO convention in New York next week before returning to the Coast.

3G Ad Budget On 'Henry' in N.Y. Cues Campaign Cutting

Advertising and publicity chiefs for indie producers, as well as for major companies, found reason for pleasant surprise this week in successful opening of "Henry V" at the City Center, N. Y., minus an advertising campaign. Pre-opening campaigns in New York have been spiralling upward the past few years, and adheads are hoping the "Henry" preem may set an example that will reverse the trend.

Average budget for debuting a big film in a Broadway house is $25,000 to $30,000. United Artists, distribs of "Henry," spent less than $3,000. Used only two newspapers, the Times and Herald Tribune, with very small space, and one radio station, WQXR.

Ad men are particularly pleased about the "Henry" success because they feel the necessity of tilting budgets has been unduly pressed by advertising agencies. Latter have taken the viewpoint, which they sell to producers, it is said, that a campaign of $25,000 or more is necessary to give prestige to a picture. Added prestige results in more publicity and better word-of-mouth, which is necessary for a successful opening, agency men claim. Film company ad chiefs point to the terrific quantities of publicity and the excellent w.-of-m. on "Henry" as refutation.

Decision of UA to use only the two papers brought squawks from two other sheets, Paul Lazarus, Jr., company's pub-ad head admitted, but he said there was no mention of "revenge" and on indication of any such action in publicity or reviews. UA is handling "Henry" as a legiter, with its two-a-day reserved seat showings, and currently using only occasional small space to promote mail order sales.

On ordinary pre-opening ad campaign, newspapers get about $15,000 to $20,000, with the rest of the coin going to radio, outdoor and transit copy. Although the average total is $25-30,000, some campaigns have gone as high as $200,000 for Broadway preems.

Metro's Eckman Thinks Wider U. S. Bookings Of Brit. Pix Must Help All

Echoing other American industry reps who are stationed abroad, Sam Eckman, Jr., managing director of Metro, Ltd., of England, declared before returning to England last week that the widest possible distribution of British films in this country would benefit both British and American markets.

Increase in playing time of British films on British screens has not hurt the market for American pix, Eckman said, but has served to boost the overall boxoffice grosses. Similarly, an extended market for British films in the U. S. will help both markets.

Eckman was named a member of the board of Loew's International before returning to England. He had been in this country for two months on a combined business-vacation trip, during which he huddled with Metro execs both at the h.o. and on the Coast.

U.S., BRITISH FILM CODE TIEUP SEEN

Hollywood, June 25.

Cooperation between the Hollywood film code and that of Great Britain is indicated by the projected trip of Joseph I. Breen, veepee of the Motion Picture Assn. and production code administrator.

Breen goes to England on the invitation of J. Arthur Rank, chief of the British Film Producers Assn.

Jolson's Faith in WB's Sound

Warners' faith in the future of talking pictures, 20 years ago, was equalled only by Al Jolson's faith in the Warners, it is revealed in a bit of financial history that has just come to light in the process of research for tha 20th anniversary of sound.

As the first big star of the talking films, Jolson not only accumulated quite a block of WB common stock—having accepted some of it in payment for his work in Warner pictures, according to legend—but he also acquired a substantial amount of the company's bonus.

Firm in his faith that the Warners would make good, Jolson held to these securities right through the depression of the '30s, when Warner bonds dropped from 100 to 9. He still held them when they climbed back to par—the company having reached the financial position where it could redeem its bonds at face value.

But when the redemption notices went out, Jolson seemed to have developed an affection for those Warner bonds and was reluctant to part with tham. It took some persuasion to convince him that all these bonds were being called in and cancelled.

Ona batch of these certificates, which a Warner representative was authorized to pick up at Jolson's bank, totaled nearly a quarter of a million dollars.

Wanger Ignores Breen's Ruling On 'Cycles'; Another Alcoholic Picture

Walter Wanger's determination to film another story of an alcoholic has brought to a quick showdown Joe Breen's intention, announced just a few weeks ago, of outlawing "cycles" of pictures. Wanger is going ahead with shooting of his counterpart to "The Lost Weekend" despite considerable industry sympathy for the Production Code Administrator's plan to avoid repetitiveness in subject matter within short periods of time.

Distribution execs in New York, who face the task of selling the "cycle" product, are more enthusiastic than studio toppers for the Breen scheme of avoiding duplication, although the feeling is general on both coasts that the move is necessary to avoid criticism of the industry and

It was because of the widespread favor expressed since Breen made keep public interest high.

known his anti-cycle intent that Wanger's move came as somewhat of a surprise. Producer's script "Smash Up," about femme alcoholism, went before the cameras at Universal recently with Susan Hayward as the prime dipso. Wanger refused to be persuaded to abandon or shelve the story "for the good of the industry."

By going ahead with the film Wanger, of course, pointed up Breen's inability to call a halt to the "type" pictures unless the producer chooses to agree, since the Wanger script in no way violated the specific points laid down in the Production Code. Should the PCA head continue to find a lack of cooperation on the "good of the industry" score, he might go before studio chiefs and ask for a formal or informal agreement to his plan.

Breen's aim is to avoid a curse that has plagued Hollywood since the industry's birth. That's the fact that as soon as one successful picture is made on a particular theme, tendency is for a flock of other studios to cash in by turning out other flicks on the same theme. This is particularly to be noted on topical yarns following a major news event.

Republic's 7 in July Heaviest Sked in Years

Hollywood, June 25.

Republic's filming program for July is the heaviest monthly schedule in several years, consisting of seven starters, four of them within five days.

"Beginning July 6 with "The Magnificent Rogue," the lineup includes "Along the Mohawk Trail," 'Calendar Girl," "Homesteaders of Paradise Valley," "Heldorado," "Slippy McGee" and Gene Autrys second starrer, still untitled, since his return from the Army.

WB to Start 31 Pix in Next 6 Mos.

Hollywood, June 25.

Production slate of 31 films, calling for expenditures of $40,000,000, has been set by Warner Bros. for final six months of 1946. Heaviest schedule in history of studio will have six films constantly in front of lenses for last half of the year.

Company is keeping a staff of eight top producers with shoulders to wheel. Jerry Wald gets mightiest load—six films. Other producers who will get little rest are Henry Blanke, five films; William Jacobs, three; Jules Furthman, three; Charles Hoffman, three; Alex Gottlieb, five; Robert Buckner, two; Owen Crump, four.

Breakdown of properties reveals 13 are novels, 10 are originals and rest are stage hits or short story adaptations. Five of features will be musicals or semi-musicals.

Farmers Have Cake, And Get Paid for It

Hollywood, June 25.

Farmers in San Joaquin Valley are not kicking about wheat prices this year, probably for the first time in history. Reason is that they are getting paid for the use of their farms in the Paramount picture, "The Big Haircut."

Meanwhile, they retain their harvested wheat, in addition to reimbursement for the use of their land and equipment and their technical advisory capacity.

N. Y. to L. A.

A. Pam Blumenthal
Barbara Bel Geddes
Lou Clayton
Jimmy Durante
Charles Einfeld
Arnold Grant
Barry Gray
Moss Hart
Jack Kerness
Anatone Litvak
Sam Marx
Marilyn Maxwell
Phil Regan
Louis Schonceit
Joe Schoenfeld
Vic Shapiro
Dave Siegel
Harry D. Squires
Martha Stebbins

N. Y. to LONDON

(boat)

Cynda Glenn
Robert E. Sherwood

Al Cohen to E-L

Hollywood, June 25.

Eagle-Lion signed Albert J. Cohen Monday (24) to produce top properties for the company. His initial film will be "Mattewan," story of New York's hospital for the insane.

He starts work Tuesday (25) and will get the picture under way in about 90 days.

L. A. to N. Y.

Foster Blake
Phil Bloom
Benedict Bogeaus
Buster Crabbe
Ned Depinet
Charles K. Feldman
Fred F. Finklehoffe
Joe Hazen
Jean Herrick
Thomas W. Howard
Lou Hyman
Charles Korven
Jesse L. Lasky
Milton Lewis
Perry Lieber
Richard Long
Paul Lukas
Richard Mealand
Verne Meyers
Dolores Moran
Joe Nadel
Donald Nelson
Mike Nidorf
Bill Pierce
Irving Pichel
Jack Schwartz
Marie Louise van Slyke
Hal Wallis

DECREE JUMPS THEATRE VALUES

See Paramount Eyeing Buy-Out Of Most of Its Theatre Partnerships

In order to preserve its theatre empire, there is a possibility, if not the intention, that Paramount will try to buy out all or most all of the partnership units throughout the country in which it owns less than a 95% interest, provided Government approval is obtained. Speech of Barney Balaban, president of Par, before the annual stockholders meeting last week, presupposed the possible purchase of outside theatre interests.

After explaining that Par's consolidated cash amounted to $26,013,805 as of Dec. 29 last, Balaban referred to the U. S. anti-trust decision in a general way, adding that "aside from the ultimate effect of the decision upon our business, there is no doubt in my mind that cash will be needed to effect the adjustment necessary to bring our method of operations into conformance with its requirements."

The further statement that "conceivably the scope of the action required directly under the decree, or as an offset to otherwise damaging effects, could compel us to borrow

(Continued on page 62)

Anti-Trust Verdict, World-Wide Plans Talked at Par Meet

Potential influence of the recent anti-trust decision on production and sales, together with possible form of the resulting decree, were discussed last week at Paramount's first 1946 semi-annual meeting in Hollywood.

In addition to studio expansion, Parites also discussed world-wide plans, including American production in regard to foreign sales possibilities, and current and future product. Tentative plans for erection of a studio by Par in England were submitted by David E. Rose, managing director for Britain. Y. Frank Freeman, v.p. over studio operations, is returning to London shortly in connection with building of a plant there.

Meantime, Par is planning studio expansion on the Coast as soon as postwar building restrictions are relaxed.

Barney Balaban, president of Par, who headed the eastern contingent to Hollywood, returned to New York yesterday (Tuesday), while others, including Adolph Zukor, Charles Reagan, Leonard H. Goldenson and Russell Holman, got in ahead. Curtis Mitchell, publicity-advertising director, is not due until today (Wednesday).

More 'Paper Work,' Other Burdens Under Decision

The burden of selling and buying one picture at a time for each theatre individually, if placed into practice, will create many hundreds of extra jobs in various fields of operations. So-called "paper work" will be increased 10-fold, it is estimated, requiring much larger staffs in homeoffice contract and playdate departments, in branch offices of distributors and among circuits where, in addition to other help, larger booking divisions will become imperative.

Buyers, most of whom do not attend trade screenings, would probably have to add assistants, even to travel long distances to exchange points in order to see pictures, since under last week's decision an exhibitor may contract for a film in advance but has the right to reject after seeing it tradeshown. Thus, the importance of taking a slant at the pictures assumes new significance. This is also true of deals made after a film has been tradeshown since the matter of adjustment after playoff raises another question.

It is doubted in distributor circles that additional bookers in exchanges will be necessary though it is quite probable the number of salesmen may have to be increased. No added shipping problem is involved.

Tannenbaum Will Join Wanger as Partner

Hollywood, June 25.

David Tannenbaum, of the law firm of Schwartz and Tannenbaum, moves in Sept. 1 as a partner in Walter Wanger Enterprises.

Tannenbaum will function with Wanger in the same capacity as Joseph Hazen has with Hal Wallis, covering details of contracts, productions, releases and other problems of the film business.

Tannenbaum handled the Loew's Einfeld (Enterprise) negotiations but that means another attorney for Ent.

Free Screen Seen Insured by Code

Hollywood, June 25.

Film industry rallied around its self-regulation system, and found it good, at a dinner meeting hosted by Louis B. Mayer and attended by 100 motion picture execs and producers. Conclusion reached in the speeches and the symposium which followed was that the Production Administration Code was the industry's best guarantee of a free screen, that regulation within the industry was better than any form of outside censorship.

Principal speakers at the unprecedented meeting called to examine all aspects of the self-censorship problem were Eric Johnston, Motion Picture Assn. prexy; Joseph I. Breen, MPA veepee and Production Code administrator; Donald Nelson, president of Society of Independent Motion Picture Producers; I. E. Chadwick, Independent Motion Picture Producers prexy, and Mayer.

Closed session was told by Johnston:

"I believe the people look upon the motion picture as something designed not only for entertainment but as possessed of tremendous power to educate—for good or bad. It's trite, but it's true. The motion picture is the most powerful instru-

(Continued on page 28)

HUGHES TO APPEAL INJUNCTION DENIAL

Denial by U. S. district court of injunction against the Motion Picture Assn. asked by Howard Hughes will be appealed. Office of the producer's attorney, Charles G. Poletti, said Monday (24) that as soon as formal notice is filed of the injunction denial, bid will be made for the appeal.

Meantime, Hughes made it clear that he would not comply with suggestion of MPA prexy Eric Johnston that he submit advertising on "The Outlaw" to the Assn.'s Advertising Code Administration. Injunction asked by Hughes was to prevent MPA from interfering with the advertising or revoking the Production Code Administration seal from the film.

Par's 188 Can. and Other Houses Outside Decree

Even if an appeal of the U. S. anti-trust decision against the major producer-distributors should result in complete divorcement, as desired by the Government, Paramount would still remain in the exhibition field to an appreciable extent.

Though owning 68% of Famous Players-Canadian, it controls 188 theatres above the border which, together with a half-dozen houses in Cuba, are, of course, immune to any U. S. decree. FP-C theatres, representing best operations in Canada, extend all the way across the Dominion from Vancouver to Halifax. J. J. Fitzgibbons is president of FP-Canadian.

Par announced recently that it planned to expand in various foreign fields through the construction of theatres.

MEANTIME U.S. NIXES STALLING

Speed in which the Government moved to present its formal decree to the Federal court for judicial action in the New York equity suit keyed a determination on the part of the Dept. of Justice to press for a final windup of the court battle without long delays. The swift action caught industry legalites by surprise as they huddled preparatory to asking the DJ for a conference to work out details of the move which the Government already had made. Meanwhile, with the decision less than two weeks old, first notable effect was a climb in the asking price of theatres available for purchase.

Hike in sale prices for theatre realty was reported by officials of United World Pictures out to pick up showcases in tight situations. A substantial increase in evaluation followed close on the decision, it was said, as exhibs saw bolstered chances to better their lot by grabbing off improved product in a wideopen market. Removal of industry regulations on clearance and run also played its part in pushing values upwards as exhibs' opportunity shaped up of bidding their way to a more favorable position.

With theatres already at inflated values along with all other realty, climb in asking price was generally regarded as backing previous predictions that the court decree, if sustained on appeal, would gun a tremendous expansion in theatre construction. Equal standing of new houses with those once treated as old customers so far as product buys, clearance and run are concerned,

(Continued on page 11)

Producers Outside The 'Big 8' Ponder How Decree Affects Them

Position of non-major companies such as Republic, Monogram, PRC and others of lesser note is one of wide open conjecture in face of the decision in the U. S. anti-trust case barring the sale of more than one picture at a time.

Many questions are posed. Among these are can it be a crime for Universal, for example, to market pictures in blocks but not a crime for outside producer-distributors such as Rep to do so? Will the Government proceed against all other organizations so as to bring about uniformity once appeals have been decided, is another. Also, how about reissue distributors such as Astor and Film Classics?

That non-major compaines will fall in line with the policies enforced upon the Big Eight is a possibility but highly doubtful since the only apparent advantage might be higher rental terms through open bidding. None of the smaller companies have any theatres.

James R. Grainger, v.p. over distribution for Republic, who notes that the anti-trust decision is rather involved legal verbiage, declares Rep's attorneys are making a study of the ruling.

Meantime, Grainger added Rep has not started selling on its 1946-47 season nor has it as yet formulated a sales policy to cover the 58 pictures scheduled, being 32 features and 26 westerns.

HOWARD HOYT JOINS DICK DORSO'S AGENCY

Howard Hoyt, until recently head of Metro's eastern play department, yesterday (Tuesday) joined Century Artists, Ltd., New York talent agency. Hoyt will be in charge of all of the outfit's Broadway activities.

Among Century clients whom Hoyt will handle are Judy Holliday, Ethel Merman, Jerome Robbins, Arthur Laurents, Julie Styne and Sammy Cahn. Agency is headed by Dick Dorso, Al Levy and Marty Melcher.

Before joining Metro, Hoyt was with the A. & S. Lyons agency.

Indie Exhibs Prefer Govt. Forget Decree; Liked Old System Better

By HERB GOLDEN

Atlantic City, June 25.

Boon to indie exhibs that Government attorneys foresaw in their long anti-trust battle against the majors looked like no favor at all to theatremen gathered in convention here last week. Had the Federal statutory court which ruled in the equity suit two weeks ago ordered complete divorcement, many of the indies would undoubtedly have licked their chops. But the principal effect they saw of the decree was the prospect they'd have to bid for each individual picture. And that didn't please them at all.

Conclaved in a combined meet of eastern regional Allied Exhibitors' Association and New Jersey Allied, theatre ops from some 24 states, in comment among themselves were highly cynical of the decree's having any serious effect at all on their operations. Their major worry was that the provision for auctioning of each film would carve a big chunk out of their time and wouldn't mean a thing when they tallied profits at the end of the year.

"Why doesn't the Government forget the whole thing and let us go back to buying an entire season's program at once. We were making money and were satisfied." That was the sentiment of a lot of the indies, who, over long periods of operations, have arrived at tacit understandings with the major circuits

(Continued on page 51)

Outlines Trust Decision Effects on the Indies

Hollywood, June 25.

Loyd Wright met yesterday (24) with attorneys for members of Society of Independent Motion Picture Producers to give outline of his interpretation of anti-trust decision and how it will affect independent producers.

Donald Nelson, SIMPP prexy, left for New York last night for huddles with sales representatives of Society members on how decision will affect sales policies.

Indie Exhibs Ask Say in Decision

Atlantic City, June 25.

Indie theatre operators, represented by national Allied and the Conference of Independent Exhibitors' Associations, will seek to be heard on the final tailoring of the decree in the industry anti-trust suit. Precise plan as to whether they will put their ideas before the U. S. district court in New York, which handed down the equity decision two weeks ago, or work through the Department of Justice will be determined by exhib attorneys.

Move to be heard in the framing of the decree was initiated here last Friday (21) at a session of indie exhibs held in connection with the 27th annual convention of New Jersey Allied and units of Eastern Regional Allied. Theatre ops decided on the plan following interpretations of the court's findings made for them by Jesse L. Stern, CIEA chairman, and George Gold, of Allied.

Stern and Gold agreed that the problem of clearance, which was left in an ambiguous state by the court's decision, was the principal point in need of amplification and clarification for the benefit of in-

(Continued on page 59)

ARTHUR LYONS FORMS INDIE PROD. OUTFIT

Hollywood, June 25.

Arthur S. Lyons, Hollywood agent, formed a new indie film-making outfit, Producing Artists, Inc., a combination of producers, directors, actors and writers. Joseph Justman will function as vicepresident and treasurer. New company financed by Eastern and California bankers, will make its pictures in a studio on Cahuenga blvd., currently in construction and expected to be ready early in August.

Slate of four to six high-budget features is being readied for the 1946-47 program. Lyons and Justman have gone to New York to work out a distribution setup.

Metro Psychic on Its Single Pic Selling?

Call it a coincidence; but Metro apparently anticipated the anti-trust decision in the method used in selling its 16th block during May and June. Company in most instances sold each picture to each theatre individually, thereby following the decision, which calls for the selling of each picture singly on a competitive bidding basis.

Company also has two pictures in its 17th block that it's selling separately. Reason advanced for this, however, is that the pix are superproductions which merit individual contracts. Two films are "Green Years" and "Easy to Wed;" latter in Technicolor.

U'S USUAL 50c DIVVY

Universal maintained its annual $2 dividend on its common last week by declaring the usual 50c quarterly divvy.

It is payable July 31 to stockholders of record July 15.

Chi Loop Theatre Prepares to Attack Clearance System

Chicago, June 25.

Going a step further than the Jackson Park suit, which attacked the Chicago subsequent-run system, the Monroe theatre, Loop house operated by James Jovan, is preparing to go after the Loop clearance system, which, Jovan claims, keeps him in an undesirable spot, i. e., seventh week after the close of Loop first-runs.

Terming the case "an extension of the Government's contempt case against Balaban & Katz in 1938, which concerned only the Loop," Seymour Simon, attorney for Jovan, said that his position is that the Loop clearances of the first-run houses and of the partly B&K-owned (in conjunction with Jones, Linick & Schaefer) McVickers, a second-run Loop house like the Monroe, is designed to restrain subsequent runs in Chi's downtown area.

Simon said he will maintain that, because McVickers' position in relation to first runs is unreasonable, he'll ask that it be moved up. Latter theatre plays fourth week after close of the first-runs. It won't go through arbitration, so indications are another suit will be filed.

Prior to entering the Navy four years ago, Simon was an attorney in the motion picture section of the anti-trust division, D. C., and assisted in prosecution of the B&K case here, Crescent case in Nashville, Schine case in Buffalo, and Par case in N. Y.

Justice Dept. Asks Sen. To Stall His Film Bill

Washington, June 25.

Despite failure of the New York court to provide divorcement in the Big Five case, the Dep't of Justice has asked Senator William Langer (R., N. D.) not to introduce his omnibus pix bill. Langer announced some weeks ago he was shaping up a bill which would provide divorcement of exhibition from distribution. No block booking, no blind selling, etc., measure was to be similar to the old Neely bill.

Attorney General Clark recently conferred with both Langer and Rep. Neely to urge them not to rock the boat at this time. DJ feels that it can best get what it wants by carrying the New York decision up to the Supreme Court, whereas legislation would start an entirely new line of litigation.

UWP's Worldwide Distrib of 8 Rank Pix May Result in Absorbing Brit. E-L

United World Pictures will handle the world-wide distribution of a minimum of eight J. Arthur Rank pictures in a deal which may result in the absorption of the British Eagle-Lion company by UWP. Eight pix which UWP will definitely distribute overseas are those which the company will cull from Rank's product for U. S. release. Plan which will launch UWP into distribution both in the United Kingdom and elsewhere calls for the formation of British and Canadian subsidiaries of the company.

Understood that should E-L be absorbed by UWP, Rank's product would be divided between the latter company and General Film Distributors, currently Rank's chief releasing unit for England. E-L, at present, distributes some of Rank's pix in England and most of it in other parts of the globe exclusive of the U. S. Merger move, if effected, would be put into operation in late October or early November.

Three-way split of Rank product in Britain and elsewhere outside the U. S. is reported to be the alternative under consideration. Should absorption plan be dropped, UWP would handle the eight films earmarked for U. S. distribution by it, while GFD and E-L would divide the balance.

Meanwhile UWP's overall U. S. sales policy under William Heineman, sales head, began taking shape. Company which plans to hit the theatres with its first film around Christmas week currently favors the use of a sliding scale percentage rental policy in most situations, it was learned. Question raised by the anti-trust decision whether sliding scale rentals are feasible if auction block selling is enforced is under study by company legalites.

All UWP pix will be tradeshown to exhibs before contracts are inked. Practice eliminates possibility of cancellations which the company is out to avoid.

Foreign Sales Reps Also Attending RKO's 15th Annual Conv. in N.Y.

Because many foreign sales reps, including a contingent from Latin-America, will attend the 15th annual sales convention of RKO in N. Y., July 1-3, company will use the grand ballroom at Waldorf-Astoria hotel for its sales meetings. There were five regionals held last year because of wartime restrictions. Foreign reps plus expanded sales setup of RKO will require the larger room at the hotel. N. Peter Rathvon, RKO prexy, is coming on from the Coast for the convention, with Ned E. Depinet, RKO executive veepee calling the session to order.

Among the independent producers, who release through RKO, to attend will be Samuel Briskin, veepee of Liberty Films, Inc. This is the Capra-Wyler-Briskin-Stevens producing organization. He already is in N. Y. looking at plays, etc.

Production setup of the company will be stressed at the convention, with prexy Rathvon, now is in charge of all production, to tell of expansion at RKO's ranch in San Fernando valley, about 15 miles from the Hollywood home studio. Among improvements at the ranch, now used by the company for numerous spectacular pictures, are miles of street sets and permanent sets placed on concrete foundations. Elaborate water sets, some of which already have been used on "Spanish Main" and "Sinbad the Sailor," also are included on this addition to the Coast studio setup.

Despite building material shortages in the past year, the modernization program at the Coast studio has gone forward in the last year, the convention will be told. This includes a makeup department lab with modern cutting rooms, etc.

RKO's field staff of flackmen, managed by Terry Turner, will attend the company's sales meet. Top officials of RKO Pathe, newsreel and shorts, unit, will also make an appearance. Included among these will be Frederic Ullman, prexy; Walton Ament, veepee; Jay Bonafield, v.p. in charge of production; and J. LeVien, asst. news editor.

MPTOA'S Special Session To Review Trust Decision

Motion Picture Theater Owners of America executive board will mull problems cropping from the anti-trust suit decision at a special meet in New York today (26). A special rush confab was called last week by Fred C. Wehrenberg, MPTOA prez, to set a policy on the decree which is headed for court action in the near future.

Effects of the decree and course of action will be argued out. Board is expected to mull whether the theatre group can legally intervene in the action to present its own proposals. Naming of a committee to confer with major companies on local checkers and checking methods is likely during the meet, it was reported.

How Smalltown Exhibs Benefit Via 'Audience Penetration' Told by ARI

Atlantic City, June 25.

Smalltown exhibs who gloat when they're able to date pictures ahead of first-runs in nearby big cities are chumps, Al Sindlinger, director of Audience Research Institute, told New Jersey Allied Exhibs' convention here last week. He declared that theatre operators in towns of 10,000-50,000 population, who break their necks to get films before their bigtime neighbors, were sacrificing a tremendous portion of their potential patronage.

ARI surveys show, he said, that "audience penetration" in a small town was often as low as 20% of the population when a picture opened there first while, after it played a nearby big city, it sometimes got as high as 70%. Inasmuch as b.o. varies in direct proportion to "penetration," difference in potential take is obvious. Sindlinger admitted that some customers were naturally lost by going into the city to see the picture first, but that number was many times compensated for by the additional people who knew of the film, he said.

Alec Moss Joins Hughes As Head of Pub-Ad Dept.

Joining Howard Hughes Productions in New York next Monday (1) as publicity-advertising-exploitation director, Alec Moss will also serve as executive assistant to Harry Gold, general sales manager.

An ace publicity-advertising man responsible for many of Paramount's outstanding exploitation campaigns, including "Lost Weekend," Moss stepped out of Par Friday (28) as national exploitation director. He joined Par on sales promotion in February, 1934. Previously, Moss was in publicity-advertising for Columbia and Warner Bros.

No successor to Moss at Par has been chosen pending return from the Coast today (Wednesday) of Curtis Mitchell, publicity-advertising director.

Named Tech Super On All Selznick Pictures

Hollywood, June 25.

James Stewart (not the actor) was appointed technical supervisor on all productions to be made by Vanguard Films and Selznick-International.

Stewart, who worked for RKO for 15 years, moved into the Selznick organization eight months ago as sound director. Now he will have authority over sound, music, laboratory and special effects.

Fonda, Stewart in 'Miracle'

Hollywood, June 25.

Henry Fonda and James Stewart will co-star in the Benedict Bogeaus-Burgess Meredith production, "A Miracle Can Happen," to be screenplayed by Norman Reilly Raine and John O'Hara.

Film will be released in 1947 by United Artists as a two-and-a-half hour roadshow.

Propmen Oust 8 Members

Hollywood, June 25.

As an aftermath of last year's long studio strike, eight members of Propmen's Local 44 were expelled from the union for refusal to cross the picket lines during the walkout.

Decision will be appealed by the eight men, Irvin Hentschel, Eugene Mailes, Jesse Sapp, Robert Ames, George Stoica, Leo Lamb, Carl Gidlund and Ray Lora.

Wm. S. Hart Dies After Long Illness

To millions of boys of a past generation, William S. Hart represented the epitome of what they imagined they themselves would like to have been when they reached manhood. Hart, who died Monday (24) in a Los Angeles hospital after a long illness, represented to them the supreme symbol of law and order. He was the stern-visaged hero of countless numbers of silent westerns.

It was always a question, through the silent pix era, as to who enjoyed the greatest popularity among the western stars, Hart or Tom Mix, who preceded Hart in death by a few years. Both made fortunes from the silents and probably no western actors, including the present crop, have yet to attain an equal b.o. calibre.

At the bedside was Hart's son, William, Jr., who last week appointed by the courts as co-guardian of the actor together with G. H. Frost, an old friend of the family. They had brought charges that the actor was being improperly treated and was incapable of managing his own affairs. Frost was appointed sole guardian of the actor's estate, estimated to be more than $1,000,000.

Hart's age is variously figured to have been anywhere from 75 to 83.

In his prime Hart would rather have bitten the dust himself than ditch his gal for a guitar, like the latter-day swooners of the saddle. At his peak be was paid $1,000 a day. As an independent producer, Hart made 27 pictures for the Famous Players-Lasky Corp. at a total cost of $4,500,000, and he received a profit of nearly 100% on his investment.

Hart also achieved a considerable reputation in legit for his parts in "Ben-Hur," "The Virginian" and other plays, including several Shakespearian dramas. He made his show biz debut at the People's theatre, N. Y., on Jan. 21, 1889, in "Austerlitz" with Daniel Bandmann. Subsequently, he appeared in "The Gladiator," "Antony and Cleopatra," "The Merchant of Venice," "Othello," and other classical pieces with R. D. McLean and Marie Prescott. Afterwards, he toured with Ada Rehan, playing Shakespeare in "When Bess Was Queen," and for some time played opposite Mme. Modjeska in "Camille," "The New Magdalen,"

(Continued on page 61)

10-MAN LABOR GROUP SET UP BY JOHNSTON

Hollywood, June 25.

Ten-man committee, charged with entire responsibility for studio labor relations, was appointed by Eric Johnston, president of the Motion Picture Assn. with the idea of bringing about complete unity between film groups on the eastern and western coasts.

Chairman of the new committee is Byron Price, veepee of MPA. Announcement is that "the handling of all labor relations will continue to be the responsibility of the labor committee."

Studio Contracts

Hollywood, June 25.

Diana Lynn, renewed, Paramount.
Mona Barrie, ren'd, Pine-Thomas.
R. Sokolove, story editor, Par.
Frank Cleaver, writer, Par.
Stanley Garvey, writer, Par.
Tom Conway, actor, Eagle-Lion.
J. Greenhalgh, ren'd, Pine-Thomas.
Betty Hill, actress, RKO.
Ermadean Walters, actress, 20th.
Seymour Felix, dance dir., 20th.
Barbara Brown, actress, Warners.
Joey Ray, actor, Paramount.
William Koenig, writer, S. Lesser.
Mavis Murray, actress, Paramount.
Michael O'Shea, actor, Columbia.
Fred S. Meyer, renewed, 20th-Fox.
E. A. Ellington, writer, Par.

U's Upped Budgets for Its 34 Films In 1946-47, Plus 5 From Enterprise

Doug, Jr., May Do Picture On Boxing's Queensberry

Biography of the Marquess of Queensberry, patron of boxing, may be among the productions of new firm formed by Douglas Fairbanks, Jr. John Harding, of London, aide to the present Marquess, has been discussing the property with the actor. Initial schedule for the new company calls for three films during the first year, with Fairbanks appearing in two.

Fairbanks' outfit will be a unit of International Pictures, which is tied in with the J. Arthur Rank interests through United World Pictures. Fairbanks firm will make pictures both in Hollywood and London.

Bill Rodgers Orders Special Selling For M-G Shorts in All Keys

In the first move by a major company to beat the red-ink of rising costs for shorts to stationary sales, William F. Rodgers, Metro head, has ordered the assignment of a top booker in each of the company's 31 exchanges to the full-time job of pushing short subjects' sales. Plan, already initiated in Philadelphia and Boston, is aimed at sparking bookings past the current point in which M-G just about breaks even. Newly inaugurated system, if successful, will also be applied to newsreel bookings, it is understood.

Booker's duties will include buttonholing all exhibs who visit the exchange for sales promotion gabs on M-G's 56 shorts. Main aim will be to pad out playing time on the briefies with special concentration on theatres operating on a single feature policy. With the company rule against selling a number of its big pix as part of a dual-bill, booker's job will be to cash in on these situations by filling the hole with shorts.

Understood that M-G officials are anxious to step up production of briefies but that doldrum in sales of shorts has acted as a brake. Should the plan go over, it is reliably learned, M-G production of shorts will be gunned. Company recently turned down an alternative proposal to sell shorts as a package deal for special kids' shows.

Costs on shorts have zoomed to an average of $50,000 per subject. Rentals, on the other hand, have shown no substantial increase in the past few years.

Dave Siegal Another Planning Own Pic Unit

Dave W. Siegal, co-producer with Charles R. Rogers of "Angel on My Shoulder," is stepping out as an indie film producer after release of the above feature next fall. Blueprints, as outlined by Siegal, call for a permanent organization structure with a production agenda of one high-budget feature a year. Siegal will continue to release through United Artists.

Siegal is currently considering two stories as the basis for his first indie production to be released in 1947. First is a historical romance authored by Louise Muhlbach on Empress Josephine which is being adapted by Larry Mintz. Second property is an original by Ken Murray titled "And the Band Played On" which Siegal is skedding as a vehicle for Jack Oakie, Marie Wilson and Murray.

A former Cleveland attorney, Siegal's flyer into showbusiness came about through accidental meeting with Ken Murray five years ago. With a joint investment of $12,-000, the pair launched the Coast legit revue, "Blackouts," which started its fifth year Monday (24) with a total gross to date exceeding $2,000,000.

'MEWS' TOPS NAMED

Hollywood, June 25.

Top roles in "Brittania Mews" at 20th-Fox go to Gene Tierney and Rex Harrison. Picture will be based on a Book-of-the-Month Club novel authored by Margery Sharp.

Harrison recently completed his first American picture, "Anna and the King of Siam." William Perlberg will produce "Brittania."

Universal will announce a lineup of 39 pictures for its 1946-47 selling season, including five from the Loew-Einfeld Enterprise unit, at its four-day national sales meet which opened Monday (24) at the Waldorf-Astoria hotel (N. Y.). Slash in number of planned pix from last season's 52 indicates a long step forward in U's aim to break into the Big Five category. Hiked cost per picture also keys a move by U to pull out of heavy production of Bs and into the A-bracketed field.

Boost in budget is $8,000,000 over '45-46 outlay of $22,000,000 for its 52-pic program. Company will produce 28 films on its own while two apiece will be lensed by the Walter Wanger, Bruce Manning-Jack Skirball, and Mark Hellinger indie units. Company also has a stake in Spitz-Goetz's International product through its part ownership of United World Pictures, but these are not U releases.

Some 250 U sales reps on the first day of the convention heard talks by J. Cheever Cowdin, board chairman; Nate J. Blumberg, prexy; William A. Scully, sales chief and veepee; and Joseph H. Seidelman, foreign dept. head. Addresses by division sales heads highlighted yesterday's (25) confabs. Product and sales policy announcement is set for today (26) while a talk by Einfeld tops tomorrow's program.

Cowdin keynoted his address with plugs for both the industry and the

(Continued on page 28)

U's Novel Defense: Pic That Lloyd Previewed Put It in Public Domain

Hollywood, June 25.

Question of whether an advertised theatre preview, open to the public, of an uncopyrighted picture puts the film in the public domain was posed yesterday to Federal Judge Jacob Weinberger for answer. Novel legal puzzler was raised on an application of Universal to dismiss Harold Lloyd's $1,000,000 damage suit for alleged copyright infringement on the claim that Lloyd made that mistake with his film "The Freshman". Lloyd charges U with lifting material from "The Freshman" in producing its own "Her Lucky Night".

U contends that public exhibitions prior to copyright made film available as source material for anyone who chose to take advantage of the situation. Lloyd, according to the defendant, employed the preview device to make changes in his comic gags before general release. Plaintiff's contract at that time with Pathe called for the delivery of six pix in New York for copyright applications which the defendant maintains were made after the previews.

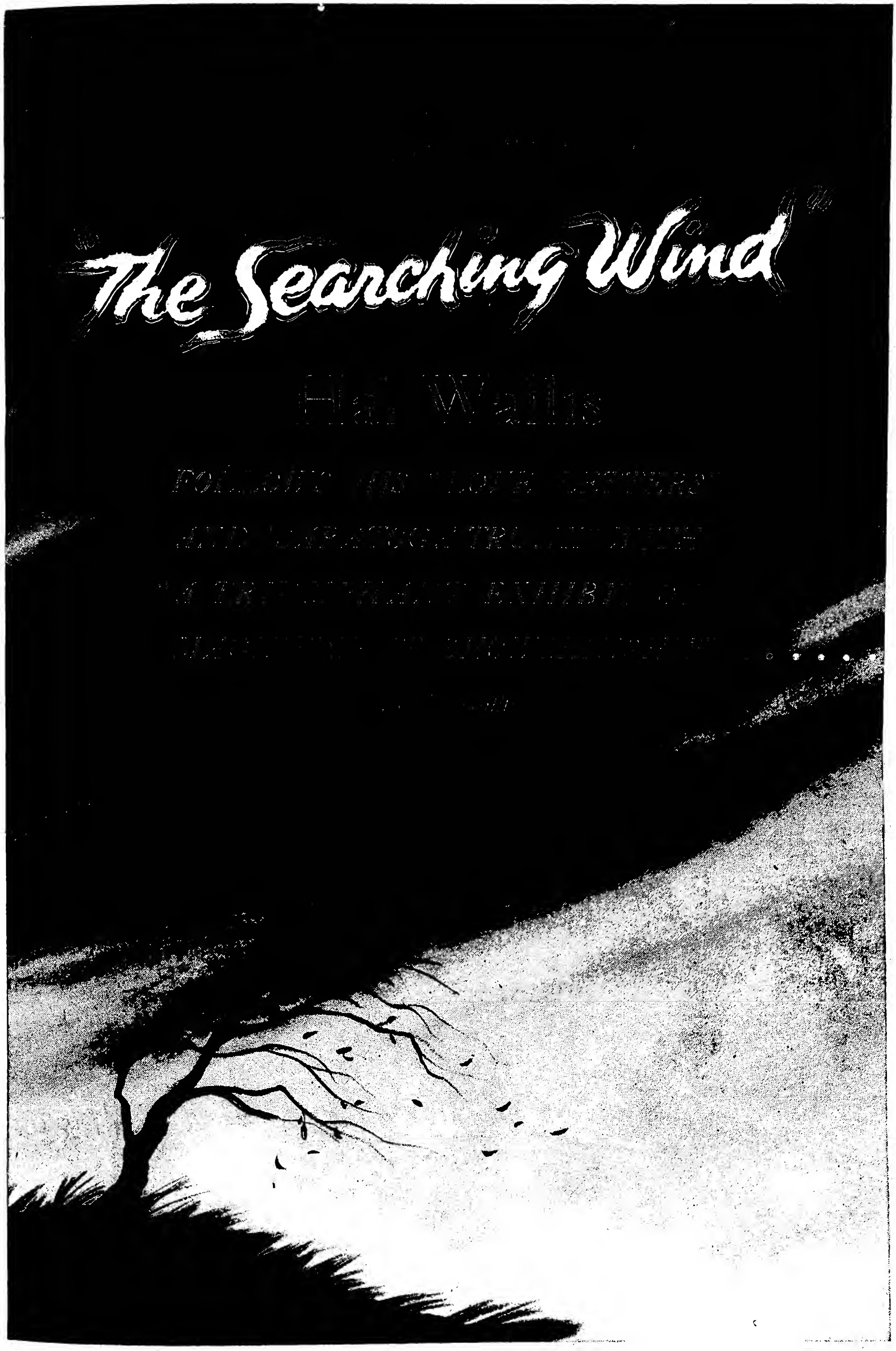
Elmer Pearson, currently connected with Bray Laboratories, but at the time of the previews veepee and general manager for Pathe, which distributed Lloyd's pix detailed the practice in an affidavit supporting U's argument. Present custom of film companies is to affix a notice that an application for a copyright is pending, lawyers say. This step avoids possibility of pix falling into the public domain, according to the legalites.

In reserving decision, Judge Weinberger said he would rule on the question next Monday (1).

U. and Enterprise Execs Back West After Conv.

Windup of Universal's national sales meet in New York tomorrow (Thursday) will signal return of U studio execs and others here to attend the four-day confabs. Charles Einfeld, prez of Enterprise Productions and A. Pam Blumenthal, Enterprise veepee and financial consultant, take off for the Coast via Constellation following Einfeld's convention address Thursday.

John Joseph, national head of publicity-advertising, and Edward Muhl, studio legal chief, head west Friday (28). Nate Blumberg, company prexy, will stay here another week before leaving for Hollywood. Cliff Work, studio head, compelled to stand by because of AFL jurisdictional strife on the Coast, did not make the trip cast.


The Searching Wind
Hal Wallis

"IT IS IMPOSSIBLE TO MAKE THE *Praise* TOO LOUD OR TOO LAUDATORY!"

—*Boxoffice*

"Will appeal to every moviegoer...It should be made a 'must'."
—*Showmen's Trade Review*

"A thing of power and beauty...deftly filmed by Wallis...the ideal producer for this...splendid attraction."—*Hollywood Reporter*

"A grown-up job of picture making... Its merit is undeniable."
—*M. P. Daily*

"Assured of high grosses... A notable example of bringing a stage play to the screen."—*Daily Variety*

"The most honest and fearless picture that Hollywood has yet dared to present... Presented with the freshness of today's headlines... Should play to full houses in the top theatres of the country."—*Independent*

"Leaves little to be desired.... Superbly produced by Wallis."
—*Film Daily*

HAL WALLIS'
Production

"The Search"

What chance had the woman he married against a love like this!

ing Wind"

Starring

ROBERT YOUNG · SYLVIA SIDNEY · ANN RICHARDS

Today at the N. Y. Paramount...
The World Premiere Of

"The Searching Wind"

From the successful Broadway play by

LILLIAN HELLMAN

America's foremost woman dramatist

•

Introducing

DOUGLAS DICK

"He does a poignantly fine job." *(Variety)*
"Comes through with a skill that augurs well for his future." *(Showmen's Trade Review)*

•

With

DUDLEY DIGGES

•

Directed by

WILLIAM DIETERLE

who also directed "Love Letters"

Director of Photography, Lee Garmes, A.S.C.
Screenplay by Lillian Hellman

A Paramount Picture

Film Reviews

Her Adventurous Night

Universal release of Marshall Grant (Charles F. Haas) production. Features Dennis O'Keefe, Helen Walker, Scotty Beckett. Directed by John Rawlins. Original screenplay, Jerry Warner; editor, Edward Curtiss; camera, Ernest Miller. Previewed in N. Y., June 23, '46. Running time, 75 MINS.

Bill....................Dennis O'Keefe
Constance....................Helen Walker
Carter....................Tom Powers
Lodgmost....................Fuzzy Knight
Percival....................Charles Judels
Junior....................Scotty Beckett
Horace....................Bennie Bartlett
Cop No. 1....................Milburn Stone
Miss Spencer....................Betty Compson

"Her Adventurous Night" shapes up as a well-constructed blend of action and humor for the dualers. Modestly budgeted item has been directed with a nice light touch to take the corn out of most of the standard and sometimes implausible situations.

Story centers about Scotty Beckett, a hyper-imaginative 14-year-old son of Dennis O'Keefe and Helen Walker, whose flights into improbability provide the key shenanigans for the film. Having been found with a pistol in his possession in school, he invents a story incriminating the principal which not only lands the pedagog in jail, but jugs his parents as well. He gets them all out of the scrape by solving a 15-year-old murder mystery.

Thespic burden in the film alternates between Miss Walker and O'Keefe, along with the moppet. This nice work division is made possible by some flashback sequences which gives the older folks a chance to be by themselves. Chief support is by Fuzzy Knight with a few comedy touches, while other assignments are handled with varied degrees of capability by Charles Judels and Tom Powers. *Jose.*

A Boy, A Girl, and A Dog

Film Classics release of W. R. Frank production. Features Jerry Hunter, Sharyn Moffett, Harry Davenport, Lionel Stander. Directed by Herbert Kline. Screenplay, Maurice Clark, Irving Fireman from original by Leopold Atlas adapted by Kline; camera, Edward Hull; editor, Marguerite Francisco. At Brooklyn Paramount, dual, week June 20, '46. Running time, 61 MINS.

Kip....................Jerry Hunter
Button....................Sharyn Moffett
Gramps....................Harry Davenport
Jim....................Lionel Stander
Mr. Stone....................Charles Williams
Mrs. Foster....................Charlotte Treadway
Lieut. Stephens....................Howard Johnson
Mr. Hamilton....................John Vosper
Mrs. Hamilton....................Nancy Evans

This is a synthetic little quickie for adolescents, otherwise nothing but a dual filler. Production values are glaringly of the basement bargain variety with story, script and direction equally shoddy. Performances don't offer much of a lift, either, while the photography bathes the whole affair in one dark shadow.

Syrupy yarn centers around a stray pooch and its adoption by two tots. Being wartime, the kids volunteer the dog for the army's canine branch, where after a difficult time in training, the pooch practically single-footed wins the war against the Nips. The battle scenes are processed out of some old newsreel clips and some inept studio shots. Decibel rating of the sound track is deafening with every rifle report sounding like an atomic explosion.

The two youngsters, Jerry Hunter and Sharyn Moffett, have natural appeal but too often are pushed into that affected precocity supposed to pass for cuteness. Grit-voiced Lionel Stander walks through his part as an Army sergeant without too much effort as does Harry Davenport in role of the boy's grandfather.

Beware of Pity

London, June 12.

Eagle-Lion release of Two Cities Film. Stars Lilli Palmer, Cedric Hardwicke, Gladys Cooper, Albert Lieven. Directed by Maurice Elvey. Screenplay by W. P. Lipscomb from novel by Stefan Zweig; dialogue by Elizabeth Baron, Marguerite Steen; camera, Derick Williams. At Leicester Square theatre, London. Running time, 105 MINS.

Baroness de Kekesfalva....................Lilli Palmer
Lieut. Anton Marek....................Albert Lieven
Doctor Albert Condor....................Cedric Hardwicke
Klara Condor....................Gladys Cooper
Ilona Domansky....................Linden Travers
Baron de Kekesfalva....................Ernest Thesiger
Lieut. Joszi Molnar....................Emrys Jones
Major Jan Nivok....................Gerard Kempinski
Major Sandor Balinkay....................Ralph Truman
Colonel Franz Babencic....................John Salew
Captain Ferencz Hercaeg....................David Ward
Lieut. Binonik....................Tony Dawson
Count Ferdinand Salm....................Geoffrey Parker
Kuama....................Peter Coles
Josef....................Frederick Wendhausen

Gripping story of a crippled baroness who falls in love with good-looking lieutenant only to learn that his constant attentions are purely sympathetic. Rumored engagement of couple which is strenuously denied by the lieutenant when taxed by his army comrades results in tragic suicide of the baroness. Sure coin-getter for England, this has possibilities for U. S., especially in view of cast.

Story is unfolded in form of flashbacks, with lieutenant citing his own past life to a soldier who finds himself in similar quandary. At times it halts, and becomes ponderous, but on the whole it is actionful.

Role of Edith de Kekesfala, the paralyzed baroness, is played by Lilli Palmer, now in Hollywood, her first stellar role in British films. She wins sympathy in this part, acquitting herself well. The Lt. Anton Marek role also is a first starrer for Albert Lieven. He turns in a sensitive performance.

Cedric Hardwicke and Gladys Cooper, who were brought over from Hollywood to portray Doctor Albert Condor and his wife Klara, prove effective. Latter, who portrays a blind woman, is very good. Emotional scene between her and the lieutenant is one of highlights of the picture. Supporting cast, with few exceptions, is well chosen, with Gerard Kempinski, as Mayor Jan Nivak, rating special mention.

Screenplay, adapted by W. P. Lipscomb from Stephan Zweig's best seller of same title, is expertly done, while Derek Williams' lensing is commendable. *Rege.*

New Foreign Films

(Unlikely for Anglo-U. S. Market)

"Vive La Liberte" (FRENCH). Eclair Journal release of Metropolis Films production; directed by Jeff Musso; features Raymond Bussieres, Jean Daurante, Jeanne Manet, Charles Moulin, Santa-Relli, Jean Deal, Chodor, Pierre Ringel; story by Pierre Forest and Pierre Corral; reviewed in Paris. Running time, 90 MINS.

This supposedly authentic story of life with the French maquis under German occupation looks like a quickie and offers little for American audiences. Locally it rates only nabe houses, with best chances in spots where the maquis were active.

"L'Idiot" (FRENCH). Lux release of Sacha Gordine production; directed by Georges Lampin; stars Edwige Feuillere; features Lucien Coedel, Gerard Philippe, Nathalie Nattier, Marguerite Moreno, Jean Debucourt, Tramel, Sylvie; screenplay by Charles Spaak, based on Dostoievsky's novel; camera, Christian Matras; reviewed in Paris. Running time, 105 MINS.

The psychological interest in the novel, set in the period of Russia before the Soviets, makes it good reading but the screen adaptation boils down to a long and sombre story. Its American potentialities will lean to arty spots. Technically the picture is way above the local average. Edwige Feuillere, in the role of the well-meaning bad woman, gives a fine performance. She is well supported by Lucien Coedel as a realistic flour merchant, and Gerard Philippe in the title role. Nathalie Nattier is the jealous girl, but Marguerite Moreno's excellent thesping has not been properly exploited for comedy relief. *Maxi.*

Theatre Values

Continued from page 5

was the basis of initial predictions of a building boom.

Incident which occurred last week illustrated the legalites' surprise on the swiftness of Government action. In a windup of a series of lawyer huddles, John F. Caskey, attorney repping 20th-Fox, was named to head a committee to confer with the DJ on procedure for submission of the decree. When Caskey phoned special assistant attorney general Robert L. Wright to ask for a meeting, Wright told Caskey it would not be necessary "because the decree was already in the mail."

In an accompanying letter addressed to the court, Wright asked the judges to set Jan. 1, 1947, as the deadline for the majors to adjust their sales policy to the new system. While a stay on appeal would likely slow down the adjustment period, the Government indicated that it would seek to break legal speed records by asking for a priority position on the Supreme Court calendar. Immediate restraint of theatre expansion by the defendants, regardless of appeal, is sought.

To avoid the pitfalls which the Government experienced in the Schine case, the DJ presented its decree without preliminary arguments. Defendants on their part under court procedure now have 10 days in which to attack the proposed decree or submit their own version of it. DJ, apparently, is seeking to hurdle a delay of many months which followed the Schine case ruling.

Both Columbia and Universal will probably turn down the court's suggestion that the majors consent to a new arbitration system to hear disputes arising from the decree imposed distribution methods, it developed at the confabs of industry legalities. Neither Col. or U are part of the current arbitration setup which the Big Five agreed to in signing the consent decree.

Miniature Reviews

"Her Adventurous Night" (U). Well-handled light comedy for the duals.

"A Boy, A Girl, and A Dog" (FC). Minor quickie piece strictly for the kid trade.

"Beware of Pity" (Eagle). Hardwicke, Lilli Palmer, Gladys Cooper, in British pic possible U. S. bet.

Metro Atom Pic Ready July 20

Shooting on "Beginning Or the End," Metro feature on the development of the atom bomb, is expected to be wrapped up about July 20th, with the film slated for release in the early fall, according to producer Sam Marx. In N. Y. over the weekend for huddles with the h.o. Marx left for Chicago yesterday (Tues.) morning and is due back on the Coast Friday (28).

Producer has been commuting regularly between his studio and Washington to maintain as close liaison as possible with the Government brass, scientists and Army officers depicted in the film, giving them a blow-by-blow description of its progress. Those living people depicted in the film who are in the vicinity of the studio have been invited onto the sound stages to watch production and be introduced to the actors who portray them.

No question of censorship is involved in the picture, Marx said. Army is furnishing utmost cooperation and has provided much invaluable and hitherto top secret info, as well as B-29s and other equipment necessary to provide authenticity. Marx expressed confidence that many of the top scientists who had worked on the a-bomb's development would see the picture before its release date and declared that he would try to incorporate into the film any further suggestions they made.

Time lag between the end of the shooting schedule and the film's release will be given over to dubbing, editing, etc. Marx said he's experiencing plenty of trouble with sound effects for the film, which will have to be ironed out.

Cast has been completed, with the exception of the actor to portray Franklin D. Roosevelt. Latter will probably not be selected until just before the picture winds up, Marx said. He added, however, that FDR would be depicted via closeup and not by use of a shadowed image.

Hal Wallis, who turned over his rights to the a-bomb story via a merger with Metro on the picture, has cooperated all along the line, Marx said. He denied, however, that Jerome Beatty, who had been working on Wallis' script, would get credit for the Metro picture. Bob Considine did the original story, Marx said, and the screenplay was scripted by Commander Frank Wead.

WB BECOMES 7TH MAJOR TO JOIN CONFIDENTIAL

Warner Bros., which for years has maintained its own checking system, becomes the seventh major to swing over to Confidential Reports, Inc., non-profit organization formed last year by five major companies on an equal participation basis. After the start 20th-Fox came in.

There now remains only one distributor to go it alone, Metro, which, like Warners, has done its own checking through the years.

Menjou, Britton Set To Star in 2 for Col.

Hollywood, June 25.

Columbia signed Adolphe Menjou and Barbara Britton to star in two films.

Menjou draws the top role in "Mr. District Attorney." and Miss Britton in "The Return of Monte Cristo."

Another Rinty Pic

Hollywood, June 25.

Rin Tin Tin III, direct descendant of the original Rin, will star in "They Made Me a Killer," to be produced by George J. Schaefer in association with William Stephens, starting in July.

Currently Schaefer is in New York to negotiate a release outlet.

New N. Y. City Theatre Code, Due This Fall, May Be Model for Other Keys

Top officials of major companies, including several company heads, have been in huddles with N. Y. City License Commissioner Benjamin Fielding in the past few weeks on the new city theatre code currently being drafted. Confabs were engineered to iron out a number of potentially controversial points including proposed regulations on advertising methods. Adoption of the new code, probably in the fall, with the consent of all branches of the industry, is predicted by dept. officials as a result of the successful windup to the talks.

The code, claimed to be the first comprehensive system of regulations for theatres in any U. S. city, will embody all provisos now scattered in the city ordinance statute books, it was said. Move is also on foot, it is understood, for its adoption by a number of other cities which have quizzed the comish on its provisions.

Seven main subjects will be treated in the code when in final form, it was learned. Body of rules will cover fire precautions, health standards, methods of advertising, supervision of personnel, sanitary conditions and fire precautions in projection booths, children's admissions, and special children's programs.

Regulations on projection booths are initiated, at least in part, by request of the projectionists' union. Code will codify existing fire precaution and health strictures and embody them for easy reference. Easing of current restrictions on children's attendance at theatres will be put in operation to encourage special programs for the moppets.

Vera-Ellen's 20th Hypo

Hollywood, June 25.

Twentieth-Fox added $100,000 to its budget on "Carnival in Costa Rica," for an extra musical number featuring Vera-Ellen, dancer on loanout from Samuel Goldwyn.

Youngster will be borrowed again for a top role in "Christmas in Havana," written especially for her on the Fox lot.

'Has Your Projection Machine Got S.A.?'; If So, It Costs $150 More

Atlantic City, June 25.

"I live with my projection machines more than I do with my wife. Why shouldn't they be pretty?" That was one exhib's explanation last week of why he plunked down an extra $150 for something new in projectors—pastel-painted jobs.

The machines in fancy colors rather than the conventional black are a postwar development. They got more attention than practically any other gadget at the theatre equipment show staged in connection with the Allied convention here last week. Jack Lindsley, of Simplex, which is offering the machines in six shades, had a swift explanation of why his outfit was putting them out in colors:

"Because we discovered that exhibitors would pay $150 extra for them that way."

Dressing up of the machines was the only postwar development to be seen. Basic mechanism invented years ago was so close to perfection no amount of research has been able to improve it much. Number of minor gadgets developed over the years have been added as accessories to give some of the older models a Rube Goldberg effect. New postwar models are incorporating these gimcracks into the basis design, but that's the only change. Prices of the machines run around $3,000. The five major companies in the field have suffered same delays as auto manufacturers and other industries, with result that delivery isn't being promised for three months.

SANITATION CHECKUP ON 500 N.Y.C. THEATRES

Drive to check on sanitary conditions in the approximately 500 theatres in the metropolitan area has been launched by the N. Y. City Health Dept. Move was initiated last week on request of License Commissioner Benjamin Fielding who acted under a city ordnance which gives him the right to tag the Health Dept. for the job. Campaign to clean up the theatres is the first to be taken under the applicable ordnance in the past 30 years.

Number of violations in first week's inspection of some 80 houses ran high, License Dept. disclosed. No court action against violators is contemplated by Fielding without first calling the exhib on the carpet and issuing a preliminary warning to comply with sanitary regulations. All houses are in for an o.o., it was stated.

RKO WILL SELL ITS PIX MOVE VIA COMIC ADS

Heavy play on comic section advertising is planned by RKO during the coming year. Success of campaign on "Spanish Main" is sending RKO into the comics on "Badman's Territory," "Sinbad the Sailor" and whatever other product lends itself to this type advertising, according to Leon Bamberger, sales promotion chief.

Bamberger said company was led into the field by reader surveys that showed that 60% more men and 100% more women read comics than the banner story on page one of the average paper. Research also revealed that 78% of all women and 82% of all men read comics regularly, as well as 95% of all kids under 19.

Maybe Philo Vance Will Know Where Credit's Due

Running controversy between the Screen Writers' Guild and newspaper critics over what the Guild claims is failure of the newspaper reviewers to give credit where credit is due (to the writers, of course) brings forth a query this week from Thornton Delehanty, of the N. Y. Herald Tribune, as to who knows what credit should go to whom in a film's final entity.

"In order to write a minutely fair piece of criticism from the standpoint of this credit business," says the Trib's Hollywood correspondent in the current SWG monthly, "a critic would have to sit in on story conferences and watch every step of the picture's evolution, including front-office huddles; and not even then without the aid of numerous and strategically-placed dictaphones could he be anywhere near sure he was on firm ground."

As to the familiar comment of critics anent the work of certain directors, such as "the Lubitsch (or Hitchcock) touch," Delehanty suggests that "the critic, if he is canny, will stick to generalizations." In some cases, it's easy to tell who put in what, he says, but in certain combos of writer and director, it's just impossible.

"I am sure," Delehanty adds, "one could find instances where an electrician or a sound man or a wardrobe mistress or the star's valet has made a definite and enviable contribution to the effect, verbal or visual, for which someone else got the recognition."

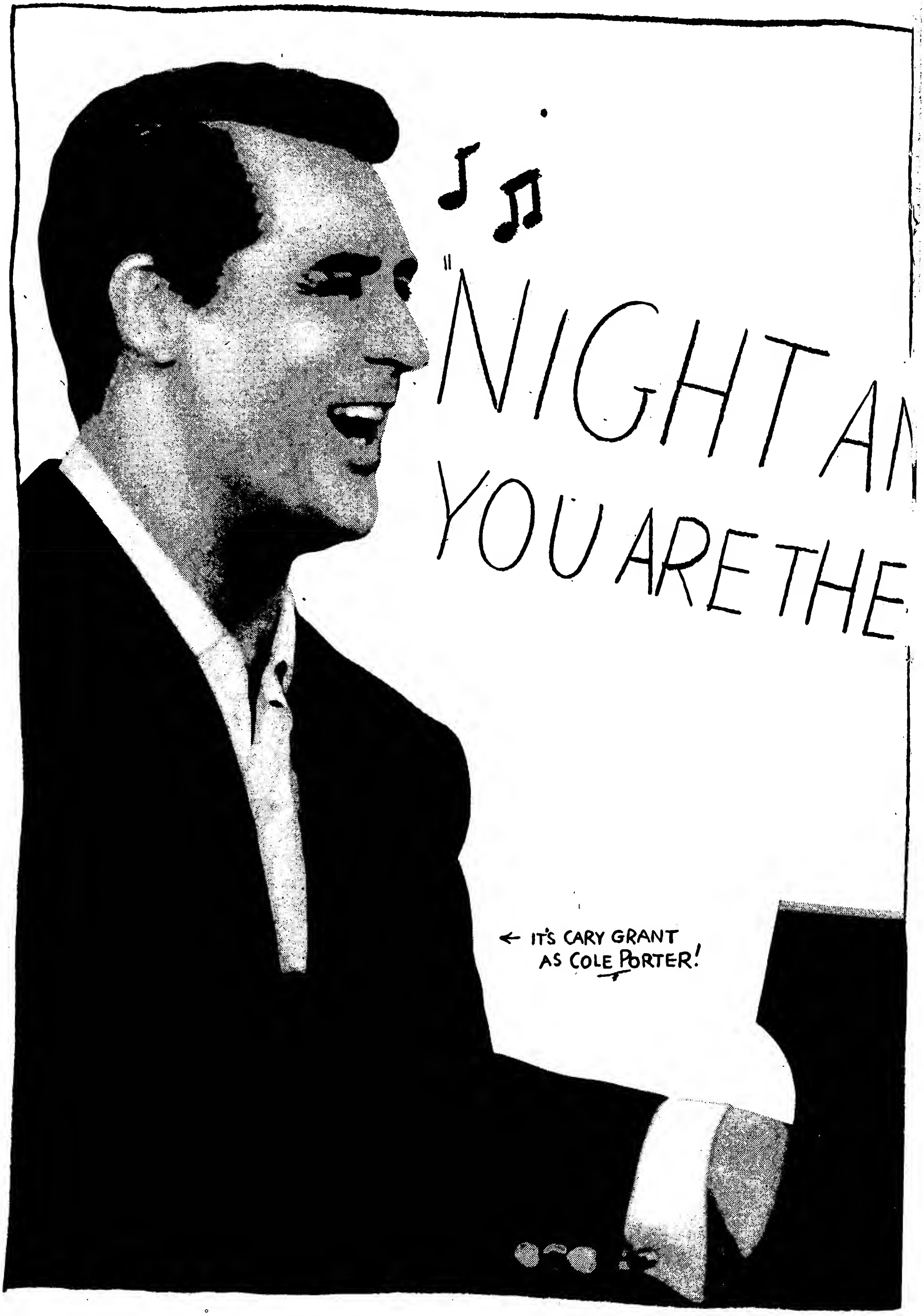
Pix-Radio Technique For PAC's Vote-Getting

Washington, June 25.

Instruction in the role of films, radio and music in getting out the vote will be an important feature of the four-day school in political action techniques which the National Citizens' Political Action Committee opens at the Willard hotel here Wednesday (26).

Film session will be held Thursday (27) with following panel of pic men in the role of instructors: Pare Lorentz, Tom Brandon, John T. McManus, PM film critic, and Perry Miller, founder of the labor-minded "Stage for Action."

Instructions on political use of the airways will feature discussions on how to get time on the air and most effective uses of radio time in political campaigns. Allen Saylor, radio director for the CIO's United Automobile Workers; Bob Heller, N. Y. CBS man; and Low Frank of PAC will direct the sessions.


"NIGHT AN
YOU ARE THE
← IT'S CARY GRANT
AS COLE PORTER!

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On July 25th New York will see that

THE NO. 1 MUSICAL OF OUR DAY IS

CARY GRANT AND ALEXIS SMITH

IN

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IN TECHNICOLOR WITH

MONTY WOOLLEY

GINNY SIMMS · JANE WYMAN

EVE ARDEN · CARLOS RAMIREZ · DONALD WOODS

AND MARY MARTIN

Directed By MICHAEL CURTIZ Produced By ARTHUR SCHWARTZ

SCREEN PLAY BY CHARLES HOFFMAN · LEO TOWNSEND · WILLIAM BOWERS · ADAPTATION BY JACK MOFFITT · BASED ON THE CAREER OF COLE PORTER · ORCHESTRAL ARRANGEMENTS BY RAY HEINDORF

TWENTIETH ANNIVERSARY OF TALKING PICTURES

Warners

L.A. Spotty But 'Groomed Bride' Nice 47G, 2 Spots, 'Diary' 37G, 4; 'Janie' 35G, 'Holiday' 26G, Both in 3, Dull

Los Angeles, June 25.

Biz is still spotty here with the total outlook not too bright despite some individual theatres coming through in okay style. "Well Groomed Bride" is sighting an excellent $47,000 in two houses. "Diary of a Chambermaid" looks good $37,000 or a bit better in four spots.

"Janie Gets Married" looks slow $35,000 in three theatres while "Perilous Holiday" and "Walls Comes Tumbling Down" shapes for a dull $26,000 for three spots. The addition of Louis-Conn fight shot to "Without Reservations" is keeping that picture up to solid $45,000 on second session for two locations.

"Cluny Brown" appears okay $43,000 in four spots on second stanza. Third and final frame of "Two Sisters From Boston" will hit $34,500 in four theatres. "Badman's Territory" continues sturdy with $28,500 likely on second week in three spots. "Henry V," playing at roadshow scale over at the Laurel theatre, is now in second week after capacity first session at $13,000.

Estimates for This Week

Belmont (FWC) (1,532; 50-$1)—"Two Sisters From Boston" (M-G) (3d wk). Finals at $4,000. Last week, nifty $5,700.

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 65-$1)—"Diary of Chambermaid" (UA). Smooth $8,000. Last week, "Outlaw" (UA) (11th wk), finished record run at neat $2,100.

Carthay Circle (FWC) (1,518; 50-$1)—"Specter of Rose" (Rep) (2d wk). Stout $9,000. Last week, socko $11,300.

Chinese (Grauman-WC) (2,048; 50-$1)—"Cluny Brown" (20th) (2d wk). Sturdy $14,000. Last week, great $18,600.

Downtown (WB) (1,800; 50-$1)—"Janie Gets Married" (WB). Dull $14,500. Last week, "No Time For Comedy" (WB) and "City Conquest" (WB) (reissues), play $15,300.

Downtown Music Hall (Blumenfeld) (872; 55-$1)—"Diary Chambermaid" (UA). Nifty $17,000. Last week, "Outlaw" (UA) (11th wk), closed record stay at fine $13,500.

Egyptian (FWC) (1,538; 50-$1)—"Two Sisters" (M-G) (3d wk). Closes at $8,500. Last week, okay $11,500.

El Rey (FWC) (881; 50-$1)—"Badman's Territory" (RKO) (2d wk). Neat $4,500. Last week, smooth $6,200 for opener for first run policy here.

Four Star (UA-WC) (900; 50-85)—"Cluny Brown" (20th). Strong $6,000. Last week, "Somewhere in Night" (20th) and "Effingham's Raid" (20th) (m.o.), fair $3,800.

Guild (FWC) (988; 50-$1)—"Perilous Holiday" (Col) and "Walls Come Tumbling Down" (Col). Fair $8,000. Last week, "Renegades" (Col) and "Talk About Lady" (Col) (2d wk), weak $2,800.

Hawaii (G&S-Blumenfeld) (956; 50-$1)—"Diary Chambermaid" (UA). Good $8,000 or near. Last week, "Outlaw" (UA) (11th wk), went out with neat $3,100.

Hollywood (WB) (2,758; 50-$1)—"Janie Gets Married" (WB). Thin $11,000. Last week, "No time Comedy" (WB) and "City Conquest" (WB) (reissues), oke $11,200.

Hollywood Music Hall (Blumenfeld) (475; 85-85)—"Diary Chambermaid" (UA). Nice $8,000. Last week, "Outlaw" (UA) (11th wk), forte $2,700.

Loew's State (Loew-WC) (2,404; 50-$1)—"Cluny Brown" (20th) (2d wk). Fair $15,500. Last week, way off at slow $22,700.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Two Sisters" (M-G) (3d wk). Closes at $14,000. Last week, oke $19,400.

Million Dollar (D'town) (2,420; 55-85)—"Strange Impersonation" (Rep) with Slim Gaillard Trio, Red Nichols' Five Pennies, Milton De Lugg, and Swing Wing on stage. Oke $20,000. Last week, "Crime of Century" (Rep) with Ink Spots, Eddie Vinson orch on stage, boffola $44,700.

Orpheum (D'town-WC) (2,210; 55-$1)—"Badman's Territory" (RKO) (2d wk). Good $17,000. Last week, fancy $25,000.

Pantages (Pan) (2,812; 50-$1)—"Without Reservations" (RKO) (2d wk) and Louis-Conn fight short. Hefty $22,000. Last week, with "Man Who Dared" (Col) supporting, good $23,500.

Paramount (F&M) (3,398; 50-$1)—"Well Groomed Bride" (Par) and "Hot Cargo" (Par). Strong $30,000. Last week, "O. S. S." (Par) (2d wk), fair $18,800.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Well Groomed Bride" (Par). Big $17,000 or over. Last week, "O. S. S." (Par) (2d wk), okay $11,000.

RKO Hillstreet (RKO) (2,890; 50-80)—"Without Reservations" (RKO) (2d wk) and Louis-Conn fight short. Bright $23,000. Last week, with "Man Who Dared" (Col) supporting, good $24,600.

Ritz (FWC) (1,370; 50-$1)—"Perilous Holiday" (Col) and "Walls Come Tumbling Down" (Col). Okay $7,000 or close. Last week, "Renegades" (Col) and "Talk About Lady" (Col) (2d wk), slow $3,800.

United Artists (UA-WC) (2,100; 50-$1)—"Perilous Holiday" (Col) and "Walls Tumbling Down" (Col). Average $13,000 or near. Last week, "Renegades" (Col) and "Talk About Lady" (Col) (2d wk), fair $7,500.

Uptown (FWC) (1,719; 50-$1)—"Cluny Brown" (20th) (2d wk). Good $7,500. Last week, fancy $12,900.

Vogue (FWC) (885; 50-85)—"Badman's Territory" (RKO) (2d wk). Brisk $5,000. Last week, sturdy $7,300.

Wilshire (FWC) (2,298; 50-$1)—"Two Sisters" (M-G) (3d wk). Good $8,000. Last week, neat $11,400.

Wiltern (WB) (2,300; 50-$1)—"Janie Gets Married" (WB). Slow $9,500. Last week, "No Time Comedy" (WB) and "City Conquest" (WB) (reissues), okay $10,700.

Broadway Grosses

Estimated Total Gross

This Week $651,000

(Based on 17 theatres)

Total Gross Same Week

Last Year $574,500

(Based on 15 theatres)

'Green Years' Big $30,000, St. Louis

St. Louis, June 25.

Running solo, "The Green Years" is easily spread-eagling the local field for a sock session at Loew's. "Blue Dahlia" and "Hot Cargo" is next best at the bigger Fox. Heat spell has broken and customers are flocking back to picture houses.

Estimates for This Week

Loew's (Loew) (3,172; 44-85)—"Green Years" (M-G). Sock $30,000. Last week, "Gilda" (Col) (2d wk), big $17,500.

Orpheum (Loew) (2,000; 44-85)—"Gilda" (Col). Neat $8,000. Last week, "Diary of Chambermaid" (UA) and "Just Before Dawn" (Col), solid $13,000.

Ambassador (F&M) (3,000; 44-65)—"Well Groomed Bride" (Par) and "Strange Conquest" (U). Good $17,500. Last week, "Cluny Brown" (20th) and "One Way to Love" (Col), $15,000.

Fox (F&M) (5,000; 44-65)—"Blue Dahlia" (Par) and "Hot Cargo" (Par). Nice $20,000. Last week, "Janie Gets Married" (WB) and "Junior Prom" (Mono), ditto.

Missouri (F&M) (3,500; 44-65)—"Tomorrow Is Forever" (RKO) and "Perilous Holiday" (Col). Fine $11,000. Last week, "Night in Paradise" (U) and "House of Horrors" (U), $10,500.

St. Louis (F&M) (4,000; 50-80)—"Night Editor" (Col) and "Come Out Fighting" (Mono). Only $4,000. Last week, "Song of Arizona" (Rep) and "Glass Alibi" (Rep), $5,000.

Louis-Conn Short Lifts 'Heartbeat' to 21G, D.C.

Washington, June 25.

Business continues solid in downtown spots this week despite hot weather and outdoor competish over weekend. "Heartbeat" is doing near sensational trade as is "Two Sisters From Boston." Former is being helped by Louis-Conn fight short while "Sisters" is being backed up by an unusually strong vaudeville bill.

Estimates for This Week

Keith's (RKO) (1,838; 44-80)—"Heartbeat" (RKO) plus Louis-Conn fight short. Terrific $21,000, unusually high for this fairly small spot. Last week, "Night in Paradise" (U), so-so $15,000.

Earle (WB) (2,154; 44-85)—"Gilda" (Col), 4 days, and "Bride Wore Boots" (Par), 3 days. Nice $19,500. Last week, "Gilda" (Col), great $22,000.

Metropolitan (WB) (1,503; 44-70)—"One More Tomorrow" (WB). Okay $8,000. Last week, "City for Conquest" (WB) (reissue), ditto.

Capitol (Loew) (3,434; 44-80)—"Two Sisters Boston" (M-G) with vaude. Soaring to a smash $40,000, or near. Last week, "Night in Casablanca" (UA) plus routine vaude bill, smash $30,500.

Columbia (Loew) (1,283; 44-70)—"Do You Love Me" (20th) (m.o.). Okay $7,500. Last week, "Postman Rings Twice" (M-G), solid $10,000.

Palace (Loew) (2,370; 44-70)—"Blue Dahlia" (Par) 2d wk). Smart $15,000. Last week, big $22,000.

Balto Dull; Fight Film Ups 'Holiday,' Tall 17G

Baltimore, June 25.

Biz continues off here with best action reported for "Two Sisters From Boston," at Loew's Century, heading for a sock session. Bolstered by addition of Louis-Conn fight short, "Perilous Holiday" and vaude will boost Hippodrome to a strong week. Some action also is reported for "Cluny Brown" at the New.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Two Sisters From Boston" (M-G). Drawing sock $19,000. Last week, "Breakfast in Hollywood" (UA), mild $8,900.

Hippodrome (Rappaport) (2,240; 20-70) — "Perilous Holiday" (Col) plus vaude and Louis-Conn short. Fight pix and stage layout boosting this to strong $17,000. Last week, "Renegades" (Col) and vaude, fair $14,200.

Keith's (Schanberger) (2,460; 20-60)—"Lover Come Back" (U). Opens today (Tues.) after rough week for "Madonna of Seven Moons" (U) at $8,500. In ahead, "Well Groomed Bride" (Par) (2d wk), nice $8,700.

New (Mechanic) (1,800; 20-60)—"Cluny Brown" (20th). Nice $15,000. Last week, third of "Somewhere in Night" (20th), $8,800.

Stanley (WB) (3,280; 25-74)—"One More Tomorrow" (WB). Fairish $18,000. Last week, second of "Bride Wore Boots" (Par), fair $9,200.

Valencia (Loew's-UA) (1,880; 20-80)—"Postman Rings Twice" (M-G) (2d wk) (m.o.). Holding well at $4,000 after a good $5,300 on previous round.

L'ville Too Hot Albeit 'Gilda' Torrid $17,000; 'Heartbeat' Oke $13,000

Louisville, June 25.

Product is solid but hot weather is making a dent at some houses this session. "Gilda," at Loew's State, is the leader. Next in the wicket line is "Heartbeat" at Rialto. Three-day vaude at the National, Friday, Saturday, Sunday (21-22-23) was hefty, due to slick stage lineup headed by Donald O'Connor.

Estimates for This Week

Brown (4th Ave.-Loew's) (40-60)—"Night Casablanca" (UA) and "Mysterious Intruder" (Col) (m.o.). Lively $4,500. Last week, "Do You Love Me" (20th) (m.o.), $5,000.

Kentucky (Switow) (1,200; 30-40)—"Bad Bascomb" (M-G) and "Tokyo Rose" (Par). Average $1,700. Last week, "Rainbow Over Texas" (Rep) and "Tars and Spars" (Col), $1,800.

Loew's State (Loew's) (3,300; 40-80)—"Gilda" (Col). Strong $17,000. Last week, "Night in Casablanca" (UA) and "Mysterious Intruder" (Col), $18,000.

Mary Anderson (People's) (1,100; 40-80)—"No Time for Comedy" (WB) (reissue). Fairish $8,000. Last week, "One More Tomorrow" (WB) (2d wk), oke $5,000.

National (Standard) (2,400; 40-60)—"Detour" (PRC) and vaude headed by Donald O'Connor, split with "Paroled From Big House" (Indie) and "I Demand Payment" (Indie). Bulk of coin came on week-end stage bill. Forte $7,000. Last week, "Hit the Hay" (Col) and vaude, split with "Samurai" (Indie) and "Ecstasy in Wilderness" (Indie), $8,000.

Rialto (Fourth Avenue) (3,400; 40-80) — "Heartbeat" (RKO). Trim $13,000. Last week, "Scarlet Street" (U), $14,000.

Strand (Fourth Avenue) (1,400; 40-80)—"Sunbonnet Sue" (Mono) and "Strange Mr. Gregory" (Mono). Neat $8,000. Last week, "Badman's Territory" (RKO) (2d wk), fancy $5,000.

'Sisters' Sturdy $16,000, Seattle; 'Tomorrow' 13G

Seattle, June 25.

Cooler weather is helping trade all around this session. "One More Tomorrow" and "Two Sisters From Boston" appear top newcomers. But "Gilda," on second stanza at the small Liberty, still is great. "Enchanted Forest" is big enough for a second week at the Palomar.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Kitty" (Par) (m.o.). Good $6,500. Last week, "Do You Love Me" (20th) (3d wk), fairish $4,800.

Fifth Avenue (H-E) (2,349; 45-80)—"Hoodlum Saint" (M-G) and "Last Chance" (M-G). Modest $10,500. Last week, "Heartbeat" (RKO), $11,600 in 8 days.

Liberty (J & vH) (1,650; 45-80)—"Gilda" (Col) (2d wk). Great $12,000. Last week, grand $14,700.

Music Box (H-E) (850; 45-80)—"Heartbeat" (RKO) (m.o.) and "Blonde Alibi" (U). Okay $5,500. Last week, "Ziegfeld Follies" (M-G) (4th wk), okay $5,400 in 8 days.

Music Hall (H-E) (2,200; 45-80)—"Tarzan Leopard Woman" (RKO) and "Yank in London" (20th). Moderate $7,000 in 8 days. Last week,

(Continued on page 26)

Det. Perks; 'Heartbeat' Lusty 30G, 'My Love' 22G, '7 Moons'-Barnet 25G

Detroit, June 25.

The number of holdovers is the principal drawback here this week but trade for the new entries is holding up fairly well. Toppers include "Heartbeat," lusty at the Michigan; "So Goes My Love," good at the big Fox, and "Madonna of Seven Moons," which is being helped to a solid session by Charlie Barnet's band.

Best of holdovers are "Bad Bascomb" and "Two Sisters From Boston," at the Palms-State and United Artists respectively.

Estimates for This Week

Michigan (United Detroit) (4,034; 00-85) — "Heartbeat" (RKO) and "Game of Death" (RKO). Lusty $30,000. Last week, "Postman Rings Twice" (M-G) and "Gay Cavalier" (Mono) (2d wk), strong $22,000.

Broadway-Capitol (United Detroit) (3,000; 60-85)—"Bedlam" (RKO) and "Deadline at Dawn" (RKO). Stout $17,000. Last week, "Young Widow" (UA) and "Don't Gamble" (Mono), lofty $16,000.

Palms-State (United Detroit) (2,978; 60-85)—"Bad Bascomb" (M-G) and "Gay Blades" (Rep) (2d wk). Solid $16,000. Last week, sock $25,000.

United Artists (United Detroit) (1,841; 60-85)—"Two Sisters Boston" (M-G) and "Letter For Evie" (M-G) (2d wk). Strong $17,000. Last week, great $22,000.

Madison (United Detroit) (1,858; 40-55)—"Walk in Sun" (20th) and "Up Goes Maisie" (M-G). Okay $2,300 in 3 days. Last week, "Sailor Takes Wife" (M-G) and "Masquerade in Mexico" (Par), good $3,000 in 3 days.

Adams (Balaban) (2,883; 60-85)—"Gilda" (Col) (m.o.) and "Deadline for Murder" (20th). Stout $14,000. Last week, "Somewhere in Night" (20th) and "Yank in London" (20th), fair $15,000.

Fox (Fox-Michigan) (4,049; 80-85) — "So Goes My Love" (U) and "House of Horrors" (U). Good $22,000. Last week, "Gilda" (Col) and "Night Editor" (Col) (3d wk); okay $18,000.

Downtown (Balaban) (2,683; 65-95)—"Madonna of Seven Moons" (U) with Charlie Barnet orch, Steve Evans, Mack and Desmond, others on stage. Solid $25,000. Last week, "Cat Creeps" (U) with John Calvert magic show, Three Aeromaniacs, Roy Davies, Grace McDonald on stage, $19,000.

Key City Grosses

Estimated Total Gross

This Week $3,008,200

(Based on 22 cities, 189 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,700,000

(Based on 23 cities, 185 theatres)

'Green Years,' Hot $50,000, Leads Hub

Boston, June 25.

Mildish weather and new fare is keeping biz at good levels. "Green Years" is going hefty at State and Orpheum. "Her Kind of Woman" is passable in two theatres.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Dark Corners" (20th) plus Louis-Conn short, with John Kirby orch, Eileen Barton, others, on stage. Good $34,000. Last week, "She Wrote Book" (U), with Guy Lombardo orch, others, on stage, $38,000.

Esquire (M-P) (1,200; $2.40)—"Henry V" (UA) (12th wk). Steady $9,000. Last week, big $9,500.

Fenway (M-P) (1,375; 40-80)—"Her Kind of Man" (WB) and "Western Approaches" (Indie). Acceptable $8,000. Last week, "Blue Dahlia" (Par) and "Return of Rusty" (Col), $10,000.

Majestic (Brand-Mage) (1,500; 40-80)—"Young Widow" (UA). Okay $8,000. Last week, big $11,000.

Memorial (RKO) (2,900; 40-80)—"Lover Come Back" (U) and "Madonna of Seven Moons" (U). Good $25,000. Last week, "Night in Paradise" (U) and "Dressed to Kill" (U), $24,000.

Metropolitan (M-P) (3,407; 40-80)—"Do You Love Me?" (20th) and "Mysterious Intruder" (Col) (2d wk). Neat $20,000. Last week, $28,000.

Orpheum (Loew) (2,900; 40-80)—"Green Years" (M-G). Fancy $32,000. Last week, "Night in Casablanca" (UA) and "Mysterious Intruder" (Col); $24,000.

Paramount (M-P) (1,700; 40-80)—"Her Kind of Man" (WB) and "Western Approaches" (Indie). Fair $14,000. Last week, "Blue Dahlia" (Par) and "Return of Rusty" (Col), $13,000.

State (Loew) (3,200; 35-80)—"Green Years" (M-G). Lusty $18,000. Last week, "Night in Casablanca" (UA) and "Mysterious Intruder" (Col), $14,000.

Translux (Translux) (900; 30-74)—"Strange Conquest" (U) and "She Wolf of London" (U). Fair $4,000. Last week, "Glass Alibi" (Rep) and "Ghosts on Loose" (Mono), $5,000.

Tremont (Brand-Mage) (1,500; 40-80)—"Young Widow" (UA) (2d wk). Fine $12,000. Last week, tall $14,000.

Song Contest Show Aids 'Casablanca,' Fancy 18G; 'Tomorrow' Sturdy 15G

Providence, June 25.

Return of the Marx Brothers via "Night in Casablanca" at Loew's State is giving that house a nice play to top the town. Also in the hefty class are Majestic's "One More Tomorrow" and RKO Albee's second week of "Heartbeat" with the fight short as an added attraction. Seasonably warm weekend hurt some.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Heartbeat" (RKO) and "Deadline at Dawn" (RKO) (2d wk) plus Louis-Conn fight short. Nice $14,000. Last week, without fight film, great $18,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Dark Corner" (20th) and "The Runaround" (U). Nice $6,000. Last week, "Walk in Sun" (20th) and "Avalanche" (PRC) (2d run), good $4,000.

Fay's (Fay) (1,400; 44-85)—"God's Country" (Rep) and vaude on stage. Stout $7,000. Last week, "Devil Bat's Daughter" (PRC) and vaude on stage, good $6,000.

Majestic (Fay) (2,200; 44-65)—"One More Tomorrow" (WB) and "Inside Job" (U). Sturdy $15,000. Last week, "So Goes My Love" (U) and "Rendezvous 24" (20th), peppy $13,000.

State (Loew) (3,200; 44-85)—"Night in Casablanca" (UA) and "Man Who Dared" (Col). Healthy $18,000 with special Singing Contest show Monday night helping. Last week, "Diary of Chambermaid" (UA) and "Devil's Mask" (Col), steady $16,000.

Strand (Silverman) (2,200; 44-65)—"Bride Wore Boots" (Par) and "Made Me a Killer" (Par). Opened Monday (26). Last week, "Perilous Holiday" (Col) and "Talk About a Lady" (Col), so-so $9,500. In ahead, "Kitty" (Par) (3d wk), good $9,500.

Louis-Conn Fight Pix Up 'Forward' to Big 16G In Pitt; 'Bascomb' 20½G

Pittsburgh, June 25.

Lots of interest here in Louis-Conn fight short despite the panning given the bout itself, and it's booming "From This Day Forward" at Warner to best showing in town. "Somewhere In the Night" got away to a surprisingly good start at Harris and should pull that house out of the rut. "Bad Bascomb" at Penn and "Heartbeat" at Stanley are running about neck-and-neck, but neither are much out of ordinary class.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"In Old Sacramento" (Rep). Not so strong for this spot, staying open all summer for first time in years. Will be lucky to hit $6,000. Last week, "Diary of Chambermaid" (UA), $10,000.

Harris (Harris) (2,200; 40-70)—"Somewhere In Night" (20th). Strong getaway should insure $13,000 at least, much better than spot has been doing of late. Last week, "Night In Paradise" (U), $10,300.

Penn (Loew's-UA) (3,300; 40-70)—"Bad Bascomb" (M-G). Good $20,500. Last week, second of "Kitty" (Par) (2d wk), excellent $15,000.

Ritz (WB) (800; 40-70) — "Her Kind of Man" (WB) (m.o.). Here from Stanley and won't do any better than it did there. Looks only $2,800. Last week, "Postman Rings Twice" (M-G), bang-up $5,000 on moveover.

Senator (Harris) (1,750; 40-70)—"Night In Paradise" (U) (m.o.). Just fair at $3,000. Last week, "Renegades" (Col) (m.o.), $3,300.

Stanley (WB) (3,800; 40-70)—"Heartbeat" (RKO). Crix no like, so considering name power, not very good $18,500 is likely. Last week, "Her Kind of Man" (WB), $17,000.

Warner (WB) (2,000; 40-70)—"This Day Forward" (RKO) and Louis-Conn fight short. There's still a lot of interest here in fight because of Billy Conn's local rep. It's credited with much of socko $18,000. Last week, "Tarzan Leopard Woman" (RKO), good $10,000.

Radio Quizzer in Shorts

"Juvenile Jury," moppet quiz show recently preemed on the Mutual radio network, has been signed by Universal for 12 shorts a year.

Hildegarde Boosts 'Hearts' to Huge 75G, Chi; 'Tomorrow' Big 25G, Jones Ups 'Holiday,' Fast 55G; 'Cluny' 24G

Chicago, June 25.

Solid week here currently, with six new entries topped by "Our Hearts Were Growing Up" with Hildegarde's "Penguin Room" onstage at sensational $75,000. The other new ones that look big thing are "Cluny Brown," at Apollo, $24,000; "Dark Corner," at Garrick, $15,000; "Perilous Holiday," with Spike Jones band on stage, at Oriental, $55,000; "One More Tomorrow," at Roosevelt, $25,000; and "Runaround" at Grand, $9,500.

But the biggest news is that "Kid From Brooklyn," in its second frame, is breaking all records at the Woods, with $38,000 on tap to equal its record first session. Also doing okay are "Heartbeat" at Palace, $23,000, second week, and "Kitty," at State-Lake, $27,000; and "Gilda," at United Artists, $27,000, both third sessions.

Estimates for This Week

Apollo (B&K) (1,200; 85-95)—"Cluny Brown" (20th). Very fine $24,000. Last week, "Saratoga Trunk" (WB) (11th week in Loop), $10,000.

Chicago (B&K) (3,900; 65-95)—"Hearts Growing Up" (Par) with Hildegarde, Patsy Kelly, Jan Murray on stage. Thunderous $75,000. Last week, "Suspense" (Mono) with Belita, Jack Owens on stage (2d wk), fancy $46,000.

Garrick (B&K) (900; 85-95)—"Dark Corner" (20th). Good $15,000. Last week, "Shock" (20th), mere $11,000.

Grand (RKO) (1,150; 65-95)—"Runaround" (U) and "Adventurous Night" (U). Okay $9,500. Last week, "Man in Grey" (U) and "Journey Together" (Indie), $8,000.

Oriental (Essaness (3,240; 65-95)—"Perilous Holiday" (Col) with Spike Jones orch on stage. Strong $55,000. Last week, "Murder in Music Hall" (Rep) with Duke Ellington orch on stage, disappointing $40,000.

Palace (RKO) (2,500; 85-95)—"Heartbeat" (RKO) and "Deadline at Dawn" (RKO) (2d wk). Sturdy $23,000. Last week, not bad $27,000.

Roosevelt (B&K) (1,500; 65-95)—"One More Tomorrow" (WB). Flashy $25,000. Last week, "Virginian" (Par) (3d wk), $16,000.

State-Lake (B&K) (2,700; 65-95)—"Kitty" (Par) (3d wk). Sterling $27,000. Last week, great $31,000.

United Artists (B&K) (1,700; 85-95) — "Gilda" (Col) (3d wk). Smash $27,000. Last week, terrific $31,000.

Woods (Essaness) (1,200; 65-95)—"Kid From Brooklyn" (RKO) (2d wk). Record-breaking $38,000. Last week, ditto and over hopes.

Heat Bops Philly; Hearts' OK 14G

Philadelphia, June 25.

Weekend heat wave is hurting biz this week. Opening of Robin Hood Dell last night (Mon.) also cut into profits. Holdover of "Blue Dahlia" will catch top biz. Openings of "Hearts Were Growing Up" and "Renegades" are faring fairly well.

Estimates for This Week

Aldine (WB) (1,300; 40-85)—"Our Hearts Growing Up" (Par). Nice $14,000 or over. Last week, "This Day Forward" (RKO), $9,000 for second week.

Arcadia (Sablosky) (700; 40-85)—"Kitty" (Par) (2d run). Good $7,500. Last week, "Her Kind of Man" (WB), yanked after 4 days of second run with only $3,000.

Boyd (WB) (2,350; 40-85)—"Spiral Staircase" (RKO) (3d wk). Bright $18,000. Last week, fine $22,000.

Earle (WB) (2,780; 40-85)—"Postman Rings Twice" (M-G) (3d wk). Neat $20,000. Second sesh was good $28,500.

Fox (20th) (2,250; 40-85)—"Cluny Brown" (20th) (2d wk). Slumping badly to $18,500 after hefty $28,000 for bow-in.

Karlton (1,000; 40-85)—"Rebecca" (UA) (reissue). Great $11,000. Last week, "Bride Wore Boots" (Par), only $7,000 for second run.

Keith's (Goldman) (2,200; 40-85)—"Pinocchio" (RKO) (reissue) (2d wk). Sweet $9,000 after boff $13,000 last week.

Mastbaum (WB) (4,387; 40-85)—"Blue Dahlia" (Par) (2d wk). Husky $27,000 on heels of bangup $39,000 last week.

Stanley (WB) (2,950; 40-85)—"Renegades" (Col). Fair $23,000. Last week, "So Goes My Love" (U), $11,000.

Stanton (WB) (1,457; 40-85)—"Breakfast in Hollywood" (UA). Only heavy plugging and bally pulling this out with only so-so $9,000. Last week, "Perilous Holiday" (Col), poor $8,500.

Grosses Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

K. C. Slows Down Albeit 'Gilda' Brisk at $19,500; 'Kind of Man' Fair 12G

Kansas City, June 25.

Biz is moderate on theatre row excepting for the Midland where "Gilda" is getting top money, and cinch holdover. "Cluny Brown," playing eight days at the Esquire-Uptown-Fairway to bring these houses back to a Thursday opening next week, is showing some strength.

Estimates for This Week

Esquire, Uptown, Fairway (Fox Midwest) (820, 2,043, 700; 45-85)—"Cluny Brown" (20th). Looks okay $16,000 in 8 days. Last week, "Somewhere in Night" (20th), mild $11,500.

Midland (Loew's) (3,500; 45-65)—"Gilda" (Col). Bright $19,500. Last week, "Night In Casablanca" (UA) and "Notorious Lone Wolf" (Col), trim $15,000.

Newman (Paramount) (1,900; 45-65)—"Her Kind of Man" (WB). Moderate $12,000 or near. Last week, "Cinderella Jones" (WB), ditto.

Orpheum (RKO) (1,900; 45-65)—"Heartbeat" (RKO) (2d wk) with Louis and Conn fight short. Good holdover at $10,000. Last week, "Heartbeat" (RKO) and "Deadline at Dawn" (RKO), nice $14,500.

Tower (Fox-Joffee) (2,100; 39-60)—"Just Before Dawn" (Col) and "Mysterious Intruder" (Col) with stage bill. So-so $9,000. Last week, "Talk About Lady" (Col) and "Gay Blades" (Rep) with vaude, same.

Mpls. Tilts Prices But OK; 'Sisters' High 19G

Minneapolis, June 25.

It's the first week of advanced scales here and the public's reaction is being watched closely. Strong line-up of pictures, with "Two Sisters from Boston," "Bad Bascomb" and "Man in Grey" evidencing powerful boxoffice pull, is expected to help overcome any resistance to higher prices. Ante in "A" houses is being upped from 45c to 50c up to 5 p.m. and from 60c to 70c, thereafter to closing.

Estimates for This Week

Aster (Par) (900; 30-44)—"Murder My Business" (PRC) and "Caravan Trail" (PRC). In for 5 days, okay $2,000. Last week, "Rendezvous" (20th) and "Glass Alibi" (Rep) split with "Passkey to Danger" (Rep) and "Devil's Mask" (Col), $2,100 in 8 days.

Century (Par) (1,600; 50-70)—"Well Groomed Bride" (Par) (m.o.). Here after good initial canto at Radio City. Still suitable at $5,000. Last week, "Do You Love Me" (20th) (2d wk), fairly good $5,000.

Gopher (Par) (44-50) — "Dick Tracy" (RKO). Only tepid $3,800. Last week, "Born for Trouble" (WB) (reissue), $3,500.

Lyric (Par) (1,100; 50-70)—"Bride Wore Boots" (Par) (3d wk). Bowing out at light $4,000. Last week, satisfactory $5,000.

Orpheum (RKO) (2,800; 50-70)—"Lover Come Back" (U) and Louis-Conn fight short. Heavyweight battle film not much of a magnet, but feature comedy is well liked. Mild $8,000. Last week, "Badman's Territory" (RKO), big $13,000.

Radio City (Par) (4,000; 50-70)—"Two Sisters Boston" (M-G). Looks like great $19,000. Last week, "Well Groomed Bride" (Par), good $15,000.

RKO-Pan (RKO) (1,600; 50-70)—"Man in Grey" (U). Lack of cast names no drawback. Good $8,000 in view. Last week, "Perilous Holiday" (Col), $3,800.

State (Par) (2,300; 50-70)—"Bad Bascomb" (M-G). Solid $15,000 or near. Last week, "Dark Corner" (20th), $11,200.

Uptown (Par) (1,100; 50-55)—"Saratoga Trunk" (WB). First nabe showing. Big $5,000. Last week, "Kitty" (Par), $4,000.

World (Par-Steffes) (350; 50-90)—"Dark Corner" (20th) (m.o.). Good $2,500 anticipated. Last week, "One More Tomorrow" (WB) (2d wk), $2,000.

Competition Hits Omaha Biz; 'Tomorrow' $11,000

Omaha, June 25.

Terrific opposition such as community sings, baseball tournaments and the Bob Hope show are slashing biz, but not heavily. "Heartbeat" is drawing nicely at the Brandeis with Louis-Conn fight short helping. "Her Kind of Man" is just so-so at the Orpheum. "One More Tomorrow" looks solid at the Paramount.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Heartbeat" (RKO) and "Deadline at Dawn" (RKO) plus Louis-Conn fight short (RKO). Nice $8,000, and may hold. Last week, "Gilda" (Col) and "Game of Death" (RKO) (2d wk), fine $6,800.

Paramount (Tristates) (3,000; 16-65)—"One More Tomorrow" (WB). Very good $11,000. Last week, "Two Sisters Boston" (M-G), $12,000.

Orpheum (Tristates) (3,000; 16-65)—"Her Kind of Man" (WB) and "Blondie's Lucky Day" (Col). Routine $10,000. Last week, "Do You Love Me" (20th) and "Made Me a Killer" (Par), husky $12,000, and over hopes.

Omaha (Tristates) (2,000; 16-65)—"Do You Love Me" (20th) and "Made Me a Killer" (Par) (m.o.). Satisfactory $8,300. Last week, "Bride Wore Boots" (Par) (m.o.) and "Danny Boy" (PRC) (1st run), $7,000.

State (Goldberg) (865; 15-50)—"Come and Get It" (FC) and "Beloved Enemy" (FC) (reissues). Trim $3,000. Last week, "Tangier" (U) and "Shadow Returns" (Mono), $2,600.

'Smoky' Record $39,000, Denver

Denver, June 25.

World preem of "Smoky" in three theatres here is the big news of week. It will hit new records at all three, doing colossal biz. Film also is doing record trade at many of 100 spots booked in western states. "Hearbeat" also is strong.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Cluny Brown" (20th) and "Phantom Thief" (Col), after week at Denver, Esquire. Good $4,000. Last week, "One More Tomorrow" (WB) and "Dark Alibi" (Mono) (m.o.), fine $4,500.

Denham (Cockrill) (1,750; 35-70)—"Well Groomed Bride" (Par). Okay $12,000 or near. Holds. Last week, "Blue Dahlia" (Par) (3d wk), only $7,500.

Denver (Fox) (2,525; 35-74)—"Smoky" (20th) and "Junior Prom" (Mono), day-date with Esquire, Webber. Record $27,000, and holding. Last week, "Cluny Brown" (20th) and "Phantom Thief" (Col), also Esquire, fair $13,000.

Esquire (Fox) (742; 35-74)—"Smoky" (20th) and "Junior Prom" (Mono), day-date with Denver, Webber. Big $6,000. Last week, "Cluny Brown" (20th) and "Phantom Thief" (Col), also Denver, fair $2,750.

Orpheum (RKO) (2,600; 35-74)—"Heartbeat" (RKO) and "Game of Death" (RKO). Sturdy $17,500. Last week, "Hoodlum Saint" (M-G) and "Last Chance" (M-G), fair $14,000.

Paramount (Fox) (2,200; 35-74)—"Walls Came Tumbling Down" (Col) and "Joe Palooka, Champ" (Mono). Fair $8,000. Last week, "Diary of Chambermaid" (UA) and "Romance of West" (PRC), day-date with Webber, fine $11,000.

Rialto (Fox) (878; 35-74) — "One More Tomorrow" (WB) and "Dark Alibi" (Mono), after week at Denver, Esquire, Webber, Aladdin. Modest $3,500. Last week, "Do You Love Me" (20th) and "Rendezvous 24" (20th) (m.o.), nice $5,500.

Webber (Fox) (750; 35-74)—"Smoky" (20th) and "Junior Prom" (Mono), day-date with Denver, Esquire. Great $8,000, and staying over. Last week, "Diary of Chambermaid" (UA) and "Romance of West" (PRC), fine $4,000.

'Journey' Mild 12G, Mont'l

Montreal, June 25.

Hot weather ruined the usual big weekend trade. "Sentimental Journey" looks tops.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"This Day Forward" (RKO). Only $10,000. Last week "Seventh Veil" (U), $12,000.

Capitol (CT) (2,700; 35-62)—"Sentimental Journey" (20th). Fairish $12,000. Last week, "Sailor Takes Wife" (M-G), $12,500.

Loew's (CT) (2,800; 35-67)—"Adventure" (M-G). Off to $8,000 after big $14,200 opener.

Princess (CT) (2,300; 45-53)—"Little Giant" (U) and "Rendezvous 24" (U). So-so $6,000. Last week, "Tarzan Leopard Woman" (RKO) and "Mysterious Intruder" (Col), $6,500 second week.

Imperial (CT) (1,850; 25-45)—"Imitation of Life" (U) and "East Side Heaven" (U) (reissues) plus Conn-Louis short. Modest $5,500. Last week, "Walk in Sun" (20th) and "Blonde Alibi" (U), $6,300.

'Anna' Colossal 140G in Spotty N. Y.; 'Henry' Capacity 31G, 'Book' Only 10G, 'Diary' Strong 30G, 'Lover' Dull 12G

Early vacation trade, plus closing of some schools for the summer, is providing a partial offset against hot weather and other adverse boxoffice factors. While some houses are doing exceptionally well, on the whole business is very spotty. Louis-Conn fight last Wednesday night (19) hurt considerably but pictures of the bout, playing at the Palace, Victoria and Rialto, are getting some extra coin.

Heading the list of new entries is "Anna and the King of Siam" at the Music Hall. Initial week will land around $140,000, sensational for any time of year. Other arrivals are straight-filmers. Best by far is "Diary of a Chambermaid" which is heading for a strong $30,000 at the Globe. Both the Criterion and Winter Garden also came in with new shows during the past week. At the former "Lover Come Back" washed itself up last night (Tues.) after a seven-day take of only $12,000, thin. Same is true of "She Wrote the Book" which finished its first week last night (Tues.) at the Winter Garden at less than $10,000, worst yet here, and goes only two more days. Bandbox Rialto, playing "The Spider," will get $9,000 or over, very good, but won't hold. Willie Kurtz, manager, figures the fight pictures responsible for between $1,000 and $1,500 of this amount.

An unusual departure in Broadway first-run field is the twice-daily engagement of the English-made, "Henry V," which is playing the City Center at $2.40 top. Picture has been capacity for the 1,617 seats used, others being roped off, and on first week ended Sunday night (23) grossed $31,000.

Most brilliant in the holdover column is Capitol's "Two Sisters From Boston," with Ritz Bros., Gracie Barrie and Buddy Morrow band on stage. While last week fell under expectations at $98,000, albeit extremely good, the current (3d) round will probably hit that same figure.

Second-run State takes a slide this week with "The Virginian" and, on stage, Ann Corio and Irving Caesar. A dull $22,000 or thereabouts looks about all.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40) —"Kid From Brooklyn" (RKO) (10th wk). Holding up well at $28,000. Last week was $29,000.

Capitol (Loew's) (4,820; 60-$1.10)—"Two Sisters From Boston" (M-G), with Ritz Bros., Gracie Barrie and Buddy Morrow orch on stage (3d wk). Pace, unchanged, remains very strong at $98,000, same as garnered last week.

City Center (1,817; $1.20-$2.40)—"Henry V" (UA) (2d wk). English-made, here on twice-daily run, is capacity, first week through Sunday night (23) having hit $31,000. Set for 7 weeks more.

Criterion (Loew's) (1,700; 60-$1.25) —"Hoodlum Saint" (M-G) opens here today after very slim week of $12,000 with "Lover Come Back" (U). In ahead, "Night in Paradise" (U), got only $16,000, slow, on its second week.

Globe (Brandt) (1,500; 80-$1.20)—"Diary of Chambermaid" (UA). Opened well here and should get $30,000, strong. Last week, ninth for "Make Mine Music" (RKO) hit $17,000, good.

Gotham (Brandt) (900; 80-$1.50)—"O.S.S." (Par) (5th wk). Very steady, looking $19,000, stout, this week (4th), while third was $22,000. Holds further.

Hollywood (WB) (1,499; 80-$1.10) —"Stolen Life" (WB) (9th wk). On ninth round ended last night (Tues.) registered good $26,000, inches behind eight week's $26,200.

Palace (RKO) (1,700; 80-$1.20)—"Without Reservations" (RKO) (3d wk). With aid of fight pictures holding to satisfactory $24,000. Last week was $27,000. Remains further.

Paramount (Par) (3,664; 70-$1.20) — "Searching Wind" (Par), with Andy Russell, Alan Carney, Pied Pipers and Raymond Scott orch in person, opens here today (Wed.). Concluding (3d) frame for "Bride Wore Boots" (Par), Glen Gray orch and Louis Jordan's Tympany Five was $55,000, okay profit. Previous week was $80,000. As a unique pitch for the incoming show, during the past three weeks house has had a "taking trailer," with Mildred Robin and Laura Mae Carpenter, who have been on stage and radio, doing a spiel offstage over the public address system.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.25) — "Anna and King of Siam" (20th) and stageshow. A giant at the b.o., all indications pointing to $140,000, colossal. Last week, fourth for "To Each His Own" (Par), struck a very fine $115,000.

Rialto (Mayer) (594; 35-85)—"The Spider" (20th) and fight pictures. Very good $9,000 sighted, but no holdover. Last week, "Inside Job" (U), fair $7,800.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Cluny Brown" (20th) (4th wk). Slipping to $20,000 or less, not so good, while last week was $25,000. However, with the nut way down, these figures represent satisfactory profit.

Roxy (20th) (5,886; 90-$1.20)—"Smoky" (20th), with Donald O'Connor and others on stage opens today (Wed.) after two substantially profitable weeks with "Somewhere in Night" (20th) and Copacabana Revue, second being $74,000, first $85,400.

State (Loew's) (3,450; 43-$1.10)—"The Virginian" (Par) (2d run), with Ann Corio and Irving Caesar in person. Slow going here, outlook being for no more than $22,000. Last week, "Postman Rings Twice" (M-G) (2d run), with Menasha Skulnik and Renee de Marco heading vaude layout, rung up an excellent $32,500.

Strand (WB) (2,756; 75-$1.20)—"Janie Gets Married" (WB) and Erskine Hawkins orch (2d wk). Dipping to about $35,000, mild, while first week was no better at $40,000. Goes one more week.

Victoria (Maurer) (720; 70-$1.20)—"Badman's Territory" (RKO) (4th wk) and fight films. Pictures of Louis-Conn battle pushing this week's gross to fine $18,000, beating previous session's $16,000.

Winter Garden (UA) (1,312; 80-$1.50)"She Wrote the Book" (U). Less than $10,000 in view, poor, and goes only two more days with "Dead of Night" (U) opening Friday (28). Final six days on holdover of "The Runaround" (U) was also under $10,000.

'Gilda' Rousing 18G, Indpls. Ace

Indianapolis, June 25.

Film biz at deluxe spots generally is improved over last week, but still not what it should be because of hot weather and outdoor competition. "Gilda" at Loew's looks top grosser, with holdover likely. "Do You Love Me" at Indiana is close second. "So Goes My Love" at Circle while not up to expectations is still nice.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 40-60) —"So Goes My Love" (U) and "Blonde Alibi" (U). Nice $12,000. Last week, "Bride Wore Boots" (Par) and "Madonna's Secret" (Rep), $14,000, to top town.

Indiana (Katz-Dolle) (3,300; 40-60) —"Do You Love Me" (20th). Plump $17,500. Last week, "Blue Dahlia" (Par), fine $13,500.

Loew's (Loew's) (2,450; 40-60)—"Gilda" (Col). Hefty $18,000. Last week, "Night in Casablanca" (UA) and "Mysterious Intruder" (Col), $11,000.

Lyric (Katz-Dolle) (1,600; 40-60)—"Blue Dahlia" (Par). Nice $6,000 on moveover. Last week, "No Time For Comedy" (WB) and "City For Conquest" (WB) (reissue), oke $6,500.

'LOVE ME' HEFTY 19G IN BUFF.; 'CORNER' 11G

Buffalo, June 25.

"Do You Love Me," "Bride Wore Boots" and "Dark Corner" are leading the boxoffice parade this week in the order named. "Love Me" is far in front with a big total.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Bride Wore Boots" (Par) and "Blondie's Lucky Day" (Col). Rosy $16,000. Last week, "Cluny Brown" (20th) and "Rendezvous 24" (20th), okay $13,500.

Great Lakes (Shea) (3,000; 40-70) —"Do You Love Me" (20th). Big $19,000. Last week, "One More Tomorrow" (WB) (2d wk), strong $11,000.

Hipp (Shea) (2,100; 40-70)—"Dark Corner" (20th) and "Allotment Wives" (Mono). Bullish $11,000. Last week, "Well Groomed Bride" (Par) and "Hot Cargo" (Par) (m.o.), stout $9,000.

Teck (Shea) (1,400; 40-70)—"Cluny Brown" (20th) and "Rendezvous 24" (20th) (m.o.). Fair $6,000 or near. Last week, "Postman Rings Twice" (M-G) (m.o.), $5,500.

Lafayette (Basil) (3,300; 40-70)—"She Wrote Book" (U) and "Dressed to Kill" (U). Nice $9,500. Last week, "Night in Paradise" (U) and "Blonde Alibi" (U), torrid $13,000.

20th Century (20th Cent.) (3,000; 40-70) — "Joe Palooka, Champ" (Mono) and "God's Country" (Indie). Okay $10,000 or better. Last week, "Wife Monte Cristo" (PRC) and "Club Havana" (PRC), lofty $13,000.

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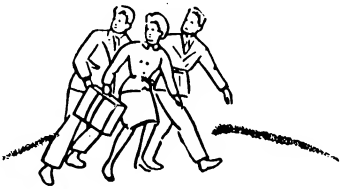

JESSE L. LASKY and WALTER MacEWEN

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CLAUDETTE COLBERT ☆ JOHN WAYNE

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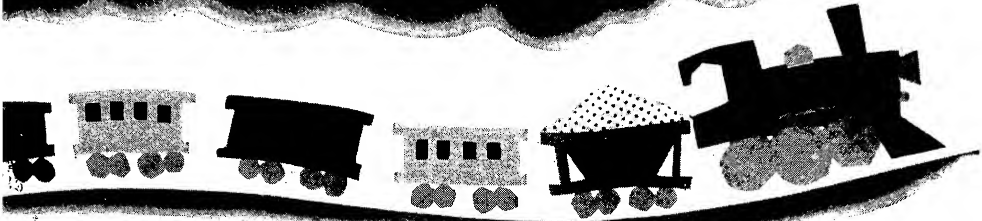

Produced by JESSE L. LASKY Screen Play by ANDREW SOLT

RKO RADIO PICTURES

Filipino Pix Producers Grind Out Films to Meet Heavy Native Demand

Manila, June 11.

Philippine picture industry, never a threat to Hollywood, is now producing pictures with obsolete, second-hand equipment, outdated surplus army film stocks and casts who have been mainly busy in the last four years with self-survival. Their current productions, none candidates for an Oscar, are meeting with real response from film-hungry Filipinos, and the producers are saving their modest profits for more elaborate films when the industry hits its stride. Local producers had a taste of the lucrative export market in the U. S. just before the war when three Taglog pictures, notably "Zamboanga," brought praise from American crix and real revenue from American audience.

They are hopeful this market may amount to more in coming years. Meanwhile most shooting today is done economically outdoors against a background of twisted concrete and steel and piles of rubble. Average shooting time is three months and the average cost per film is $25,000.

Present pictures, produced with sound tracks in Tagalog, most widely spoken dialect on Luzon, nearly always depict the suffering of the Filipino people during the Japanese occupation. These productions find a ready-made audience here.

In the 15 months since the city was liberated, nine movie companies started production, one more than before the war. One new company was formed by the widow of Manuel Quezon, pre-war president of the Philippines. Mrs. Quezon's first film boasted a number of Manila society women in the cast.

The primary problem of producers is to find houses to project their films. The first-run houses in Manila are coining money showing two and three-year old American films, all of them new as far as the Filipinos are concerned. Result is that local film people release product to make-shift houses.

SWISS 'BIZ AS USUAL,' SEZ VISITING SCRIBE

Hollywood, June 25.

While the rest of the world is warming up to battle with Hollywood in film production, Switzerland is going along as usual without any postwar hypo, according to four Swiss newspapermen, touring the studios under the auspices of U. S. State Department.

"Our production will be limited to a few good pictures per year," said Jean Seitz, editor of the Gazette de Lausanne. His sentiments were echoed by Dr. Eugen Dietschi, Dr. Carl Doka and Dr. Hugo Kramer.

Bergman Breaks Own Records in B.A. and Mex.

"Spellbound" (UA) has broken house records in both major engagements it has played to date in Latin America—and in each case the Ingrid Bergman starrer cracked marks previously set by pictures in which she appeared. At the Opera theatre, Buenos Aires, "Saratoga Trunk" held the record and at the Alameda, Mexico City, "Bells of St. Mary's" was the prior top grosser.

In B. A. "Spellbound," in the month from its opening, May 23, to last Saturday (22), garnered 330,000 pesos ($81,840). In Mexico City, in the 10 days starting with the June 13 debut, film got 285,000 pesos ($58,710). Heavy pre-opening pub-ad campaign staged by producer David O. Selznick's forces is credited with part of the big take.

Film preemed yesterday (Tuesday) in Santiago, Chile, and opens July 4 in Rio and July 8 in Havana.

Boyer Given 3-Yr. Pact By Aussie Radio Comish

Sydney, June 11.

R. J. F. Boyer, chairman of the Australian Broadcasting Commission, was given 3-year pact extension by the federal government.

Boyer, who was with U. S. Forces here during the war, is keen to boost the calibre of radio shows, despite heavy opposition from the 100 commercial stations operating Down Under. The ABC is non-commercial.

Nudity in Film Not So Bad, Mex. Censors Rule

Mexico City, June 25.

Mexican Motion Picture Producers Assn. claims a victory over the censors. It induced them to reverse the nixing of the Mexican film "To Love Is To Live".

Association convinced the censors that their objection to the picture because a high spot was a naked femme was all wrong, and that the nudity is not dirt but art. Picture is current, for adults only, at the Cine Palacio here.

Anti-Brit. Drive Hurts All Far East Pix Biz, Sez RKO's Georgoussky

Normal operation of film business in the Near East is becoming more and more difficult as grosses decline because of unrest and nationalistic feeling, according to Georg Georgoussky, RKO Near East district manager, in New York for confabs with Phil Reisman and to attend the sales convention. Anti-British sentiment, especially high in Egypt, is directed against all whites, causing theatres to close an average of two days every week.

While these difficulties have hurt American film operations, they have made British operations next to impossible. Elaborate plans of J. Arthur Rank have gone glimmering according to Georgoussky, who said that construction on Rank's projected new theatre in Cairo has been indefinitely postponed. British film magnate's contracts with various Egyptian exhibs have been cancelled.

Additional competition is felt from native producers, who are springing up on all sides to take advantage of increased spending. Since native films are in Arabic, they have a strong draw. Of 174 houses in Egypt, 108 are playing Arabic pictures. Concerning these local pictures, Georgoussky said that by our standards they are absolutely junk. In addition, these producers have lifted stories from American films, which have no copyright protection in Egypt. Two notable cases are "Random Harvest" and "All That Money Can Buy."

He said that receipts on Arabic pictures are so big that a single one of them will top the gross of a year's product for one American company in this territory.

Danish Color Cartoon Scores in Copenhagen

Copenhagen, June 8.

Reputedly the first full-length color cartoon film in Europe and the costliest picture ever made in Scandinavia, "The Tinderbox," from Hans Anderson's famous fairy tales, had its first showing in largest theatre here, the Palladium. It was finished six months ago at the Palladium studios. The new company, Dansk Farve of Tegnefilm, mostly financed by Danish manufacturers, worked on the film for three years, with the color prints processed in France.

Production looks like a big draw here although some critics complained that it was too little typically Danish. But this feature was made for the international market because cost of production cannot be covered from Danish playdates alone. Film has been sold to Sweden and France and later will be made into an English-speaking version. If the coin return is big enough, the company plans another color cartoon based on other Andersen tales.

Ullmann Quits Par

Paris, June 18.

Andre Ullmann, head of Par theatres here, is leaving the organization this month. No definite plans but he likely will go into a private enterprise. Ullmann, who recently visited America, has been connected with the company 18 years, and managed their Joinville studios, near Paris, just before the war.

Par now has only three theatres in France and one in Belgium. Company ran 11 theatres before the war. No successor has been named, with Rene Lebreton, Paris manager who had already subbed for Ullmann while he was in the army, temporarily in charge.

Metro's Imports to Get Special Local Bally

Plans for special treatment of the foreign pictures Metro International has been importing and releasing as regular M-G features have been developed by the Metro ad-publicity departments, calling for the pix to get localized attention through special sales and exploitation. Plan, expected to be announced in detail about July 1, is an outgrowth of the long series of huddles still going on between Howard Dietz, veepee over advertising, Howard Strickling, studio publicity chief, and William R. Ferguson, exploitation director.

Sweeping changes in film sales methods called for by the anti-trust decision will probably make such a plan a prime requisite for the foreign pix to do any business outside the keys. Reports from the field have indicated the importations stack up as most other foreign films—okay for the big cities that have their regular contingents of arty patrons but n.s.g. in other situations. If the anti-trust decision goes into effect, each picture will be put on the auction block to be sold to the highest bidder. It's considered doubtful, therefore, that suburbanite exhibs will bid for the foreign pictures, unless they can be assured the films will do good business. Plan was devised long before the anti-trust decision was handed down but it's reportedly because of this that Metro is instituting its new exploitation plan.

London Film Runaround

London, June 19.

Jeanette MacDonald received three picture offers on her arrival here.

British Lion Film's 4,000,000 shares issue has been oversubscribed 10 times.

Sarah Churchill rumored likely to sail for Hollywood shortly with a film contract.

Arthur Silverstone's son, Paul, is expected here end of June and will stay for the summer.

Ben Lyon is asking $60,000 for his West End home which he has just vacated to go to Hollywood for 20th-Fox.

Mr. and Mrs. Robert Montgomery returning to N. Y. July on steamship Droppingholm. Will arrive July 19, and expect to stay three months.

Ronald Howard, son of Leslie Howard, was offered longterm contract by J. Arthur Rank but turned it down, preferring to freelance.

Another costume role for Margaret Lockwood, adapted from novel "Jassy," but she is to have a change from "wicked" characters this time.

Ortus Films is bidding for film rights to T. E. Lawrence's "Seven Pillars of Wisdom." Intend to film part in book which covers the Arab revolt.

Murray Silverstone expected here end of June. Bringing his wife and daughter and Otto Bolle, who comes over to replace Francis Harley as head of 20th-Fox.

Ted Heath and band, which is a feature in Wesley Ruggles' filmusical, starring Sid Field, titled "London Town," is likely to make personal in film's opening on Broadway.

Assoc. British Picture Corp.'s dividend this year will be 25%, against 20% last year, with profits having jumped from $1,977,852 to $2,601,156, which is record for company since its inception.

J. Arthur Rank has given longtermer to 17-year-old Patsy Scantlebury, former Plymouth phone operator, after playing bit in "The Way We Live," which is being made by Production Facilities, Rank subsidiary.

Revival of "Jane Eyre" and "Jesse James," both 20th-Fox revivals, former in Gaumont-British theatres (London) and Associated British Picture Corp.'s theatres in provinces, and latter on ABPC circuit, are reported doing capacity biz.

Besides doing a personal for the opening of her picture "The Strange Love of Martha Ivers," at the Carlton, Lizabeth Scott will make several personals in the provinces after which she is off to Ireland to take look at Irish Players at the Abbey theatre, Dublin.

Hazel Court, under contract to J. Arthur Rank, has been loaned to co-star with William Eythe in Marcel Hellman's new pic for 20th-Fox, titled "Meet Me at Dawn," which will be directed by Thornton Freeland, with shooting to start July 1, at Denham Film studios.

In honor of India-Burma Victory contingent now in London, Gaumont-British is staging special film at Gaumont Palace, Hammersmith, June 16. Film selected is dubbed version of Alexander Korda's oldie, "Thief of Bagdad," which has been dubbed into Hindustani.

Filippe Del Giudice, head of Two Cities Films, now in U. S., is dickering for Ingrid Bergman to come to London to play lead in "Precious Bane," Mary Webb's best seller, which he has acquired for film to cost $4,000,000, with Stewart Granger to play male lead. If unable to get Miss Bergman, Del Giudice will try to secure Dorothy McGuire.

U. S. Loan Cues British Quota

Chances of suspension of the Quota Act in Great Britain, when the present statute ends in about two years, depend largely on what is done by the U. S. Congress on the loan requested by Great Britain. Because without this loan, deemed necessary for England's present-day economy, it's widely known in foreign film quarters of N. Y. that the British government almost automatically would continue the quota to maintain dollar balances in Britain.

The quota on distributors forces American companies to make a certain number of features in England on a basis of one modest budget picture for every three distributed in that country. Reported here that the British believe such investment of coin in English studios and for labor would go far in helping dollar balances should the loan fail to be okayed.

Drive to Give Brit. Films Edge In World Mkt. Opens; 10% Malaya Quota

Washington, June 25.

Strong British drive for empire preference in English-made films was disclosed here last week. State Department revealed that the military authorities in Malaya had decreed a minimum 10% quota of British pix must be shown in Malayan theatres. This includes Singapore, major exhibition center in the Far East. The action was based upon an order from the British Colonial Office in London which, in turn, got the word from the British Board of Trade.

Unusual feature of the Malayan order was a provision directing exhibitors to cancel contracts made with distributors on films not delivered within six months of the date of such contracts. This provision was made retroactive to last September, so that cancellations start at once.

Best guess here is that so many U. S. films have been booked in Malaya that the British had to provide the cancellation clause to make room for the new 10% quota. There were no such restrictions in the British colonies before the war. However, Australia and New Zealand did have quotas on American films but let these lapse during the war because of inability of England to send its product to the two commonwealths. These quotas probably will be restored soon. Other crown colonies also may get something like the 10% order since London can dictate directly to them.

When first word of the new British plan reached the State Department, it asked our Embassy in London to check. The word received last week from the Embassy was to the effect that the British want to preserve a place in the world market for their expanding film industry.

French Provincial Cos. To Compete in Paris

Paris, June 11.

To enhance interest in the many provincial companies giving non-musical shows, a competition has been arranged for them to come to Paris and perform at the Theatre de Rochefort. Competition, under government auspices, will be run in June and July, with all expenses paid and a cash prize awarded the winning company.

Idea is to promote decentralizing the show business. Currently, there is no provincial stage, with the only exception of the Theatre des Celestins in Lyons, where non-musical plays are shown regularly.

Big Italo Production Upbeat With Many New Units Starting Films

Rome, June 12.

Striving hard to take advantage of restrictions imposed on U. S. importations, the Italian film industry is turning out pictures as if they were griddle cakes. Hardly a day goes by without a new film being started, and another coming off the assembly line.

Result is that there are few good ones now ready for showing.

"Montecassino," produced by Pastor Film, is a tale of love and partisan fighting centering about the now destroyed Abbey during the German occupation. "Un Giorno Nella Vita" ("A Day in Life"), produced and directed by Alessandro Blasetti, also deals with an episode in the German occupation. Some patroits find refuge in a nunnery. After a long siege the nunnery is taken by storm, all the nuns raped and murdered by the Nazis. Slightly melodramatic, this shapes as a good film. Stars Amedo Nazzari, Elisa Cegani and Arnoldo Foa.

In Sicily, the Tony's-Cochlea Film, partly owned by Italo-American cameraman Tony Fenguelly, has finished shooting "Richiamo alla vita" ("Call To Life") with Vera Carmi, Claudio Gora and Lauro Gazzolo.

Also completed is Orbis Film's "Il Testimone" ("The Witness"), with Roldano Lupi, Marina Berti, Ernesto Almirante and Sandro Ruffini.

Preem in Rome of "Il Marito Povero" ("The Penniless Husband"), produced by Di Pinto Film, holds promise. This comedy by novelist Cesare Zavattini and actor-producer Vittorio De Sica has a cast of stage stars—Vivi Gioi, Leonardo Cortese, Camillo Pilotto, Clelia Matania, Paolo Stoppa and Mario Pisu.

Aldo Fabrizi, the priest of "Open City," is working hard on two films here. One, produced by Lux Film, is "Mio Figlio Professore" ("My Son, the Professor"); the other, made for Romana Film, is an adaptation of Gabriele D'Annunzio's famous tragedy, "Giovanni Episcopo."

Other films nearly finished are "Pian delle Stelle" ("Starry Prairie"), "Inquietudine" ("Unrest"), "Felicita' Perduta" ("Lost Happiness") and "L'Eterna Fiamma" ("The Eternal Flame").

LEVY'S PLAY LOOKS OK

London, June 25.

"Clutterbuck," Benn Levy's first play since the war, which opened at the New Theatre, Hull, Yorkshire, June 24, looks good for pictures either in U. S. or this country. It stars Constance Cummings, and is a flippant but witty love story. Show opened to capacity and tours six weeks before coming here, with Wyndhams theatre a possibility.

Paris Authors Given Break Over Publishers

Paris, June 11.

The Societe des Gens de Lettres, equivalent of Writers Guild, headed by Mrs. Camille Marbo, has been agitating for legislation to prevent book publishers from getting authors to sign contracts when they are young and inexperienced. These later often are deemed unfair. The government is now working on a standard contract that would bar publishers from compelling a writer to bind himself to the publisher for future works, and also permit the writer to regain rights on his work after a certain period. At present, the publisher's rights extend over the writer's life plus 50 years.

Publishers are also likely to lose on picture rights, which in some cases mean much more than what they make from the books. They usually get 50%.

Swedish Producer Made 20th-Fox Stockholm Rep

Stockholm, June 9.

Sven G. Nygren, ace producer and the man who discovered Viveca Lindfors, Sweden's latest loan to Hollywood, has been appointed chief of 20th-Fox office here. Miss Lindfors is under Warner Bros. cont[illegible]. He is co-owner of the Sw[illegible] Lux Co.

SCHUBERT ASS'N CONCERTS

Vienna, June 18.

Followng an old tradition, the Vienna Schubert Assn. has resumed giving public concerts in the courtyard of the composers' birthhouse. Prof. Viktor Kehldorfer said that many less-known compositions of Franz Schubert will be played. First concerts were attended by many U. S. officers and soldiers.

Blum Says He Would Have Sacrificed French Pic Industry for U.S. Pact

Paris, June 25.

The film agreement recently signatured by France and the U. S. was vigorously defended here last week by Leon Blum, France's special envoy, who negotiated the pact along with a loan from the U. S. Blum appeared before a group of French picture producers and technicians and told them that if it had been necessary he would have sacrificed the whole French film industry in order to obtain an agreement. He explained that he felt attacks made upon the pact were because of failure to understand its advantages.

The U. S. made a real concession in renouncing the 1936 trade agreement, Blum stated, and by agreeing to allow France to keep four weeks out of 13 exclusively for French films. Blum explained that he had originally hoped to get a seven-weeks-in-13 arrangement for French films when he started negotiations but that after long talks he felt that France did well in comparison to a 17% guarantee that Italy obtained.

Blum protested strongly against the argument that French producers would be held to a 30% quota as compared with a flood of American films. He said competition outside this 30% reserved to France would be open to all countries and distributors, pointing out that there wasn't a single word in the accord preventing a French film exhibitor from showing 100% French product if he wants to. Blum claimed that what is most needed is for the French producers to turn out pictures that the public wants to see.

The Washington pact, Blum added, also would assist in the re-equipment of the French film industry. He promised that the French government also would take all possible measures to help.

New Ukases on U. S. Distribs

American distributor local worries will not end with the film quota pact. This was evidenced at a press confab held by Michel Ferre-Cormeray, top French picture official, who attempted to vindicate Blum's action.

Recent and impending ukases provide:

1. Prohibition of block-booking and possibly getting pictures dated long in advance.

2. Relieving French pictures of some of their taxes.

3. Building a nationalized circuit which would book mostly French pictures. This chain would include the theatres sold to the Germans under occupation. There are about 60 in the chain. Newsreels are considered as outside the regular program, and come in for no quota provisions. This means that yearly contracts can still be signed for the Fox Movietone newsreel.

Keep U. S. Out of French Biz

The Ministry for Finance is currently interested in the future conversion in dollars up to 3,000,000 of the francs American distribs will collect after July 1, when the agreement goes into force. It is currently huddling with Harold L. Smith, Motion Picture Ass'n of America rep, and the American Embassy.

Any use American distribs make of the francs, above this amount, which are not converted in dollars will be subject to restrictions. In order to preclude any chance of their getting in on any phase of the local industry, they will be barred from using their franc balances either to buy studios, production facilities or theatres. Also strict regulations will be enacted on local co-financing of productions.

PAR FIRST U.S. FIRM TO ENTER CANNES FETE

Paris, June 25.

Paramount is the first U. S. picture company to announce it will participate in the International Film Festival to be held at Cannes starting Sept. 20. Thus far films from America, Great Britain, Russia, Canada, Argentina, Poland, Mexico, Czechoslovakia, Denmark, Switzerland and Sweden have pictures entered in the event.

Purpose of the festival, first to be held in seven years, is to encourage the development of motion pictures and create a spirit of closer collaboration among film-producing nations.

Pommer's Munich Post

Hollywood, June 25.

Eric Pommer, Hollywood director and former film exec in Europe, was commissioned by the State Department to function as supervisor for the film industry in Germany.

Before the war Pommer was head of UFA in Berlin. His new headquarters will be in Munich.

Now Argentine Sees Pix Quota

Buenos Aires, June 18.

Extreme nationalist sector in Argentina's film industry is pressuring the government for a quota system on the importation of foreign pictures. Not content with the protectionist decree which created preferential percentages and enforced exhibition of Argentine films in all theatres, the extremists are urging that the number of imports be limited to "A" pix. This would curb the entry of "B" pix which they claim are of poor cultural quality.

There's also talk of regulations to force the press to give more space to comments on local pictures, with less publicity for Hollywood product. Since Argentina renewed friendly relations with Russia, the commentators also have been given the green light to boost Russian films.

From the point of view of entertainment the Russian pictures can't compete with such U.S. films as "Spellbound" and "Spiral Staircase." Both show what the Argentine public likes.

The Nationalists are squawking particularly against the invasion of Mexican pictures, which are competing favorably with the Argentine films throughout South America.

MEX. PRODUCERS ASSN. WOULD CLEAN HOUSE

Mexico City, June 25.

Plan to drop some 10 of its 50 members has been started by the Mexican Motion Picture Producers Assn. This drastic action is aimed at members who have harmed the Mexican film industry by various unethical procedures, particularly collecting coin from exhibitors abroad, mostly in Central and South America, and failing to deliver. Reported that some producers slated for the skids got money from trusting exhibitors outside Mexico as far back as 1943 and have not yet fulfilled their promise to ship pictures.

Guilty producers either will be dropped from the association or suspended for long periods of time. Dismissal or suspension bars producers from working in Mexico since all studios will be closed to them.

British Short Fails To Boost Colored Newsreels

J. Arthur Rank's "Victory Parade," a two-reeler in Technicolor, compiled from newsreel footage of recent V-E Day celebration in London was shown in New York last week and was a tipoff on the possible U.S. acceptance of U. S. newsreels similarly colored.

Short was turned out by Castleton-Knight for Eagle-Lion release. While subject was shown on same program with "Henry V" at City Center theatre last week, being in for the single week, it will not be distributed in the U. S.

While this particular subject lent itself to color, newsreel officials in N. Y. agree that numerous news events fail to jell when done in color. Newsreel theatre operators were plainly skeptical that tinted newsreels would enhance the boxoffice even slightly.

Rank short was well produced but lacked the newsworthy narration to measure up to American standards. Also it was not edited to fit the U. S. market, being strictly from the British Empire viewpoint on verbiage. Highlights of subject include massing of Scottish bagpipes and drums, with fireworks concluding the celebration. American troop participation in the procession appears to be half a company, shown only momentarily.

Current London Shows

London, June 25.

"Arsenic & Old Lace," Strand.
"Better Late," Garrick.
"Can Can," Adelphi.
"Exercise Bowler," Scala.
"Fifty-Fifty," Strand.
"Fine Feathers," Wales.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Frieda," Westminster.
"Gang Show," Stoll.
"Grand National Night," Apollo.
"Green Laughter," Comedy.
"Guinea Pig," Criterion.
"Hasty Heart," Aldwych.
"Here Come the Boys," Saville.
"High Time," Palladium.
"Honeymoon," York's.
"Lady Edinburgh," Playhouse.
"Make It a Date," Duchess.
"Merrie England," Princes.
"Night and Music," Coliseum.
"No Medals," Vaudeville.
"No Room at Inn," Winter Garden.
"Perchance to Dream," Hipp.
"Portrait in Black," Piccadilly.
"Private Lives," Fortune.
"Red Roses for Me," Wyndhams.
"Shop Sly Corner," St. Martins.
"Song of Norway," Palace.
"Sweetest and Lowest," Ambass.
"The Kingmaker," St. James.
"Under the Counter," Phoenix.
"While Sun Shines," Globe.
"Windermere's Fan," Haymarket.
"Winslow Boy," Lyric.
"Worm's View," Whitehall.

U.S. Distribs Returning To Old Paris Offices; Army Theatres Shutter

Paris, June 18.

Because of the small number of Army troops now in Paris, the Olympia, boulevard vaude house, is closing and will be returned to civilian management. This ends Army live shows here.

Though the Marignan is still used as a troop film theatre, the upper floors of the building are being vacated to permit 20th-Fox and Universal to take over their former Champs Elysees offices. They are now in temporary cramped quarters. Columbia, currently sharing a building with Universal, is waiting for the French government office to clear out of their former building near the Arch of Triumph.

RKO already has moved back in their former quarters in the National City Bank building on the Champs Elysees. United Artists are close by the Road Point and Warners long ago found suitable offices on the Parc Monceau. Paramount never moved out of their own Boulevard theatre building, but much of their office space still is used by the French 'controle economique.'

Before making his trip to the U. S. in July, Harold L. Smith is getting his Motion Picture Assn. of America office out of its temporary Claridge location and back in the N. Y. Herald-Tribune building.

ODEON SUBSID SEEKS $18,000,000 FOR RANK

London, June 25.

With money plentiful, as evidenced by the heavy oversubscription of British Lion Films' recent issue by 10 times the amount asked, Odeon is expected to have no trouble raising money in issue they plan shortly.

Odeon Properties, subsidiary of Odeon theatres, soon intend to go to the public with its $14,000,000 worth of 3½% debenture stock plus about $4,000,000 of 4½% preference shares. Issue will be sponsored by Phillip Hill and partners.

Understood that the money is required to finance recently-formed Rank private company, Overseas Cinematograph Theatres, with $6,000,000 capital to take over Dominion and other cinema investments by the Rank group. This comprises 107 theatres in Canada, 116 in New Zealand, and one being erected in Cairo. Capital shares in new company will be held in equal proportions by Gaumont-British Picture Corp. and Odeon Properties, subsidiary of Odeon Theatres.

Another important theatre company to shortly launch an issue, subject to Treasury sanction, is Granada Theatres, which is asking for $4,000,000, via preference shares, to be used for refinancing and development purposes.

'FATHER' FOR STOCKHOLM

Stockholm, June 9.

The Royal Dramatic theatre here opens its 1946 fall season with "Life With Father," long-run N. Y. hit.

Metro's 3d French-Made

Metro is readying its third French-made picture for distribution in English - speaking countries, with superimposed titles going on the first releases. It is "Anges du Peches" ("Angels of Sin"), which, like "Stormy Waters" was produced in France before the Nazis took over.

In the meantime, "Waters," the Jean Gabin-Michele Morgan starrer, in its second week at the 55th St. Playhouse, N. Y., is being dubbed into English for regular first-run playdates in the U. S.

Brit. Loan Seen As Aussie Help

Sydney, June 18.

Film industry toppers aver that okaying of that U. S. loan to Great Britain will open Aussie keys to American imports, including 16m equipment and other technical gear.

In legit and vaude-revue circles, show executives are hoping for a quick loan okay so they can set plans in operation for importation of top stars and shows. It's agreed that the Aussies are hungry for overseas talent presently, with radio likewise keen to import talent and concert players.

Freezing of coin for last six years for talent has irked those in the biz, plus the high rate set on dollars. This has made importation of talent and goods impossible.

Film producers, long stymied by the lack of modern technical equipment (importation nixed from U. S., on account of dollar problem), see that loan okay bringing a full flow of badly needed equipment.

IRISH DANCE BANDS GRAB VAUDE SINGERS

Dublin, June 11.

With competition now keen between Irish dance bands, bids are being made to get local variety stars for personal appearances with the bands. Douglas O'Reilly, top trumpet man of the Theatre Royal and the Capitol has quote theatre work to run his own orchestra. He gets star billing at Dublin's newest dance spot, Four Provinces House. Singers Sean Mooney and Maureen Flanagan, both doing vocals on contract at the Capitol's cine-variety, are billed for special cabaret appearances at the same spot.

Sean Mooney also does special vocals for Peggy Dell's orchestra, working on special engagements around Dublin; Dell also runs femme singing act due for English vauders shortly.

Crooner Frankie Blowers and the Capitol's Anna McDonagh are two other vocalists doing special dates with dance bands currently.

European Army Shows To Start Admish Fees

Frankfurt June 25.

In line with a new pay-as-you-go policy, admissions will be charged to military personnel at regular picture theatres in the European theatre beginning on July 1. No charge is contemplated for admission to showings of 16m films.

In the past, rentals of 35m films and operational costs of the theatres totaled about $1,000,000 a year in the ET. Expense was borne by the Central Welfare Fund into which profits of the Army Exchange Service are channeled. However, film distributors upped charges on 35m films since the war's end, necessitating admission charges by the Army.

LONG MEX. STRIKE ENDED

Mexico City, June 25.

Cines Condesa and Diaz de Leon, local second run cinemas are doing business again with the ending of an eight-month strike, longest of its kind here.

Help stood out for a 50% pay hike. They settled for 20%.

West End Easier, but 'Martha Ivers' Strong 12G, 'Spellbound' Sock 28G, 5th Wk., 2 Spots; 'Heartbeat' 20G, 2d

London, June 25.

West End picture theatre lines, which have prevailed in the last few weeks are not so numerous now because the number of visitors here for Victory Week are not around; nevertheless, biz is very healthy.

"Strange Love of Martha Ivers" is a click at the Carlton. Outstanding is "Spellbound," now in fifth week day-date at Tivoli and London Pavilion. It has broken records in both spots. Tivoli run is for six weeks, nearly a record in itself, with run at the London Pavilion keeping on indefinitely.

Longest run picture in West End is "Caesar and Cleopatra," now in its 27th week at the Marble Arch, and expected to stay till middle July. Knocked from the start by crix, film has done terrific biz at the Marble Arch (the renamed Regal), with early weekly take averaging around $24,000. It is now nearer $16,000, still real money.

The Tatler, Gaumont-British small-seater, which used to specialize in Soviet films, because of the success scored by "Bells of St. Mary's" (after its 12 weeks at the Carlton), has decided to switch the policy to second West End run of pre-release films. Picture has nearly doubled house's take.

West End biz was helped probably by the inclusion of the Victory Parade short at most houses.

(Grosses at $4 to Pound)

Carlton (Paramount) (1st wk)—"Strange Love of Martha Ivers" (Par) Clicking from start, with P. A. of Lizabeth Scott helping. Looks set for run, with first week strong at $12,000.

Empire (Metro)—"Quiet Weekend" (Pathe). Only here one week with rather poor response at $16,000 below average for this big house. Being replaced by "Easy to Wed" (M-G).

Gaumont (G-B) — "Dark Corner" (20th) (3d wk). Healthy $12,000 or over per week. This is final week, with "Do You Love Me" (20th) replacing.

Leicester Square (GFD) — "Beware Of Pity" (Eagle-Lion). Nice $15,000, with crix giving it praise.

London Pavilion (UA)—"Spellbound" (UA) (5th wk). Has set several house records, with average well above $16,000. This week dropped to $14,000, still plenty good. In for indefinite run.

Marble Arch Pavilion (GB)—"Dark Corner" (20th) (3d wk). Day-date with Gaumont. Fine $7,000. "Do You Love Me" (20th) is next in.

New Gallery (G-B)—"From This Day Forward" (RKO) (3d wk). Proving popular and doing big evening trade. Looks average of $8,000 weekly. Staying another week, after which "Make Mine Music" (RKO) replaces.

Odeon Leicester Square (Odeon)—"Heartbeat" (RKO) (2d wk). Opened to good $22,000, but this week looks around $20,000. House usually plays only three weeks, but this one will stay four because "I See A Dark Stranger" (GFD) not ready.

Odeon Marble Arch (Odeon)—"Caesar and Cleopatra" (Eagle-Lion) (27th wk). Although insiders say this is not drawing so well now, it still is doing close to $16,000. Picture has gone as high as $24,000 on early weeks. Expects to stay till middle July.

Plaza (Par)—"Bedelia" (GFD) (2d wk). Good $16,000 but this week is nearer $14,000. Staying third week, with "O.S.S." (Par) replacing.

Tatler (G-B)—"Bells of St. Mary's" (RKO) (1st wk). Despite its big 12 weeks at the Carlton, this has not yet exhausted its West End popularity, with take biggest ever experienced at this house. Will easily hit $7,000, which warrants long holdover.

Tivoli (G-B)—"Spellbound" (UA) (5th wk). Best biz this house has done in years, with average well above $14,000 per week, unheard of here. Staying sixth week, with "Make Mine Music" (RKO) replacing.

Warners (W-B)—"San Antonio" (WB) (1st wk). Only about fair at $12,000 or over. Holding a second stanza, with "Gaiety George" (Pathe) replacing.

Art Jarratt Honored

London, June 18.

Commander Arthur William Jarratt, R.N.V.R. has received a Knighthood in the King's Birthday Honors for his services as deputy chairman and film industry liaison officer to the Royal Naval Film Corp.

Another award was that of Victoria Order (4th class) to Frank Hill, secretary to Kinematograph Renters' Society.

Darryl F. Zanuck
presents

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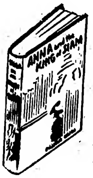
DENNIS HOEY · TITO RENALDO · RICHARD LYON

Directed by JOHN CROMWELL · Produced by LOUIS D. LIGHTON

Screen Play by Talbot Jennings and Sally Benson · Based Upon the Biography by Margaret Landon



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British Code on 16m Pix (Never Competing With 35m) Favored in U.S.

Code for 16m entertainment pictures, adopted recently in London by the Kinematograph Renters' Society (British distribs) and the Cinematic Exhibitors' Assn., might well be the basis for a similar code among American distribs and exhibs, both in this country and throughout the world, according to industry chiefs.

Recommendations for the code, basically similar to the policy followed by Loew's International since that company instituted its foreign 16m program, include the formulation of a general trade policy that 16m theatrical distribution be confined to areas not served by 35m films, with a recommendation to distribs to give preference to established exhibitors in signing 16m contracts.

Code also advises existing exhibs to peg their claims for 16m exhibition in areas not serviced by 35m installations and to admit 16m exhibs and distribs into the two societies so as to "discourage departure from accepted standards of commercial integrity accepted in the cinema trade." Adoption of a similar policy in this country, therefore, might throw open the Motion Picture Assn. of America and various exhib organizations to the so-called 16m jackrabbits, thereby assuring that these outsiders would follow general trade practices. Such a step, it's thought, would preclude any unfair competition by the jackrabbits.

Rumors of the establishment of an inter-industry organization among those majors dealing in 16m entertainment pix overseas have been heard on both sides of the Atlantic and it's believed the code might provide a good basis for such an organization. It's pointed out that the majors, both in this country and abroad, who decide to permit any 16m films whatsoever to play in the same area with their 35m product, would be cutting their own throats.

Simple Economics

Two British societies pointed out that the use of both type films in the same area would work like Gresham's Law in economics, which states that the worst form of currency in circulation regulates the value of the whole currency and hence drives all other forms of money out of circulation. Thus, while the best solution is to use only one form of currency, best solution for the distribs is to use only one form of picture in each area.

Recommendations also provide a solution for another current deep-set problem in the American industry—allowing a civic organization or some other group to rent an old 16m film to run in with a series of documentaries. British point out that most customers will gladly go to see such a program, especially when it's offered free, and thus kill the 35m trade. Even the practice of not releasing a picture on 16m stock until it's exhausted its 35m run will not solve the problem and American distribs would do well to prohibit this practice, according to the industry chiefs.

British code also invites an inquiry into the existing libraries of 16m entertainment films, to make certain that none of them rent pictures that might hurt the 35m industry. This factor, too, should be studied by distribs in this country and abroad, the industry spokesmen say.

Whiteman to Play In Dorsey Bros. Pic

Hollywood, June 25.

Paul Whiteman will re-enact real-life role of giving the bandleading Dorsey brothers their first big breaks, in film based on their lives.

Charles R. Rogers inked maestro for film and he will head Coastwards at end of July.

RKO Grabs Cuban Femme

Mexico City, June 25.

RKO has signed Marion Inclan, young Cuban actress, who came here a fortnight ago to seek film work.

She was inked to play in one or more pictures in English and Spanish on the RKO lot in Hollywood.

Niven Goes Clerical

Hollywood, June 25.

Third film role for David Niven since his return from England will be the bishop in "The Bishop's Wife," to be produced by Samuel Goldwyn with Cary Grant and Teresa Wright as co-stars.

Niven goes to work when he washes up his current chore in "The Magnificent Doll."

Popcorn Business Extended by WB

With reports of tremendous candy-popcorn grosses pouring in from all over the country, Warners is currently seeking to boost its concession sales via an intensive survey of each Warner house. Survey will be made by Leonard Schlesinger, prexy of the recently-created Warner Bros. Service Corp.

Schlesinger denied reports that WB planned to open its own candy factory and to cancel its contract with the American Best Candy Co., which has serviced Warners houses in the past. WB exec declared that his company had just extended its contract with ABC to carry through December, 1948. Deal varies with each individual house, with the 40% cut usually given by ABC to its customers not always holding for WB theatres.

In his o.o. tour, Schlesinger will look for ways to sell the sugary stuff on a larger scale. Plans call for the installation of a stand with an attendant to replace the automatic machines in many theatres and the setting up of popcorn machines wherever they can be used. WB chief pointed out that popcorn doesn't sell at all in houses patronized mostly by women and that his survey would take this factor in consideration.

Schlesinger will also install soft drink dispensers as soon as Coca-Cola returns to the market in sufficient quantity and when a suitable dispenser is developed. Any sales in WB houses will stop at that, though, he said. WB is in the picture business, he stressed, and doesn't plan to lose sight of that fact in boosting its candy sales.

CLOUDY JUNE HYPOS ALL A.C. THEATRES

Atlantic City, June 25.

This is one city where rainy weather does not bring a frown to the face of the theatre manager. In fact, he welcomes the clouds.

The vacationist, here for sunshine and the beach, finds that when the rain and clouds come the theatres, piers and other places of amusement along the walk gain. All theatres, following three weeks of almost continually bad weather in June, showed their business above normal.

With the close of the New Jersey Allied theatre owners convention at the Chelsea (21) other conventions are due. Warners' sales meet will be held here Aug. 5-7. PRC plans its sales convention at the Ambassador Aug. 7-9.

Disney Borrows Rogers

Hollywood, June 25.

Walt Disney went out of his usual route to borrow Roy Rogers and his horse, Trigger, for a combined action and cartoon feature, "Pecos Bill," based on early western folklore.

Picture will be made in Technicolor next year.

'WALLFLOWER' STARS SET

Hollywood, June 25.

Jane Wyman, Janis Paige and Robert Hutton will top the cast in the forthcoming Warners picture "The Wallflower."

Alex Gottlieb production will be directed by David Butler.

Berke to Steer "Code"

Hollywood, June 25.

William Berke draws director chores on "Code of the West," with Jim Warren in the star spot, at RKO. Filming starts on location at Lone Pine July 5, with Herman Schlom as producer.

MANAGERS GUILD WOULD AFFILIATE WITH IATSE

The Motion Picture Theatre Operating Managers & Assistant Managers Guild, which recently won a contract with RKO covering 41 Greater New York and adjacent theatres, has approached the IATSE for affiliation. Matter will be taken up at the forthcoming IA convention in Chicago July 22, but if the IA votes to take in the managerial guild it may be necessary to amend the constitution since at present if any IA member becomes a manager he is no longer eligible to membership. However, IA has long been interested in organizing theatre managers.

The MPTOM&AMG could become an important link in the IA chain since its ambitions are nationwide. On the other hand, if taken into the IA, the managerial guild would have a terrific organizing advantage since all operators and stagehands in the theatres are IA.

If an affiliation with the IA cannot be obtained, the MPTOM&AMG will probably apply for a direct AFL charter.

The 'Nose' Wins Numerals At Yale, for Class of '13's First Phantom Alumnus

New Haven, June 25.

Yale University and the city of New Haven became nose-conscious today when Jimmy Durante split a seven-hour stay between marching in the Eli commencement parade with the reunioning class of 1913 and attending a special shindig at the Seven Gables Towne House in celebration of his 30 years in show biz.

Old-timers around the college couldn't seem to recall "The Proboscis" as a member of the class of '13, but that didn't stop the voluble James from taking part in the class ceremonies. Anyway, he ended up as an honorary member of the class.

He attended the Yale-Harvard baseball classic and the collegiate highlight of the day occurred when Durante was introduced to Prexy Seymour of Yale. This meeting of "The Nose" and "The Brain" was a big step in forwarding good educational-theatrical relations, or something.

Peak of the program from show biz angle came when Durante was feted at the Towne House, a floor of which was decorated as Club Durante, with special editions of VARIETY as table pieces. Jimmy and his confreres wrecked the "jernt" for the edification of members of the press and radio assembled from New England states, and also local dignitaries.

Affair started out as a plug for "Two Sisters From Boston," but it ended up as ballyhoo for "One Guy From Broadway." Event was sponsored by Loew-New England theatres under division manager Harry F. Shaw, with Lou Brown laying the publicity groundwork.

Dinehart Widow Wins Legit, Film Scripts

Hollywood, June 25.

Mozelle Britton Dinehart was awarded rights to several stage plays and film scripts owned by her late husband, Alan Dinehart.

Dinehart's son by a former marriage had previously waived his willed right to a one-third share of the estate.

Int'l to Hatch 'Egg'

Hollywood, June 25.

Next production on the International program will be "The Egg and I," based on a novel by Betty MacDonald. Film will be company's third for United World release, following "Bella Donna," recently completed.

Leonard Goldstein is executive producer, with Chester Erskine and Fred Finklehoffe collaborating on the script.

Get Tri-States Arbitration

Dallas, June 25.

The arbitration case of Tri-States Theatres against Paramount has been set here for next Friday (28). The circuit is asking for a 45-day availability for its Casa Linday theatre here.

The case against Metro, filed at the same time by Tri-States, has not been set to date.

Hudson Prexies Albert Co.

Hollywood, June 25.

Remy L. Hudson checked into his new job as prexy of Eddie Albert Productions, designed to produce commercial and educational films.

Eddie Albert continues as chairman of the board, with John E. Fletcher as executive veepee and Robert J. Meade in charge of production.

WB Sets 3d Sales Div. for South

In a move to expedite business between the h.o. and field sales force and between their branches and exhibs, Warner Bros. is adding a third sales division to its setup on July 15, according to announcement by Ben Kalmenson, v.p. and gen. sales manager of the company.

Norman Ayers will head the new unit, to be known as the southern division, reducing the territory currently controlled by Jules Lapidus and Roy Haines, of the eastern and western division respectively. Ayers is being upped to his new post from Eastern district manager and will be succeeded in the latter spot by Sam Lefkowitz, who rejoins Warner's staff next Monday (1) after four years with U.A.

In the realignment, Lapidus' eastern division will include N. Y. City, Albany, New Haven, Boston, Buffalo, Cleveland, Pittsburgh, Cincinnati, Indianapolis and the dominion of Canada where Haskell Masters continues as district manager.

Haines' western division will take in Detroit, Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Kansas City, St. Louis, Denver, Salt Lake City, Los Angeles, San Francisco, Seattle, and Portland.

Southern division under Ayers will cover Philadelphia, Washington, Charlotte, Atlanta, New Orleans, Memphis, Dallas, and Oklahoma City.

MOVIETIME BUILDS VIA FREE PHONE SERVICE

Although it has less than 100 theatres under contract, Movietime, recently established phone-service organization in Brooklyn to provide data on current film shows, is servicing most all other theatres in the Metropolitan New York area in order to build up public support. Julius Pollinger, formerly with National Screen Service, who's president of Movietime, states that he is operating at a loss so far as a result.

Movietime, which advertises its service in the daily newspapers, giving its phone number, gives all details on the theatres inquired about. The Paramount and Roxy have already signed up for the service, plus the Brooklyn Paramount and Fox. Deals are in process of completion with the Brandt, Randforce and Rugoff & Becker circuits but nothing is stirring so far with the Loew and RKO chains though information on their shows is being given anyone who makes inquires. Movietime has 25 trunk lines.

Jewish Fund Nears Goal

Hollywood, June 25.

Walter Wanger, chairman of the Motion Picture Division of the United Jewish Welfare Fund, announced that 80% of its $1,000,000 quota had been collected to date. The remainder, Wanger stated, will be collected in the next week.

MIKE CULLEN'S DSA

Pittsburgh, June 25.

Mike J. Cullen, former manager of Penn theatre here and now division manager for Loew's in Cleveland, has been given the army's Distinguished Service Award for his work as head of film division with special service in the ETO. It was Cullen who set up a GI circuit in France and Germany following service in both North Africa and Italy.

Cullen, who was commissioned a captain in 1943, came out of the service a major.

RKO Pacts Steiner

Hollywood, June 25.

RKO handed Ralph Steiner a producer contract and assigned him to the Sid Rogell unit.

Before moving into his new post, Steiner was production assistant to Clarence Brown.

Par, RKO in B.O. Price War With Indies in Mpls.

Minneapolis, June 25.

Admission price war between Twin City independent neighborhood and suburban exhibitors on the one hand, and the large circuits operating the loop first-run houses, Paramount and RKO, on the other, threatens here because the independents are disgruntled over the amount of the chains' current admission boost and failure to tilt children's prices.

Independent group, which brought pressure on Paramount and RKO to advance scales, feels that circuits haven't gone far enough. In "A" houses downtown, big chains went from 44 to 50c up to 5 p.m. and from 60 to 70c thereafter. Indies were urging 60 or 65c for matinees and 75c for nights in the downtown "A" houses and they wanted an upping of children's prices to 20 or 25c. Circuits left the kiddies' scale unchanged.

Indies charge that Paramount is trying to force the neighborhood houses to go to 50c, downtown matinee prices, in place of 40c, as had been generally contemplated. At 50c, it's declared, the uptown spots would be less able to compete with the loop first-runs than at present. They'll not go along with the circuits to any such extent, the independent leaders declare.

It's pointed out that the big circuits have only raised their prices 15% while independent neighborhood houses that took the lead jumped their scales 25%.

Situation is complicated by the fact that the independent exhibitor group has been trying to compel distributors to eliminate the one week's clearance which the Paramount neighborhood houses have over independent theatres in the same price run. By going to 50c in five Minneapolis and two St. Paul neighborhood houses, however, Paramount apparently has put an obstacle in the independents' course toward equality, the trade points out. If the public can see the first-runs downtown at 50c in the afternoons, why should it wait six weeks for them in the neighborhood houses, the independents are asking.

N.Y. MPA EARMARKS 10G FOR UNDERPRIVILEGED

Motion Picture Associates, fraternal organization of members of the N. Y. distribution and exhibition field, has earmarked $10,000 for the purpose of sending a limited number of underprivileged children to summer camps for two-week periods this summer. The camps to which they will be sent are under the supervision of Community Service Society of N. Y.

In spite of the lateness of the date, MPA has prevailed upon Community Service Society to accept 30 children between the ages of six months and seven years, accompanied by their mothers, and 10 boys and 10 girls between the ages of seven and 14 years.

David A. Levy, N. Y. branch manager for Universal, is chairman of the MPA welfare committee.

Morris Agents Olivier, Vivien Leigh in U. S.

Hollywood, June 25.

Laurence Olivier and Vivien Leigh appointed the William Morris agency as their exclusive representative in the United States.

Understood the new setup is arranging for the two British stars to act in a major film production in Hollywood, starting in February.

Hedy Back to Work

Hollywood, June 25.

Hedy Lamarr starrer, "Dishonored Lady," went back into production after a 14-day hiatus, due to the star's illness.

Hunt Stromberg production has been in work for four weeks and is expected to wind up next month.

CRUMP DRAWS 'VALLEY'

Hollywood, June 25.

Warners assigned Owen Crump to produce "Thunder Valley," a tale of pioneering in the wild west.

Picture will be based on a yarn by James Webb, who is working on the screenplay.

The Voice That Chased Vaudeville

By Joe Laurie, Jr.

Just 20 years ago a group of scientists and research men, backed by a small group of courageous showmen with vision, dropped an early version of the atom bomb into show business. Some called this bomb the "talkies," some the "squawkies," others the "balkies." Warner Bros. called it Vitaphone. On Aug. 6, 1926, WB showed the first feature sound pic at the old Warner theatre in New York. The name of the picture was "Don Juan," starring the late John Barrymore, with a fully synchronized and recorded musical score played by the N. Y. Philharmonic Orchestra.

The show opened with some shorts. Will Hays, then czar of Hollywood, spoke from the screen. The rest of the shorts comprised singers and instrumentalists, like Giovanni Martinelli, Marion Talley, Anna Case, Efrem Zimbalist, Harold Bauer and Mischa Elman. Shortly thereafter this type of film chased the silents and vaudeville. A few doubters claimed it was just a freak entertainment but when Al Jolson came out in "The Jazz Singer," also for Warners, that was the convincer. There was a mad scramble among producers, picture and vaudeville actors to retool with the new technique.

To realize what "the voice" did to vaudeville, here is a picture of vaudeville in 1926 just before Vitaphone was heard. There were some 2,000-odd vaude houses in the U. S., 28 of these playing straight vaudeville, 18 in the east and the other 10 on the Orpheum circuit. The others were combo vaudfilmers. Keith had seven cut weeks out of the 18. There were 6,500 acts that found more work than they could use, and the strictly vaude spots played an average of 220 acts weekly. There were 100 pic houses playing acts around New York. Vaudeville was crying for comedy acts, and Marcus Loew and Alex Pantages tried to corner the market. The film competition was pressing hard, and straight vaude was on its way out. Vaude interests were merged and became the Keith-Albee-Orpheum circuit. They grabbed the FBO and Pathe picture companies and formed RKO-Radio Pictures. William Fox had already gotten into pic production in a big way, so had Loew with M-G-M. After E. F. Albee retired the company went through violent upheavals. Banking syndicates wrung it dry, the shell became an unimportant affiliate of the electric combine, which sneaked into show biz via their control of patents on radio and talkers.

Keith-Albee were barring acts that played in cabarets, but rescinded the order when they couldn't get acts or headliners. Loew had 44 theatres either under construction or alteration. Eva Tanguay played the Palace on Broadway after playing nearby Loew's State earlier in the season. She played Loew's at 50c top and the Palace at $3 top. She broke all records at the State and did great at the Palace. Joe E. Brown (now starring in "Harvey" on the Coast) was doing an act with Marion Sunshine at the Riverside theatre. The Original Four Mortons—Sam, Kitty, Clara and Paul—were reunited. Ben Bernie was refused a labor permit for his band in England. On July 14 Frank Fay (now starring in the Broadway "Harvey") was celebrating his eighth week at the Palace. Fred Allen came back to vaude, after four years, for plenty of coin. Mme. Schumann-Heink celebrated her 50th year as a professional singer.

Corbett In Vaude

James J. Corbett was doing an act with Bobby Barry, Bob Burns (Bazooka Bob) was working blackface with Claude West in an act called "Shut Yo' Mouf." Bert Lahr worked with his wife, Mercedes; Marty May toured with Mazie Wallace, Ken Murray was the m.c. with a Harry Carroll vaudeville revue, Burns and Allen were doing an act called "Lamb Chops," by the late and talented Al Boasberg. Bill (Bojangles) Robinson was using his magic feet in vaude, so was Harlan Dixon. Sophie Tucker was (and still is) a great headliner, McIntyre & Heath were playing the Loew circuit, Bert Lytell played in "The Valiant" skit, Belle Baker was topping bills, Charlotte Greenwood was knockin' em dead, Willie and Eugene Howard were together, so were Smith and Dale (and still are), Georgie Jessel had turned legit, Ted Lewis was around with his "Is Everybody Happy?," Bert Wheeler was still eating his sandwich, Pat Rooney and Marion Bent, Dunninger, Keno and Green, Jack Norworth and Emma Adelphi, Blossom Seeley and Benny Fields, were around playing bookings, as were Healey and Cross, Moran and Mack, Irene Franklin, William Morris and his talented family including Chester, Edgar Bergen, performing "The Operation" on Charlie; Doc Rockwell, sitting in a rocking chair delivering his monolog; Hugh Herbert, in a sketch; Jack Benny, singling and m.c.ing on the Orpheum circuit; Phil Baker, Jimmy Savo and Joan Franza, Olsen and Johnson, Bert Melrose, Santley and Sawyer, Van and Schenck, Julius Tannen, Roger Imhof and Corinne, Lillian Shaw, Joe Frisco, Joe Cook, Ben Blue, Bob Hope (playing "Smallies") and Aileen Stanley.

The rest of the show biz pic of 1926 B. V. (Before Vitaphone) showed Texas Guinan making a monthly $30,000 profit from her bistro, Kate Smith was playing the Earle theatre, Washington, and was in great demand for pic houses; Jimmy Cagney (Cagney and Vernon) was playing a sing, talk and hoofing act called "Broadway Romeo" atop the American Roof, and VARIETY sed "They got over neatly." Charles K. Harris was at the Hippodrome (vaude), with a pianist, male quartet, and Francis Kane singing his old ballads, "After the Ball," "Hello, Central, Give Me Heaven" and "Break the News To Mother." Song slides of the old days illustrated songs were coming back strong. Earl Carroll gave his famous wine-bath party. Maude Adams wrote her biog in the third person, Didn't use an "I" in the whole book, and maybe lost a chance of becoming a columnist. Ruth Etting was appearing at the Palace, Chicago. She was a pop cabaret artist. Was a big hit using pop numbers and no special arrangements. Florence Courtney (the first Mrs. Georgie Jessel) took a full course in Christian Science. The Shuberts opened the Casino de Paris atop the Century Roof, N. Y. Jimmy Hanley played the piano for Eddie Dowling for a few weeks. Will Mahoney paid for his own paper and billing, and plastered it all over town when he played the Hippodrome for Keith, thus making himself a headliner from then on. Raquel Meller did a $27,000 week, including a $10,000 opening night.

There were plenty of Chinese joints on Broadway with big bands and shows: Moulin Rouge, with the Paul Specht band and vaude; Chin's, in the Hotel Claridge, with Elmer Grosso band and floor show; Palais Royale (now Latin Quarter) with big floor show, and Irwin's band. Times Garden on 48th street and Broadway and Young's on 49th street and Broadway (old Churchill's), both with revues and bands. Remember—all this with chop suey! The opposish was calling it the Yellow Peril.

Bugs Baer Quits Show

Crane Wilbur was playing in a show called "Bride Of the Lamb," the tag line of the show being "God forgive me!" Bert Errol (female impersonator), in the audience, yelled "He may forgive you but I never will!"

Norman Kaiser became Norman Kerry. Jim Jeffries was touring the Pantages circuit with Tom Sharkey. Bugs Baer was with "No Foolin'" at the Globe (he left the show after two weeks, was ill at ease and welcomed the withdrawal), Will Rogers was getting $2,000 daily on a concert tour with the Zurinsky Quartet. Irving Berlin married Ellin Mackay. Refrigeration started on a big scale in theatres. The Albee, Brooklyn, had a $95,000 rug in the lobby but no cooling system. The cooling system killed the age-old tradition of the show business 40-week season.

Julian Mitchell, who directed and produced over 100 musicals and staged 13 out of 19 "Ziegfeld Follies," and who originally was a dancer in one of the early "Follies," died at 72. Roshanara, famous Oriental dancer, passed away, as did Lincoln J. Carter, the producer of big spectacles.

This was the picture of show business when Warners came in with their talking pix. They made a lot of shorts, using vaude acts. They would pay the vaude actor sometimes three times as much as he made in a week, for one day's work. Lots of actors grabbed this easy dough—but found themselves canceled later when they were playing opposition to their own act, the pic playing for 10c while the act was appearing in a $1.50 theatre.

Of course the talkies created a lot of gags. A producer asked Tom Mix, for instance, if he could talk. "Well," said Tom, "I've been askin' for whiskey from bartenders all over the world for 50 years, and I've been getting whiskey every time!"

Of course, there was the classic: "Pictures first moved, now they talk, next thing you know they'll smell."

And an old actor's complaint: "To think that acting should ever come to this. I just heard a moving picture star refer to the stage as "the speakies."

They asked Joe Frisco how he did on his first Vitaphone. The stuttering comic retorted: "The Warner Bros. had to send a trailer of me taking two bows."

The vaude actor didn't believe the talkies would last, shown by one of the first gags pulled about them: "Lend me $5 until this Vitaphone fad dies out."

Those Ad Libs!

And the time an actor said: "The Vitaphone and the Movietone are fakes and I can prove it." How? "They got Coolidge talking and loud."

Another comment was: "With these talkies soon you'll hear an actor who will boast that his voice toured the country with John Barrymore."

A vaude actor, asked why he looked so sad, said, "I don't feel so good." "Why?" "Just two things—a toothache and talking pictures."

I believe it was Bugs Baer who said, "Even the deaf can enjoy the talkies, perhaps even more so."

"The start of the picture is bad. Yeh, and the Voice is still to come," was an Arthur Caesar crack.

Some other nifties:

"So you're giving up acting?" "Yes, I'm going in the movies."

"Three reasons I got out of vaudeville—scotch, rye and the talkies."

They tell about the vaude actor who came on hard times and got a job washing dishes. "Okay," he said to his employer, "no long-term contract—just until the talkies get through."

They kidded movie (silent) actors with cracks like these:

"They'll have to hire a ventriloquist to speak her lines."

"Some of those silent actors have to have doubles for words with more than three syllables."

Another one, asked by his director if he could talk, said, "I can talk, alright, but at times I don't know what to do with my hands." "Why don't you try washing them?," was the director's reply.

A gag that comes to mind has more truth to it than fun. It is about an old actor applying for a job in the talkies. " Are you an actor?" asked the casting director. The thesp replied affirmatively. "Have you had any experience acting without audiences?" The old actor drew himself up proudly and said, "Acting without audiences is what brought me here."

When a vaude actor pointed to his feet and said, "See these carpet slippers, well I've been looking for work for months, and when I started out those slippers were hipboots." The Palace Theatre building was called the "dandruff building." Agents would stick their heads out the windows and shake their heads "no" to the acts on the sidewalk.

At first the vaude and even the picture people tried to laugh it off. But you couldn't laugh off a hit. The Palace began feeling the new opposition. Specs stopped handling tickets. The Palace cut salaries of all employees. Retrenchment set in, cleaning woman, doormen, porters were dismissed. They sold blocks of tickets to lodges at reduced prices. The talkies killed off 80% of the traveling companies. In May, 1926, almost five months before the talkies, VARIETY got Rep to the general trend and moved its pictures dep't to the front of the paper which was formerly held by vaude.

Policy Switches

The Bushwick, Brooklyn, went from a two-a-day to a grind with a 50c admish. The 81st St. theatre, N. Y., the first vaude and pic two-a-day policy in the cast, with reserved seats, turned into three-a day. Managers in vaude houses all over the country added "after pieces" to bolster opposition to big film bills. Acts were kicking about appearing in "afterpieces" for no extra dough. They would run about 30 minutes and save the circuit the price of two acts.

The talkies besides being something new brought first-class music to small towns that had never heard anything more than piano and drums or a very bad five-piece local band. The industry overcame all the bugs like the film going off the sound track and the talk being way ahead of the actors. It was fun, as when we yelled and stamped our feet when the old silent film would break or the operator would run it upside down.

Although making some of the old vaudeville headliners into breadliners, it also opened up many opportunities for many of them in a field that made them even more popular than in vaudeville, giving 'em more leeway for their talents.

Stewart to Mich. Allied

Allied Theatres of Michigan has slotted Jack Stewart, former sales rep of Universal in Detroit, as general manager succeeding Fred E. Pennell. Job calls for combined duties of public relations and personal contact.

Stewart started his film career in 1915 when he joined the old Triangle Corp. He later served as European rep for First National, changed to Warners in Cleveland and then switched to U in Detroit.

'Exchanges' Now Trade Misnomer

Designation of selling and distributing points throughout this country and Canada as exchanges is by way of going into the discard as a trade term. With other companies more and more veering away from use of the word "exchange," Paramount has taken the 100% initiative by eliminating its usage completely in favor of referring to the various exchanges as branch offices.

It is contended within Par that identifying the various distributing points throughout the country and Canada as exchanges is to some extent a misnomer and certainly, so far as the public is concerned, causes confusion. It's added that the more correct thing, and more in keeping with the stature of the picture industry, is to refer to the exchanges as branch offices, which they are in every sense of the term.

Offices in the various keys through which film is locally sold and physically distributed were originally named exchanges because pictures were exchanged among exhibitors in the various branches, all film being rented to the various theatres rather than sold.

New Studio Strike Looms As CSU Backs Up Machinists' Ultimatum

Hollywood, June 25.

Few new incidents in painters and carpenters battle to support International Association of Machinists rights to do studio machine work were recorded yesterday (Monday). Approximately 1,000 carpenters and painters are off studio sets, having been dismissed for refusing to work on Technicolor productions. Production has either been slowed or completely halted on a number of films and few new pictures will be able to start until settlement of the jurisdictional controversy is made.

Support of machinists will be continued by Conference of Studio Unions, even if it means closing of every studio in Hollywood. According to word passed to more than 3,000 studio workers by CSU leaders at a mass meeting in the Hollywood Legion Stadium Sunday night (23).

While no strike action was taken, Herbert K. Sorrell, CSU prexy, told workers that "If the studios want a strike we know how. If we have to strike we will pick up where we left off last year at Warners, and you know we were moving on MGM next at that time." Sorrell said this week will be the proving ground for whatever action is to be taken and announced a second mass meeting to be held at the same place next Sunday (30). There also is a possibility that a special mass meeting will be called for the middle of the week, he said.

Negotiations were completed yesterday (24) between Conference of Studio Unions and E. E. Chadwick of Association of Independent Motion Picture Producers on a new contract covering 10 of the 11 CSU crafts. Indie offer on wages, working conditions and other phases is understood to be considerably better than anything presented yet by major companies. Proposed contract will be submitted to Conference membership for approval. No opposition is expected. Only machinists are not included in pact, due to fact none are used by AIMPP members.

CSU also is in the midst of contract negotiations with Society of Independent Motion Picture Producers and has reported that preliminary offers are considerable improvement on proposals made by major companies.

16m Too Precarious In Near East, Reports RKO Mgr. on Return

RKO's 16m plans for the Near East will probably be pigeon-holed indefinitely as a result of reports of district manager Georg Georgoussky, currently in New York for huddles with foreign head Phil Reisman. Georgoussky held little hope for the immediate success of a narrow-gauge venture in any of the Near Eastern territories except Palestine. His report is expected to serve as a warning to other firms with similar plans.

Reasons given were somewhat similar to those advanced by Metro for difficulties in the Philippines. Anyone riding a mobile unit through the hinterlands of Egypt, Syria, Iraq, Iran, Ethiopia, or other Near Eastern countries would have to sleep with one eye open to protect himself from robbery or murder, a common occurrence for unconvoyed travellers in these territories.

In addition, there would be no way in which native audiences to the outdoor flickers could be forced to pay. Any demand for money from a crowd which could wander in and out of the picture area at will would be met with nothing but laughs. Finally, Georgoussky said that there are no accommodations whatsoever for 16mers travelling through the Near East. Drinking water is contaminated and food is miserable.

Set Anita Louise

Hollywood, June 25.

Columbia inked Anita Louise to replace Leslie Brooks as femme lead in the forthcoming production, "The Gloved Hand."

Miss Brooks was shifted to a role in "My Empty Heart," with Rosalind Russell and Melvyn Douglas.

SOPEG Approaches PRC

Claiming a majority of the employees of PRC's homeoffice in New York, Screen Office & Professional Employees Guild, CIO, has written Harry H. Thomas, PRC president, that the guild has been designated as sole collective bargaining agent for its whitecollar help.

SOPEG requested an appointment to discuss negotiations.

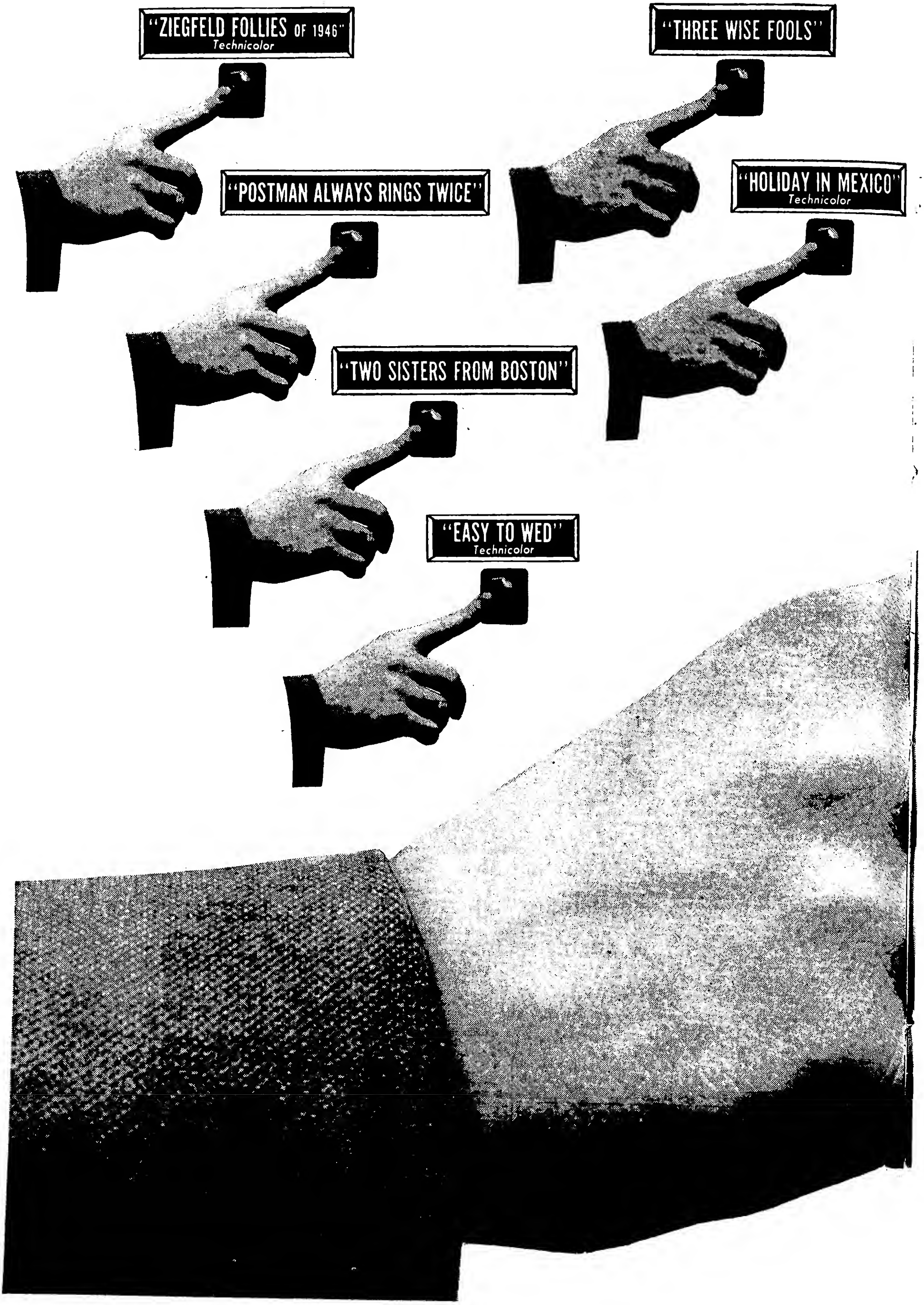
Trade Rules

Continued from page 3

summer in an effort to come to terms on a final decree. On Oct. 7, under current arrangements, an informal confab with the court is skeduled with an open hearing later should it prove necessary.

The Big Five's consent to enforcement of certain provisions of the decision prior to a Supreme Court ruling raises a strong doubt as to whether these defendants will appeal the minimum price, pooling, franchise, master contract and formula deal points of the statutory court's opinion. Understood, that the Little Three felt that there was a danger of waiver of right to appeal, should immediate enforcement be permitted.

Determination by the Big Five to offer compliance with these points was reached at a meet held yesterday morning (25) which was unattended by lawyers for Columbia, U and UA. Joseph M. Proskauer, Warner Bros. attorney, acted as spokesman for the Big Five at the court huddle. He preceded his offer by declaring that the majors would act in good faith but that they needed time to work out the problems presented by the decision.


"ZIEGFELD FOLLIES OF 1946"
Technicolor
"THREE WISE FOOLS"
"POSTMAN ALWAYS RINGS TWICE"
"HOLIDAY IN MEXICO"
Technicolor
"TWO SISTERS FROM BOSTON"
"EASY TO WED"
Technicolor

THE GREEN YEARS

AGAIN M-G-M IS RIGHT ON THE BUTTON!

Every Opening Rings The Bell!

CINCINNATI
ATLANTA
RICHMOND
ST. LOUIS
HOUSTON
WASHINGTON
BOSTON

Confirming all predictions during its record-breaking 7 weeks at Music Hall

"The Green Years is a Wonderful Motion Picture!"

Mullaney Bros. Build Illinois House Themselves; Theatre, Xchange Briefs

St. Louis.

Two brothers, Walter and Jack Mullaney, of Mattoon, Ill., both ex-GIs, have opened their own $30,000 flicker house that they built with their own hands.

They drew their own plans for the house and then faced the manpower shortage, threats of strikes and other obstacles. However, they laid the foundation and built the walls of the building. Everything went o.k. until the roof was reached. Then the railroad strike prevented delivery of steel beams, etc.

The brothers scoured the countryside and obtained the needed joists. When delivery of draperies was stopped the brothers made their own drapes by hand. Everything was in readiness when the 380 seats were delivered and the grand opening was held. Walter is the only one with theatre experience. He formerly worked for Fanchon & Marco in St. Louis.

Fabian's Upstate Drive-In

Albany.

Fabian-Hellman interests opened their new Mohawk Drive-in on the Albany-Schenectady Road. House has 900-car capacity.

Doc Howe's RKO Spot

Milt Howe was appointed to a position in the management cabinet of RKO's ad-publicity department by S. Barret McCormick, ad-publicity chief, last week. He will headquarter at the studio and work in close association with Perry Lieber, studio publicity director. He will serve as co-ordinator for independent producing companies that release through RKO and also as liaison between various producer publicity staffs and the homeoffice.

Thompson Joins Disney

T. R. Thompson has tied up with the sales supervisory staff of Walt Disney Productions at the New York offices. Last post of Thompson was that of district manager for United Artists in the midwest territory. Prior to that stint, he was an RKO branch manager.

St. Paul Managers Re-aligned

St. Paul.

Jimmy Eshelman, manager of Paramount theatre here, scheduled to leave for Rochester, N. Y., to become new city manager of all Paramount houses there. John P. Reed, former manager of Riviera, takes over at the Par. Michael Guttmann goes to Riviera from the Uptown in Minneapolis. Tommy Martin, just returned from the service, takes the Uptown.

Brandt Lauds Bookers' Work

High tribute to bookers for the role they play in the film industry was paid by Harry Brandt, head of Brandt circuit of 130 theatres in the east, Monday night (24) at a dinner-dance of New York Bookers Club on occasion of inducting Brandt as an honorary member of the organization.

At the same time honor was paid several bookers, including Alec Arnswalder, former president of club and now a salesman for Metro, who was presented with a wrist watch. Eddie Richter, head booker at N. Y. Metro exchange; Archie Berish, occupying same post with Warner Bros. and Danny Ponticelle, booker for WB, were given pen and pencil sets.

Canadian Theatre Strike Averted

Winnipeg.

A strike of projectionists which would have shut down 19 theatres in Manitoba province owned by three circuits, has been averted for the time being. It still has to be definitely settled. Threatened by Local 299 of the IA, the strike has been delayed while talks are going on between the union and Famous Players. Thus far, there have been no negotiations between the projectionists and Western Theatres, Ltd., and Allied Amusements, Ltd., the other two chains involved.

N. C. Manager Breaks Leg

Raleigh, N. C.

Harris Fant, manager of Alamance theatre, Burlington, received a fractured leg and a dislocated ankle recently when he fell from a ladder while checking the air-conditioning system in the back of the theatre.

H-E Trial Set for Oct.

Seattle.

Le Roy Johnson, general manager of Jenson-von Herberg theatre group, is busy on depositions to be used in trial, set for Oct. 1 in Federal court here. Bagdad and Venetian theatres are suing Hamrick-Evergreen Theatres and others over clearance.

Fred Danz, after a year in Navy, back at his old post with Sterling Theatres, as assistant to his father, John Danz. Young Danz served on the USS Palawan in Japanese and Chinese waters. John Danz is prexy of Sterling.

Many Ill. Changes

St. Louis.

Perry Amusement Co., headed by Tony Matreci, purchased Capitol and the Court theatres in Pinckneyville, Ill., from Malcolm R. Reid.

Pasquale Magnani, discharged from armed services, made manager of the Carroll, Mt. Carroll, Ill.

Nim Cozney and Ralph Teach head committee that raised $20,000 among Sterling, Ill., business men, for a new picture house for the town.

William and Don Hope building a new 400-seater in Sesser, Ill., which now is without a picture theatre.

Milton D. "Bud" Lewis, discharged from Army now city manager in Danville, Ill., for Publix - Great States. He was manager of the Fischer in Danville when he went into service.

Kalafat Brothers, owner of a circuit in small Illinois towns, are constructing a new 800-seater in Lansing, Ill.

Blatt Bros. Into N. Y.

Pittsburgh.

Blatt Brothers circuit, operating out of Pittsburgh, acquired Carlson theatre at Maryville, N. Y. This is the first out-of-state house to come under the Blatt banner.

Charles A. Anderson, who heads the Alpine circuit of 17 theatres, is visiting his father in Scotland.

Ben Stahl resigned from A. and S. Steinberg staff after more than 10 years with local theatre supply company.

Bob Hornick, ex-sergeant, now managing two theatres at South Fork, Pa.

Cpl. Harold Berkebile, out of service, named manager of the Strand in Johnstown.

Closed since April 8, the two F. E. McGillick theatres in suburban Coraopolis are preparing to reopen. After row with CIO union help, McGillick notified all employees by registered mail that they were no longer on the payroll.

With new employees ready to step in, the CIO union workers, now dismissed, are claiming a lockout situation.

Wolverton to Indpls. Spot

Indianapolis.

Change in personnel at local Katz-Dolle houses, announced by Ken Collins, city manager, brings Walter Wolverton in from Akron as manager of Circle, succeeding George Pappas, who has not returned here after a trip to Europe as winner in Victory Loan contest.

Jules Goldman succeeds Sol Greenberg as booker at Warners. Greenberg to Film Classics.

George Landis, Laddie Hancock and Frank Warren, of 20th-Fox, back on job after trip to Europe as company's sales contest winners.

File Petition on Oriental, Chi

Chicago.

A petition on behalf of creditors and bondholders of the 32 West Randolph Street Corp., which has a controlling interest in the Loop's Oriental theatre, was filed Wednesday (19) in U. S. district court to declare the offices of president, secretary, treasurer and board of directors vacant. Petition, filed by attorney Lewis F. Goldberg, also asks that a new board of directors be elected which would select its own officers, and that a temporary trustee be appointed to take charge of the corporations' affairs in the interim.

Oriental is operated by Essaness Theatres, which controls 25% of the theatre's stock.

Wanger's 'Canyon' Junket

Initial newspaper-Hollywood star junket since the war ended will be staged July 13 by Universal and Walter Wanger for preem on that date of "Canyon Passage." It will be held at Portland, Ore., with scribes and screen stars flown to the Oregon city for two-day unveiling of film. Oregon's Governor Snell will be official host.

Wanger and his wife, Joan Bennett, will be the first of the Hollywood celebs to go to Portland.

Rochester Nabe Brings $75,000

Rochester, N. Y.

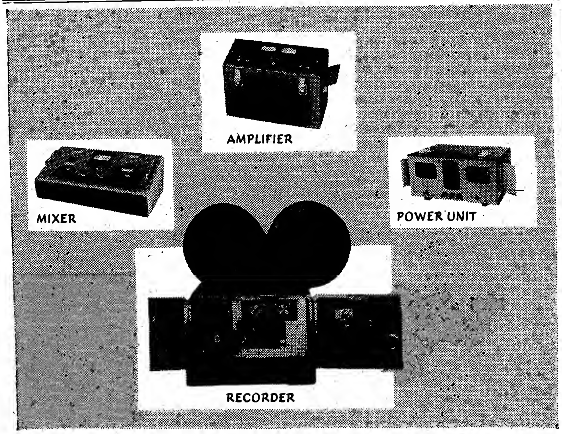
Murray theatre, 750-seat nabe, has been sold for $75,000. W. Russell More sold it to Murray Briskin of New York. Briskin operates a chain, including theatres in Syracuse, Groton and Waterloo. Al Kopp was transferred from Briskin's State, Waterloo, to manage the Murray.

Rappaport Buys Balto. House

Baltimore.

Izzy Rappaport, operator of the indie combo Hippodrome here, has taken over the surescater Little theatre located on the fringe of the downtown shopping center.

Previously operated by Hicks chain, this 400-seat house formerly was an arty theatre.



Preview OF YOUR New RECORDING SYSTEM

TECHNICALLY SPEAKING

Some of the new features which make this equipment more efficient and versatile:

1 Lighter in weight and more compact than any other comparable system.

2 Oil damped filter practically eliminates flutter.

3 Modulator can be moved laterally to record on either edge of 16mm film.

4 Magnetically sealed light valve.

5 Readily adaptable for either 50 or 60 cycle synchronous operation.

6 Operates from 1200 or 1440 RPM interlock motor systems by simply changing a set of gears.

Here's a completely new sound recording system—improved in many ways to make it far more versatile and adaptable to your needs. The first of a new line of postwar equipment, it is typically Western Electric in dependability and in the high quality of its recording.

It's called the Type 300 Recording System—and can be used as a main channel or for standby or portable service, with either 35mm or 16mm film. The change from one size to the other can be made readily with simple tools. Designed on the "building block" principle, the system can be added to or altered to meet changing conditions.

Present production schedules should make this equipment available within a few months.

Western Electric
BROADWAY

Picture Grosses

Continued from page 14

SEATTLE

"Breakfast in Hollywood" (UA) and "Cat Creeps" (U), $8,200.

Orpheum (H-E) (2,600; 45-80)—"One More Tomorrow" (WB) and "Strange Conquest" (U). Solid $13,000. Last week, "Night in Paradise" (U) and "She-Wolf of London" (U), $13,600.

Palomar (Sterling) (1,350; 45-80)—"Enchanted Forest" (PRC) and "Freddie Steps Out" (Mono) (2d wk). Big $5,000 after swell $7,800 last week.

Paramount (H-E) (3,039; 45-80)—"Two Sisters Boston" (M-G) and "Passkey to Danger" (Rep). Sock $18,000. Last week, "Kitty" (Par) (2d wk), nice $10,800.

Roosevelt (Sterling) (800; 45-80)—"Night in Paradise" (U) and "She-Wolf of London" (U) (m.o.). Good $6,000. Last week, "Hearts Growing Up" (Par) and "Rendezvous 24" (20th) (3d wk), $4,600.

Winter Garden (Sterling) (800; 25-50)—"Walk in Sun" (20th) and "Gertie's Garter" (UA) (3d run). Nice $5,000. Last week, "Because of Him" (U) and "Spiral Staircase" (RKO) (3d run), $4,400.

Fight Films, Kaye Tilt 'Bamboo' to 37G, Frisco

San Francisco, June 25.

Biz shapes a little better here despite many holdovers. Best bet is "Bamboo Blonde" which is being helped to fancy session by the Louis-Conn fight short and Sammy Kaye's band on stage. "Cluny Brown" is okay.

Estimates for This Week

Golden Gate (1,844; 60-95)—"Bamboo Blonde" (RKO) plus vaude headed by Sammy Kaye orch and Louis-Conn fight films boosting this to fancy $37,000. Last week, "Bedlam" (RKO) plus vaude headed by Henry Busse orch, mild $26,500.

Fox (FWC) (2,651; 55-85)—"Postman Rings Twice" (M-G) (2d wk). Sturdy $25,000. Last week, big $37,000.

Warfield (FWC) (2,656; 55-85)—"Cluny Brown" (20th). Okay $27,000. Last week, "Dark Corner" (20th) and "Her Kind of Man" (WB) (2d wk) (5 days), fair $12,500.

Paramount (FWC) (2,846; 55-85)—"Hoodlum Saint" (M-G). Trim $23,000. Last week, "Bad Bascomb" (M-G) (3d wk), fairly good $11,500 in 5 days.

St. Francis (FWC) (1,400; 55-85)—"Dark Corner" (20th) and "Her Kind of Man" (WB) (m.o.). Good $8,000. Last week, "One More Tomorrow" (WB) (m.o.), $8,000.

State (FWC) (2,133; 55-85)—"Bad Bascomb" (M-G) (m.o.). Stout $10,000. Last week, "Bride Wore Boots" (Par) (m.o.), only $6,500 in 5 days.

Orpheum (Blumenfeld) (1,207; 55-85)—"Night in Paradise" (U) (2d wk). Modest $9,000. Last week, $9,200.

United Artists (Blumenfeld) (1,207; 55-85)—"Outlaw" (UA) (4th wk). Only downtown spot where this is running this stanza, which boosted total to great $22,000 or near. Last week, okay $17,000, with film in two other houses.

'Groomed Bride' Hotsy $18,000 Cincy Leader

Cincinnati, June 25.

An extra helping of new bills, plus the added sock of the Louis-Conn fight short at two houses, has the downtown houses at a high summer level this stanza. "Well Groomed Bride" is topping the fresh entries with a sock Albee figure. Next best is "Suspense." Horror dualer, "Cat Creeps" and "She-Wolf of London" is stout.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Well Groomed Bride" (Par). Socko $18,000. Last week, "Young Widow" (UA), good $14,000.

Capitol (RKO) (2,000; 44-70)—"Two Sisters From Boston" (M-G) (4th wk). All right $5,500, trailing fine $8,000 third stanza.

Grand (RKO) (1,430; 44-70)—"If I Had My Way" (U) and "Shadow of Doubt" (U) (reissues). Swell $9,000. Last week, "Runaround" (U), fairish $5,500.

Keith's (United) (1,500; 44-70)—"Hearts Growing Up" (Par) (m.o.). Satisfactory $4,500. Last week, "Badman's Territory" (RKO) (m.o.), okay $5,000.

Lyric (RKO) (1,400; 44-70)—"Cat Creeps" (U) and "She-Wolf of London" (U) with Louis-Conn fight pics. Hotsy $7,500. Last week, "Dressed to Kill" (U) and "Letter for Evie" (M-G), slow $3,800.

Palace (RKO) (2,600; 44-70)—"Suspense" Mono) plus Louis-Conn fight short. Sturdy $14,000. Last week, "Hearts Growing Up" (Par), pleasing $12,000.

Shubert (RKO) (2,100; 44-70)—"Young Widow" (UA) (m.o.). Moderate $4,500. Last week, "Heartbeat" (RKO) (m.o.), $4,000.

It's the Universal Spirit

As all the members of the Universal family meet for its first post-war convention, we again feel the warmth of a friendly reunion.

All of us realize the responsibilities that confront us. Our convention will bring into focus new projects and new plans for what we consider to be a brilliant future.

Universal has grown considerably in the last ten years. We hope to continue our growth in a healthy friendly manner.

You're going to hear a lot about our pictures in the next few months. In the meantime, we have ready for you lots of fine entertainment.

Soon you will have for your theatres "BLACK ANGEL," Walter Wanger's Technicolor "CANYON PASSAGE," "TIME OF THEIR LIVES" and Mark Hellinger's "THE KILLERS."

10,000 Cinemas To Help Celebrate Sound's 20th Anni

Advance campaign on Warner Bros.' 20th Anniversary celebration of talking pictures, which will be held during week of Aug. 6, is steadily gaining impetus with more than 3,000 theatres already signed up as participants in the event. With circuit operators and indie exhibs coming into the fold daily, estimates are that about 10,000 houses will be involved by time the climactic week rolls around. Participating houses are running salutes in their newspaper ads and installing lobby displays hailing the inauguration of sound.

Harry M. Kalmine, general manager of the Warner Circuit, has been holding another special meeting of zone managers and h.o. execs on Tuesday and today (Wednesday) to discuss plans for gala preems in all key spots of "Night and Day," Warners' special release for the occasion. Also discussed were arrangements for testimonials to local sound pioneers among theatre men in each locality where the celebration is to take place.

Official recognition of the event, meanwhile, has been accorded in two states thus far with Gov. Maurice J. Tobin of Massachusetts and Gov. Frank J. Lausche of Ohio both setting aside Aug. 6 as "20th Anniversary of Sound in Motion Pictures Day."

Eagle Buys Swede Tome

Hollywood, June 25.

S. P. Eagle bought film rights to the Carl Zuckmayer novel. "The Master of Life and Death," and will film it under a new title, "Delusion."

Book was originally published in Sweden in 1937. Screenplay is in charge of Harold Goldman.

Second Thug Gets Pen In St. Louis Theatre Safecracking Job

St. Louis, June 25.

James (Red) Cooper last week, was convicted by a jury in Circuit Judge David J. Murphy's court on a charge of looting a safe containing $5,500 from the Norside theatre last Sept. 3, and was handed an eight-year jolt in the state big house.

Harvey Miller previously was sentenced to five years on the same charge.

An alert doorman at the Missouri theatre, in midtown, last week nabbed a man who attempted to steal a "Dollars for Famine Relief" receptacle from the theatre lobby, and turned him over to cops. The receptacle contained $41.44 and was one of 25,000 distributed throughout the city.

The prisoner, held on a charge of suspected larceny, gave his name as Lee Manion.

Montreal Mgr. Steals 5G

Montreal, June 25.

Raymond Seguin, manager of mainstem Strand theatre (United Amus. chain) has admitted theft of over $5,000 in cash during the past 11 days. Sentence was deferred.

Court was told that Seguin lifted the coin from the theatre in small amounts which he used for gambling purposes.

Kidnapped In Holdup

Denton, Texas, June 25.

James Railey, assistant manager for Interstate Theatres Circuit here, was kidnapped last Thursday (20) and taken for an auto ride by a guy who held up the theatre office and escaped with $691.19.

The bandit released Railey 17 miles from here, from where Railey hitchhiked back home.

E. V. Richards Named

New Orleans, June 25.

E. V. Richards, Jr., president of Paramount-Richards Theatres, Inc., has been named state president of the Navy League of the United States.

Free Screen

Continued from page 5

ment of education ever designed by man. To our vast family audience, the neighborhood picture house fills as definite a place as the neighborhood library...Under the code of the motion picture industry there is ample leeway for honest and realistic portrayal of American life."

Johnston emphasized that "any kind of censorship is dangerous to the freedom of the screen."

'Tenets of Good Taste'

Nelson pointed out that, while the public is not willing to accept "Pollyanna stuff," motion pictures "must represent the best of the nation's tenets of good taste."

Chadwick said the indies felt "we have been treated as a younger brother in our relations with the Code Administration—the treatment we have received from PCA has been eminently fair. It is the best insurance the industry has against outside censorship."

Outlining the industry's current needs, Breen stated:

"There should be more family pictures, or pictures suitable for general audiences. Too many of our pictures, at the present time, deal with the more mature themes that are directed at adult audiences...I am not suggesting that we should entertain any plans for the production of pictures that are suitable only for children. Any such plan would not only run the risk of considerable financial disaster, but it would deny the screen much that is finest in the literature of the world."

Off-the-floor comments from industry figures agreed that films should continue to work within the framework of the Code. Walter Wanger brought up his difficulties with censorship groups in New York and Atlanta. He said that when "Scarlet Street" was completed neither he nor his director, actors or writers believed the film would be considered objectionable. Wanger also pointed out that the moral attitudes of the American people are constantly changing; that even women's magazines are now using a type of story they would have instantly rejected 10 years ago.

U Convention

Continued from page 6

company. Stability of the film business despite its aura of Hollywood glamour was remarkable, Cowdin said, pointing out that it is one of the last to feel depression and among the first to snap back "like a rubber band." As one of the largest cash businesses in the world, films gross domestically $1,500,000,000 and its world revenues are over $2,200,000,000, he averred.

U in the past 10 years, Cowdin said, had upped its domestic accounts from 7,500 in 1936 to over 12,000 at present. Weekly billings increased 300% in that span while inventories jumped over 300%, he added. Foreign business increased comparably, he said.

Board chairman disclosed that

Manpower

Manpower pinch in the sales force would be met by a 10-year plan for training student bookers and salesmen, William A. Scully, veepee and general sales manager, told the conventioneers. U would begin developing new talent immediately, he said, with an eye to the future. Company would continue its policy of promotions from the ranks in which some 65 employees had been advanced in the past ten years.

Blumberg stressed the human equation as the essential in building up a film business. "A business that changes every day, a business that is subject to the public whim and which in the final analysis is based upon ideas, must be nurtured with a human point of view," he said. "No success is complete unless those people who have contributed to it are applauded for their efforts."

U's share of the foreign business is the largest in the industry, Seidelman claimed. Affiliation with Rank and acquisition of Enterprise films spelled an even greater boost of the company's worldwide profits, he said. This coupled with renewal of business in liberated countries meant solid returns to U in the coming year, according to Seidelman.

Largest advertising budget in U's history, for the coming season was announced by both John Joseph, top pub-ad director, and Maurice Bergman, eastern chieftain, in second day convention talks. New stress on day-and-date exploitation would be made by the company, it was said, with plans for en masse air transportation of a large staff of h.o. reps to key city openings. This would be part of a program of a roving h.o. staff rather than a field force.

Other gabbers during course of the day were E. T. Gomersall, asst. general sales manager; A. J. O'Keefe, western sales manager; Fred Meyers, eastern sales manager; and F. J. McCarthy, manager for the south and Canada. Gomersall outlined plans for releasing the balance of the season's product including "Black Angel," Mark Hellinger's "The Killers," and Walter Wanger's "Canyon Passage."

Session wound up with awarding of checks on the recent sales drive by Scully. Manager's award went to Meyers, the district manager's to C. J. Feldman of Los Angeles with Dave Miller, Cleveland, and Pete Rosian, Cincinnati, on the receiving end of second and third prizes.

Inside Stuff—Pictures

Because virtually all the top news stories of the year were pooled and newsreels had little opportunity to show individual initiative in covering them, National Headliners Club did a switch last week in basis of its annual award for best work by the reels. Instead of giving a prize for coverage, it delivered its kudos for the best cutting and editing job.

Winner on that basis was Pathe for its presentation of the walkout by Andrei Gromyko, Russian rep, from the United Nations Security Council meeting in the Bronx, N. Y., last March. Execs of the others newsreels participated in selection of Pathe for the honors. Walton Ament, Pathe editor, accepted the award at a Headliners' luncheon here Saturday (22).

Laurels in radio were presented to Tom Slater, Mutual, for his coverage of the radar contact with the moon story; Raymond Gram Swing, ABC, for his series on the atomic bomb, and Max Jordan, NBC, for his exclusive on the Jap surrender.

Opinion expressed by Bosley Crowther, N. Y. Times' film critic, that documentary producers shouldn't expect "too close an alliance or even understanding" with Hollywood, only confirms what they already know, according to many fact-film producers.

Speaking last Wednesday (19) at a meeting of the N. Y. Film Council, Crowther, who's chairman of the film division of the Independent Citizens' Committee, said that Hollywood producers generally have a "strange apathy and frightening cynicism as regards this type" of film. Pointing out that Hollywood was doing very well "according to its own lights and those of the stockholders of the companies," Crowther told the documentarians that "any possible contemplation on your part of production alliances or even use of Hollywood facilities for production would be unfortunate."

With theatre auditoriums and other spots used by the Red Cross in and about hospitals being shuttered in large numbers in the next few months, the Red Cross expects to have a surplus of 35-40 sound projector units. Because their purchase represents coin spent by contributors to that organization, it is anxious to dispose of this surplus projection equipment at the highest possible figure. Two film theatres set up at Camp Upton by the R. C. are closing this month. The screen shows were put on largely for convalescent veterans in these various hospitals.

A total of 168 installations of 35m equipment had been made by the Red Cross during the war, and around 40% of these must be disposed of within the next few months. R. C. also has some 16m equipment. Edward Doyle, national director of Red Cross hospital motion picture service, in Washington, is in charge of this surplus.

The Tax Executives Institute, Inc., which together with various other large corporations includes five film companies and two theatre circuits, expects to have a total of 18 different chapters in key cities by the end of this year. It is now operating with only four chapters, in New York, Boston, Philadelphia and Los Angeles.

The Institute, whose national chairman is Harry J. Wright, head of the tax department at Paramount, was set up for exchange of information and ideas among tax men in industry, with meetings held once monthly. Dues are $25 annually. Wright is a founder and one of the five incorporators. In addition to Par, companies belonging to the Institute are RKO, 20th-Fox, Loew's, Walt Disney Productions, Maine & New Hampshire Theatres Co. and Detroit Theatre Enterprises.

An area-wide educational program on food conservation, highlighting hungry Europe's plight, has been launched this week under the auspices of the Famine Emergency Committee in cooperation with the Skouras circuit. Community rallies in 18 metropolitan N. Y. theatres, free to the public, are being staged during this period, first of which was put on at the Jamaica theatre on Tuesday (25).

Program includes an original play dramatizing the importance of the famine emergency enacted by members of the American Theatre Wing plus four film shorts, "Seeds of Destiny," a War Department feature; "Our Children"; "UNRRA's Report to the U.S.A."; and March of Time's "Post-War Farmer."

With the forthcoming release of Metro's "Three Wise Fools," Eddie Buzzell chalks up his 50th picture as director. Buzzell left Broadway for Hollywood in 1931 to make shorts for Harry Cohn and, after achieving mild success with Columbia, he ankled that studio to sign with Metro in 1937.

Buzzell stands a good chance of having two of his pictures on Broadway simultaneously to help him celebrate his golden jubilee. "Easy to Wed" is slated for an early run at the Capitol and "Fools" might hit Broadway at the same time.

Interest of Billy Conn's home town in him was apparently strictly fistic. Week before Conn's second unsuccessful quest for the heavyweight crown against Joe Louis, Barry theatre in Pittsburgh decided to reissue "Pittsburgh Kid," feature-length picture Conn made for Republic five years ago. It gave that house one of its poorest weeks in a long time.

Loew's publicity department has been sending out books from which M-G-M films have been adapted. Last week Ernest Emerling deviated from the norm of distributing to critics "Centennial Summer," the Alfred E. Idell tome, which is the basis of a 20th-Fox (not a Metro) picture. Film will of course play the Loew circuit.

Despite frequent reports that William Fox is in a precarious financial position, scanning of his current holdings reveals that the erstwhile film magnate holds a one-third interest in the Bankers' Security Co. of Philadelphia, and owns the Roxy parking lot, next to the Roxy theatre, N.Y.; the Mitchell Camera Co., Los Angeles, the L. A. theatre in downtown Los Angeles.

20th Ups Fisher

Hollywood, June 25.

In a revision of 20th-Fox music department, Alfred Fisher, formerly assistant to Al Newman, exec musical director, has been upped to operational head of department. Newman remains in top spot.

LEWTON PACTS AT PAR

Hollywood, June 25.

Paramount handed Val Lewton a contract as producer, with July 1 as checking-in time.

Lewton recently chucked his producer job at RKO.

JACOBS DRAWS 'LOVE'

Hollywood, June 25.

"Love and Learn," a romantic comedy, was turned over to William Jacobs on the Warners lot.

Frederick de Cordova will direct from a screenplay by Francis Swann.

JUDY CANOVA'S 'GHOST'

Hollywood, June 25.

Judy Canova's next starrer, "Ghost Town," a tale of the California hills, will be directed by Del Lord.

Columbia rolls the picture July 5, with Ted Richmond producing.

New York Theatres

A WARNER BROS. HIT
"JANIE GETS MARRIED"
With
Joan LESLIE • Robert HUTTON
In Person
ERSKINE HAWKINS
AND HIS ORCHESTRA
Plus
The Berry Bros. • The Charioteers
B'way at 47th St. STRAND

BETTE DAVIS
In Warner Bros. Hit
"A STOLEN LIFE"
With
Glenn FORD • Dane CLARK
Walter BRENNAN • Charlie RUGGLES
Directed by Curtis Bernhardt
HOLLYWOOD
Continuous B'way at 51st Street

M-G-M's MUSICAL
"TWO SISTERS FROM BOSTON"
KATHRYN GRAYSON JUNE ALLYSON JIMMY DURANTE
IN PERSON
THE RITZ BROS.
GRACIE BARRIE
Extra!
BUDDY MORROW AND HIS ORCHESTRA
Cool CAPITOL B'way at 51st St.

CHARLES BOYER
JENNIFER JONES
in
ERNST LUBITSCH'S
CLUNY BROWN
20th Century-Fox
RIVOLI
B'way & 49th St. Doors open 9:30 A.M.

Fred MacMURRAY Anne BAXTER
BURT IVES
"SMOKY"
In Technicolor
A 20th Century-Fox Picture
Plus on Stage—DONALD O'CONNOR
3 SWIFTS—Extra!—BUSTER SHAVER CO.
ROXY 7th Ave. & 50th St.

LOEW'S STATE B'way & 45
ON SCREEN
Thurs., June 27
A. J. CRONIN'S
'The GREEN YEARS'
CHAS. COBURN
BEVERLY TYLER
TOM DRAKE
IN PERSON
'Rochester'
OTHER BIG ACTS!

Robert YOUNG Sylvia SIDNEY Ann RICHARDS
"THE SEARCHING WIND"
In Person
Andy RUSSELL - Alan CARNEY
RAYMOND SCOTT ORC.
PARAMOUNT, Times Square

BADMAN'S TERRITORY
VICTORIA B'WAY & 46th St.
RANDOLPH SCOTT
ANN RICHARDS
GEORGE 'Gabby' HAYES

SAMUEL GOLDWYN presents
DANNY KAYE
The Kid from Brooklyn
Technicolor

Doors Open 9:30 A.M.
ASTOR B'way at 45th St.

RKO PALACE B'WAY & 47th St.
CLAUDETTE COLBERT
JOHN WAYNE
"Without Reservations"
With DON DeFORE
An RKO Radio Picture

RADIO CITY
MUSIC HALL
"ANNA and the KING OF SIAM"
Starring
Irene DUNNE - Rex HARRISON - Linda DARNELL
Spectacular Stage Productions

COMIC PARADE HURT BY SCRIPTS

ABC's New 100G Comedy Splurge Despite Thompson, Gleason Fiasco

The ABC net, which has already spent about $100,000 looking for new comedians, is going to sink another 100G in what Adrian Samish, vecpee in charge of programming, calls "the search for tomorrow's Hope." He means Bob Hope.

Two new comedy shows are ready to bow over the ABC net in the next couple of months. Starring on one will be Henry Morgan. The other will be built around a comic brand new to radio, Ray Wencil.

The Morgan and the Wencil shows will be given top listening time, playing back to back, Morgan originating in New York and Wencil on the Coast. Top orchestras, and supporting casts, will be built for each, and each will be given full leeway to develop his own talents, choose his own writers, and work up his own format.

ABC's search for new comedy talent, Samish said, was responsible for its backing of the Jimmy Gleason and Bill Thompson shows, neither of which panned out. The network dropped $100,000 on these two programs. The Morgan and Wencil packages will cost $2,000 a week apiece and will be given at least 26 weeks each to make good. If they build a good Hooperating at the end of that period, they'll be kept on for another 26 weeks.

Wencil and Morgan worked together while both were in the Army, but Samish said he didn't know about that fact until after he had already decided to put Wencil on. Latter will work before an audience from his Hollywood origination. Morgan, however, may decide to work without an audience—which would be an innovation in comedy shows.

OPA Bowls Bowles

Chester Bowles, OPA head, was due to appear on Mutual's "Author Meets Critics" tonight (26), 10:30 p.m., to discuss his book, "Tomorrow Without Fear."

Yesterday President Truman requested Bowles to make no public statements or appearances while the sensitive subject of OPA changes, reported out of committee, was before Congress. Mutual is substituting Ilka Chase and her new book, "I Love Miss Tilli Bean."

'Sanctum'-'Pop' In Coiners' Swap

The swap season's under way.

Bromo Seltzer, which is dropping tha Jackie Coogan "Forever Ernest" Monday night show on CBS, has bought "Inner Sanctum" to replace it. Mystery airer goes into the Monday slot on July 29. It's a $5,000 package.

Bromo Seltzer's last season's show, Parks Johnson's "Vox Pop," was purchased recently by Lipton Tea. Lipton gave up "Inner Sanctum" to buy the Parks Johnson package.

Wildroot's New Broom: Web, Night, Program In Wholesale Changes

Wildroot is not only changing shows, but is switching networks as well. Hair tonic outfit is dropping the Woody Herman program next month on ABC, and is buying the new Dashiel Hammett show, "Adventures of Sam Spade."

Late in September, the bankroller is yanking the show out of the Friday night slot and has purchased the 8 p.m. Sunday time on CBS. Which means that "Spade" will be stacked up against the Edgar Bergen opposition of NBC.

Sunday time has been relinquished by Tums, with CBS putting in a summertime sustainer this week (23), "Richard Lawless."

CRIME PAYS—SOMETIMES

At Least Pubs Hope So, Pricing Package For Radio at $3,500

Doubleday & Co., book publishers, are offering a radio package based upon the firm's Crime Club editions. Crime Club, distribution gimmick, has 360,000 subscribers for four whodunits a month. Reprints in the 25c book field are calculated at more than 10,000,000.

Asking price of the Doubleday radio package, via William E. Buckley, is $3,500.

ABC Still Feels Comm'l Exodus In Client Detour

This is cancellation month with a vengeance at ABC. Up until a month ago, the network was pretty much immune from the sponsorship retrenchments — and then they started. During the past week Wildroot served notice that it was cancelling out of its Friday night slot and moving over to CBS in the fall. This came in the wake of reports out of Chicago that Allis-Chalmers won't be back next season as bankroller of the 60-minute Boston Symphony program, and the pending switch of the Ford Sunday night show to Sunday afternoon, NBC.

Previously this month the Prince Matchabelli show checked off and William H. Wise Co., the mail order book firm, announced it was dropping sponsorship of the Galen Drake show. And Serutan dropped sponsorship of the Don Gardner commentary. (It's going to pick up the tab for Gabriel Heatter on Mutual). In addition, General Food dropped sponsorship of "Hop Harrigan."

Still in doubt is the status of the U. S. Steel sponsorship of the Theatre Guild Sunday night series next fall, and return of the Philco "Hall of Fame" program.

Transit Ass'n In 500G MBS Show

Mutual has just picked up a nice slice of business, which also marks the entrance into radio for the first time of the American Transit Assn. Outfit, comprising 350 transit organizations with an annual gross income exceeding a billion dollars, is laying it on the line to the extent of $500,000 (time and talent) for an MBS coast-to-coast show titled "Spotlight On America," which debuts Friday night, July 19, in the 10-10:30 period.

Show will dramatize news highlights of the week, with George Carson Putnam as narrator, and with spot news reports from Mutual newsroom. Herb Rice, of Mutual staff, will be director-producer, with Larry Stevens as his asst. Harry Salter will be music director. Writers are Palmer Thompson and Paul Milton.

Owen & Chappell is the agency.

May Roadshow 'Take It' As '47 Audience Hypo

Biow agency, which handles the Eversharp "Take It or Leave It" show, is mulling means to give the program an audience hypo next season.

There's a possibility that the Phil Baker-emceed quiz program might be road-showed, with the broadcasts emanating from large auditoriums and theatres throughout the country.

LOW BUDGETS TRIP TALENT

By GEORGE ROSEN

Potentially promising air comics have been driven off the air, it's charged, because of poor script material, their radio careers nipped in the bud because of production shortsightedness. Talent execs call it "cheating in the wrong places," because of a desire to cut down on expenses. They point to the fact that as often as not the budget allotments for a comedy show are made, "and after the money is allotted, they suddenly remember they're going to need writers."

Cited as one illustration is the case of Peter Lind Hayes, who has been doubling from the Copacabana, N. Y. nitery, into the Roxy theatre on Broadway. Radio talent execs, who have seen him work, are of the opinion that he's a real potential for radio; that his character vignettes have the same sock ingredients as those that spiraled Red Skelton into the Hooper Hit Parade. (Both CBS and Young & Rubicam are currently trying to line up deals for Hayes).

But Hayes himself, even at the gateway mark in his entrance into the bigtime, has already soured on radio. Spotted on the Beatrice Kay show, which preemed only a few weeks ago on Mutual, he did a quick scram after a few broadcasts. The way the show was set up, he emerged as "just another guy" crashing radio, with no attempt, it's claimed, to pattern the material and format to accentuate the Hayes comedy technique.

Lahr and Berle

There are many in the trade who similarly contend that, given proper treatment in the script division, Bert Lahr and Milton Berle, among others, could easily withstand the competition of the bigtime in the radio comedy field. It's their opinion that Lahr's "Seven Up Show" for Fresh Up on Mutual (sponsor has cancelled off for the summer and is reported not coming back in the fall) was, because of script handicaps, no fair indication as to the potentialities of the comedian as one of the new air finds.

Berle, who has already had a few bad starts in radio under commercial auspices, goes to bat again next week on CBS with his new sustainer, in which the network claims it has a format that will bring out his right qualities as a radio personality.

Cited as still another example is Danny Thomas, who is believed by many in the trade to be a natural for radio, given the right material to work with. Thomas had a fling on the coast-to-coast air comedy circuit last year, when he put in a season on the Fannie Brice Sunday night CBS show for General Foods. But he was yanked from the show this season at the insistence of Young & Rubicam, agency on the GF account, which felt that the Brice-Thomas integration just didn't click.

But the impression is that, spotted properly, Thomas can't miss.

Everyone on A.&C. Dropped but A.&C.

Complete revamp of the Abbott and Costello show has been decreed for next fall. Everyone goes but the comedy team, and even the format will shear off to situation comedy. First announced replacement is Nat Wolff for Don Bernard as producer.

Wolff, one of radio's super salesmen, has long had a yen to produce and his last directorial effort was 10 years ago as control man of the Mary Pickford show for Ice Industries. Bernard asked to be relieved so he can devote more time to his Rehearsal Records business, which he recently organized.

New writing staff is being lined up and the music section also gets a refacing. Comics feel that a new deal all around is in order and the show starts practically from scratch in the autumn.

NBC Coup Grabs Pabst-Cantor Show for Thurs. Nite; Jolt to CBS

NBC Sez: Who, Me?

Niles Trammell, NBC prexy, has just made a study to determine just how much inroad on billings the commercial programming exodus has made on his network. The results have cued plenty of smiling among the web execs. Here's what they found:

On the basis of contracts being wrapped up for next fall, all evening time is sold out with the exception of three of the Fred Waring half-hours, all the morning time is sold out; Sunday afternoon (network time) is completely sold, with the exception of the 5 to 6 symphony hour which has been frozen by the web; two hours of Saturday daytime is sold, only a half-hour under last year.

And, in contrast to last season's seven, there are eight sponsors taking a summer hiatus.

CBS gets a terrific programming jolt next season, losing the Friday night Pabst-Eddie Cantor program, scheduled for a September getaway, with the program instead moving into the Thursday night 10:30 time on NBC. That keeps Cantor on the same web he's appeared for a number of years under the Bristol-Myers banner and swings the Pabst show over from CBS to NBC.

In addition to the move which keeps Cantor on NBC, Bristol-Myers has revised its programming schedule whereby Alan Young shifts over from ABC to NBC in the fall. Here's the deal that NBC quietly wrapped up, with deal concluded yesterday (Tues):

When Cantor switches from the Bristol-Myers camp to Pabst as replacement for Danny Kaye (B-M is releasing the comedian from his contract this fall instead of waiting until Sept., '47) the Cantor-Pabst program moves into the Thursday night period currently held by Procter & Gamble. P&G, which had Rudy Vallee in the slot last season, gives up the time, with the show succeeding Vallee (Don Ameche) going, instead, into the 10 o'clock Sunday night time being vacated by General Electric ("Hour of Charm"). Originally, a deal was being maneuvered for Ralph Edwards' "Truth or Consequences" to get into the Sunday period, but "T or C" will stay put on Saturday night.

All of which leaves Cantor's Wednesday night at 9 spot open for Ed Gardner's "Duffy's Tavern," which moves over from its present 8:30 Friday night NBC niche. And into the latter time goes the Alan Young show, with Bristol-Myers currently shopping around for a new show to put into the Friday night ABC segment being vacated by Young.

Deal whereby Gardner for a $200,000 asking price would have relinquished his hold on the Wednesday night NBC time to permit Joan Davis to move in for B-M has faded; it looks now like Miss Davis will stay another semester for Swan Soap Monday night on CBS.

Sullivan Bowout Cues Talk of Gen'l R&R Plank-Walk

Reports of an impending wholesale shakeup at Ruthrauff & Ryan agency circulated the trade yesterday (Tues.). Agency sent out a brief release, merely stating that Raymond F. Sullivan, veepee and account exec, had resigned, effective immediately, but reports were that the R&R situation was much more acute than the handout indicated, with talk of several of the top brass ready to walk.

Efforts to elicit comment from the agency yesterday were unavailing, with word sent back that everybody's been in conference all day.

CBS in Scrap Now For Ford Musical

CBS is right in there with NBC pitching for the 60-minute Ford musical show currently on ABC. Over the weekend CBS sales chiefs huddled with Kenyon & Eckhardt agency execs, offering to clear the 2 to 3 Sunday afternoon strip next fall.

Strongest point in CBS' favor, it appears, is that NBC, which has offered the 4 to 5 Sunday afternoon segment to Ford, seems to be having some trouble in clearing all the stations.

There's no decision as yet, but from all indications it would appear that NBC has the edge and will iron out its clearance difficulties.

Around the Kilocycles It's Welles All Over, With NBC Mercury Up

Because of the NBC policy on cross-plugs, it looks like the Orson Welles guest shot on the Bill Stern show this Friday (28) night will come in for some careful scrutiny.

Welles is all over the coast-to-coast kilocycles this week (only web missing is Mutual), since he has the Pabst "Mercury Theatre" stanza on CBS as well as his own Sunday afternoon commentary on ABC. Welles isn't averse to throwing away the script to sneak in credits for his o[illegible] [illegible]eb contribs, all of which [illegible] [illegible]ome nervousness aroun[illegible]

Love That Show, Buy It Low; Want It Good, But Will Pay No Dough

The agencies [illegible]e crying to the package boys to [illegible]ake 'em good," but they aren't interested in these days of retrenchment when they scale them too high.

Take, for instance, the new Roger White package, tabbed "Jane Froman Time," scripted by Alan Jay Lerner, with an expanded Ray Block orchestra. It's created lots of agency talk, all in the show's favor, with particular reference to the manner in which Miss Froman's talk is integrated into the musical bridges.

But there are no takers. Show is being peddled for $8,500 and, despite the feeling around the agencies that it's the type of show that would hypo summer programming, they say clients aren't talking that kind of money today for an untested property.

Feldman Quits ABC Post

Arthur Feldman, head of ABC's London news bureau, has resigned. No permanent successor has been named, but Jack Hooley has been in the London spot the last couple of months, since Feldman came home for a vacation.

Feldman was reportedly planning to go into local station operation.

Network Radio to Sound Tocsin for UN In Sept.; NBC Leads Way With 6 Shows

By SAUL CARSON

With NBC as the center-piece, network radio—which until now has been criticized for neglecting the United Nations since the world h.q. came to N. Y.—is really going to tackle the objective of world organization in a big way.

Five shows tied in one manner or another to the United Nations are on NBC now. But the big doings are planned to start early in September, when the General Assembly of the United Nations opens in N. Y.

Every sponsor on NBC has been asked to tie in with the project, when United Nations Week will be observed, Sept. 3-9. Commercial shows, each within its own format, will be tied to the UN theme. On their own shows, and through sustainers, the special UN programs will be trailerized over the NBC for a week before Sept. 3. Special advertising and promotion, in newspapers and national mags as well as through local spots on affiliates, will be used to ballyhoo the big doings.

Backing the NBC project will be the American Assn. for the United Nations, plus 90 other national organizations; and the National Education Assn., tying in 1,760 educational publications throughout the U. S.

One feature of the week's observance will be a musical event culminating with a world-wide contest among the 51 United Nations for an official "United Nations Anthem." The world's leading composers will submit their compositions to their own countries which, in turn, will forward the music to N. Y. for the final auditions.

Plans under way now envisage the possibility of roping off Rockefeller plaza, in front of the building housing NBC, for the entire day when the General Assembly opens. One-minute and two-minute spots featuring every NBC star would be played on the air and over loudspeakers facing the plaza all day. In the evening, a special UN rally would be held on the plaza skating rink, and other rallies would be held throughout the week in Times sq. All the events would be broadcast by NBC.

All this public display of interest in the United Nations would be, according to the plans drawn by Sterling Fisher, asst. public service counselor for the network, the mere preliminaries for an international broadcasting conference to be held in N. Y. either in the late fall or early winter. Every United Nation will be asked to send delegates to that conference, including not only the brass hats of their radio setups but also program directors and other working personnel.

At this conference, NBC will propose a plan for an international pool of UN radio shows. Working on a three-year plan, NBC will ask each member of the UN to help in the creation of a pool of between 750 and 900 scripts, all of them dealing with life in the various countries listed among the United Nations. The shows will deal with the history of each nation, its home life, music, science, contributions toward world organization, and general cultural affairs.

The pitch on this group of shows, included in the three-year plan, will be that NBC will ask the leading writers in each nation to do the scripts depicting that nation's life. These shows will then be offered through the international script pool to all the nations. NBC will do the job by itself, however, regardless of how many nations do or do not accept scripts from the pool.

Among NBC execs who are working on the UN plans with Fisher are Harry Kopf, veepee in charge of sales, who is contacting the sponsors of the commercial shows; William Burke Miller, asst. manager of WEAF (N. Y.); Carl Cannon and William E. Webb, who are lining up regional and local affiliate cooperation; Dwight Herrick, who is lining up a series of recorded broadcasts to be used on the net's affiliates; Everett C. Parker, contacting churches throughout the U. S. for their cooperation in the project, and Jane Tiffany Wagner, who serves as the network's chairman of a special committee to cooperate with international information services.

NBC summer shows that are tied to the United Nations objective are "Concert of Nations," "Tales of the Foreign Service," "The Pacific Story," "Our Foreign Policy" and "Home Around the World."

A sixth show to add to this group is scheduled to start in the fall. Some of the leading writers in the country are expec[illegible] to contribute scripts to th[illegible] the definite plans [illegible] under wr[illegible]

Soup to Notes

Hollywood, June 25.

Craig Wilkins (femme) was hired as disk librarian at station KWKW here—but now she's set a record of her own. Shorty after joining station manager, Bill Beaton, learned she could also write, so she became a copywriter. She liked that so well she sang at her work—and is now chirping for the station. Gal now has a regular Saturday night (5:30 to 5:45) singing spot and doubles into other duties.

Vets to Get Radio Refresher Courses

Hollywood, June 25.

Refresher courses to assist the returning GI and former professional radio artist under the GI Bill are being worked out between the Veterans Administration and American Federation of Radio Artists here. Schooling would be gratis and open to males and females qualifying under the Bill and who can prove former professional standing as actors, announcers, singers or sound effects persons.

Details remain to be worked out between AFRA and Vets Ad, but tentative plans call for individual coaching, lectures and seminars, and workshop training. Latter, it's hoped, may ba obtained through cooperation of local stations.

ALL-VET STAFFED, WKNB BOWS AUG. 1

Hartford, June 25.

Believed to be the only veteran staffed radio station in the country, WKNB gets under way in nearby New Britain, Aug. 1. Station will operate on 840 kilocycles and 1,000 watts, sunrise to sunset. A basic staff of 14 persons has already been appointed, with Walter M. Windsor as station manager.

Windsor managed the Army station at Ahwaz, Iran, and is one of five of staff who saw service overseas with Armed Forces Radio Service. Maximillian A. Swoboda, chief engineer, saw service with OWI. David Scott is set as program director; he was formerly with WCOL, Columbus, O., and WJLS, Beckley, W. Va., where he served as program director.

Sports and News editor is Phil Cross. He was news editor-sports director for 18 stations of AFRS Network in Japan and Korea. Other staff members are: Richard Mack and Gabriel Longfelder, transmitter engineers; William H. Ray, comptroller; Hal Graves and Douglas Way, mikemen; Virginia Murphy, continuity and traffic; Jac A. Cushman, public relations; Tom Orpwood, local sales.

Station is owned by New Britain Broadcasting Co., with Julian Gross, Hartford advertising man, president.

Godfrey's 'Talent Scouts' Show in July 2 CBS Bow

With Bessie Mack, the late Major Bowes' talent scout, in the job of auditions supervisor, a new show, titled "Arthur Godfrey's Talent Scouts," bows on the CBS net Tuesday, July 2, filling the 9 p.m. formerly held by "Inner Sanctum."

Net officials had high hopes for copping a sponsor with the show, auditioned only a week ago. Format will be to put on would-be talent, but emphasis will be on professionals who've failed to gain wide recognition rather than on amateurs, although latter too will be used.

Godfrey will emcee, and Hank Sylvern's orchestra, in its first nighttime net assignment, will do the music. Irving Mansfield will produce and direct.

KLZ's Kilocycle Controller

HARVEY WEHRMAN

Serving his 11th year as KLZ's Chief Engineer; now chaperoning both AM and FM transmitters; holds one of best operational records in the industry.

KLZ, DENVER.

FCC Clears Decks For Early Decision On Clear Channels

Washington, June 25.

Final session of FCC's clear-channel probe gets under way here July 1, with introduction of new engineering standards to govern operation—not only of the clears—but all stations regardless of power or location.

The new standards represent a year's preparation by joint government-industry committees and will, according to observers here, to be all-important factor in upcoming Commission decision on clear-channel operation.

Clear channel broadcasters are also expected to get in a final jab at the U. S. Census Bureau's survey of present radio coverage, which came up with conclusion that rural listeners tune in to regionals as frequently as they do the bigtime outlets. The clears' spokesmen are expected to cite engineering contours to show that audiences could not, engineering-wise, even hear the regionals they are reported to have preferred.

Meanwhile, FCC readied its decks for an early decision on the clears—expected by fall—and last Friday (21) set forth a new plan to licensing of wee-watters on the clear channels.

The revamped procedure provides that:

1. The Commission will withhold action now on all applications for stations involving use of 1-A channels where the proposed outlet is more than 750 miles from the dominant clear station using a non-directional antenna or where the outlet is outside certain engineering contours with a directional. In line with this policy, 14 applications were shelved pending outcome of the clear channel probe.

2. FCC will act now on applications to use 1-A channels where the proposed station is within 750 miles of the dominant station using a directional antenna, or it is outside the range of interference with a directional.

MEL BLANC TO HAVE OWN SHOW FOR COLGATE

Hollywood, June 25.

"The Mel Blanc Show," situation comedy piece starring Hollywood's most versatile radio actor, has been bought by Sherman & Marquette for one of its clients, possibly Colgate. Program was conceived and recorded by Joe Rines.

Sam Fuller, radio head of the agency, is here to get the production in order and hire the help.

Linkletter Vice Kyser

Hollywood, June 25.

Art Linkletter will fill in four of seven weeks vacated by Kay Kyser when latter takes a summer hiatus, probably starting July 31.

Linkletter has other commitments preventing him from taking up more than a month of summer stand.

Dunton Defends CBC Policies, Sees Can. Programming Superior to U. S.

Superman's Smart Too

Boston, June 25.

"Superman," in addition to a few hundred thousand New England fans, also thinks the Boston Red Sox will win the American League pennant.

Anyway, Kenyon & Eckhardt, agency for the sponsor, Kellogg Co., agreed to move program series back 15 minutes on all Yankee network stations so that ball fans could hear more of the Sox games. New time for Yankee net (only) is 5:30 p.m., while rest of Mutual web continues in regular 5:15 slot.

L. A. Area Hiking Indies' Wattage

Hollywood, June 25.

Now indisputably "arrived" and second commercially only to New York, Los Angeles and southern California area generally may soon take a similar position power-wise. There are at present two recently okayed power hikes among indies, there are three others pending, and three more stations are mulling applications. Combined wattage eventually will put L. A. into class A rating among nation's keys.

KFAC has been okayed for hike from 1,000 to 5,000 and will utilize it by Sept. 1. KFVD has also been approved for duplicate climb and should be operating with it by July 15. KLAC is on application for climb from 1,000 to 5,000, KMPC seeks 50,000 and is now on 10,000, and KWKW wants to scale up to 5,000 from its 1,000. Those seeing likelihood of jumps in the foreseeable future include KGER, which would go to 10,000 from its present 5,000, and KXLA and KIEV which hopefully await breakdown of the clear channels.

KRKD and KFOX would like to think in the same vein but any such move would necessitate moving locations, and possibly altering band places. KFWB and KGFJ, remaining two indies, are content. NBC's affiliate, KFI, remains at 50,000, local top bracket, along with CBS' KNX. Mutual-Don Lee's 5,000-watter, KHJ, is also set. ABC would like to hike its KECA from 5,000 but is also complicated by the move necessitating a kilocycle change.

Additionally, there are applications before FCC for stations in nearby Santa Ana (Orange County Broadcasting Co.), Santa Monica (Bay City Radio Corp.), San Fernando Valley Broadcasting Corp., and San Bernardino (Western Empire Broadcasters). KPRO, Riverside, Cal., plans hopping to 10,000 from its present 1,000.

WLIB Shakeup

WLIB, the New York Post-owned indie in N. Y., underwent a major shakeup last week, the first since Jackson Leighter became president.

Robert M. Scholle, vice-president in charge of sales, and Edgar H. Twamley, general manager, both resigned. Scholle's place was left temporarily vacant, and Leighter was believed to be shopping for a high-priced successor with whom to fill the spot and hypo the station's bid for big-league business among the New York indies.

Louis Jackobson, for seven years with WGN, Chicago, and for a time program director on that station, was brought in this week as station manager—not general manager, as Twamley was.

CUDAHY BUYS 'NICK CARTER'

Cudahy Packing Co. has bought "Nick Carter" for full Mutual network of 300 stations, on 52-week schedule starting Sept. 15. Sunday sleuth series, 6:30-7 p.m., was formerly sponsored by Acme White Lead, and went on sustaining several months ago when lack of product caused former sponsor to bow out.

Program, which originates in N.Y., will mark first time for Cudahy in Mutual fold. Grant Advertising is the agency.

Montreal, June 25.

The question of political freedom over the air came up before the parliamentary radio committee in the House of Commons Thursday (20) and Davidson Dunton, CBC chairman, admitted under questioning from government opposition groups that, under the Canadian Radio Act, CBC would have the right to force a station which seemed to be unfairly discriminating against any party.

Matter came up when Dunton was asked to what extent the CBC checked, before renewing licenses each year to indies, on how the private ops were carrying out their obligations of public service as laid down in the Radio Act.

As far as the airing of political views is concerned, Dunton was placed in a ticklish position, since one of the favorite charges against CBC is that the government-sponsored corporation itself is a propaganda machine for the Liberal party (which is in power) and that the CBC is itself guilty of discriminating against opposition groups. Recent nix to Ontario's Premier Drew, who heads a Conservative regime, against doing certain broadcasts, is cited as an example.

Dunton brought up the recent FCC slam at U. S. stations by claiming that the quality of service by Canadian indies had few of the excesses which had been condemned in the U. S. survey. He claimed that one reason for this was the CBC curb on commercialism. Dunton admitted that CBC should keep more of an eye on the quality of service delivered by indies. There's no general CBC monitoring system, but the stations are allowed to operate on an "honor system," he said, with spot checks being made from time to time. Indies generally conformed to regulations, he stated.

Seek Live Shows

Dunton defended the CBC drive against excessive transcription use by claiming that CBC is trying to encourage live broadcasting. He also revealed that the indie op would be held responsible for any libelous or obscene matter that was aired. It was not a matter of censorship, he claimed, but merely that certain standards must be maintained.

In previous testimony before the committee, Dunton had said that freedom of the press and freedom of the air are not the same thing.

"Anyone who has the money can start a newspaper or publication," but the air was the property of a nation's citizens, and its uses were subject to what would be of greatest benefit to the majority of the citizens. The CBC, he felt, was the body designated to decide what was and what was not of greatest use to Canadians.

Dunton's claim is that the CBC is trying to produce radio shows for Canadians, by Canadians, the whole shooting match being mixed up with a little outside fare (U. S. programs). He said that, considering the regional and dual-language problem, CBC is doing a good job with what's available.

Musical statistics, he gave, were these: Total musical time is made up of 60% semi-longhair, 15% classical, and 25% dance, old time and band music.

ARMY TO 'SOUND OFF' IN NEW RECRUIT AIR PITCH

The U. S. Army is going to sound off a network recruitment pitch, beginning July 4, when it goes into the Thursday night 8:30 CBS slot as summer replacement for "FBI in Peace and War" with a show called "Sound Off With Mark Warnow."

CBS will contribute the time for the show, and the Army will pay for the talent. N. W. Ayer agency, which is handling the show for the Army, giving up its commission and, additionally, paying for the promotion of the show. Ayer's have hired playwright-radio scripter Arthur Miller to head up the ballyhoo for "Sound Off."

Opener of the program, at CBS Playhouse No. 3, 53d street and Broadway, N. Y., will be given a Broadway premiere flavor, with Army Signal Corps searchlights lighting up the scene, uniformed MP's in formation on the entire block, and the house itself dressed like a recruitment center.

FM (FORWARD MARCH) IN REVERSE

Crosley-WINS Deal Still on Coals As FCC Views Sale-Pact With Holes

Washington, June 25.

Whether or not FCC will approve an amended contract for the sale of Hearst's new York station, WINS, to the Crosley Radio Corp.—despite elimination of a clause giving Hearst's Daily Mirror $400,000 worth of news time on the station over the next 10 years—is still up in the air following oral argument here last Wednesday and Thursday (19, 20).

As a "substitute," the parties agreed to give Hearst a $400,000 credit on FM and television transmitters—"if, as and when" Crosley decides to go in for the commercial manufacture of this equipment within the next ten years.

FCC in April proposed to reject the sale by reason of the $400,000 news-time clause and failure of Crosley to give specific assurances that it would program WINS in the "public interest."

Admission by James Shouse, Crosley veepee, that "in all probability" his company would not turn out such equipment except for its own use, led to a barrage of questions from FCC members as to just what was being paid to Hearst and why.

A suggestion from FCC member Clifford J. Durr that maybe Crosley was now paying just $1,700,000 for the station instead of the original $2,100,000 was answered with the statement that Hearst was willing to take the risk in getting his $400,000 worth of equipment.

Another clause in the contract calling on Hearst's Mirror to provide "local news cooperation" to WINS sparked a heated series of questions from the FCC bench. Both Shouse and Crosley counsel, Bill Dempsey, denied pointed FCC suggestions that the "local news cooperation" clause might be one way of writing off the $400,000 credit item. Dempsey told the FCC that while the Mirror would continue to buy news slots on WINS, it would be strictly "on a cash basis" at going rates. Shouse explained the "local news cooperation" was merely a "gentlemen's agreement" under which the Mirror would "lend a helping hand" to WINS in reporting New York City elections and other special events.

One, Clean Copy

FCC members Durr and Denny termed the new contract" nebulous and vague," and Durr insisted that "the commission ought to know exactly what is involved in this operation" before okaying the deal. Members unanimously lined up behind a suggestion of Commissioner Ray Wakefield calling on the parties to come back with "one clean, copy of the new contract" rather than trying to sell the FCC on amendments to the original version.

Considerable fire centered on the application of "the local news cooperation" clause if Hearst decided to get another New York AM outlet or prosecutes his FM application there. Shouse admitted "this would certainly complicate matters," adding, "it's a gamble we are willing to take."

Shouse also took a heavy goingover on his proposed programming of WINS. Answering FCC's earlier objections, the Crosley official for the first time committed himself on the amount of time that would be sold on WINS: 66 2/3% of the time the first year; 75%, the second full year of operation; and 80% the third. The 80-20 ratio on commercial-vs-sustaining time would then be maintained.

To do this, and still come out with the $1,280,000 in net time sales he had testified earlier that WINS would earn at the end of a five-year period, Shouse admitted would mean doubling the present WINS ratecard. But since the station is upping its power from 10kw, to 50kw, he told the FCC, a 100% hike in rates over a five-year period is "not out of line."

From 10 to 12 of WLW's best livetalent shows will be used immediately to replace transcribed and participating programs now carried on WINS, Shouse testified. The company also plans to set up a listener panel of 1,500 to 2,000 families—similar to that now carried on for WLW—to check audience reactions to the new program format.

'Live' Programming

"The Smarter Sex Club" is the title of an audience participation quiz going the rounds of New York radio. It has a membership pin described as "showing a man in the palm of a woman's hand."

Then there's the other program, also being peddled, which has for its giveaway a live race horse. Proviso is that sponsor pays for the hay, transportation and all other expenses. Prizewinner just sits back and collects the purses.

Ingle Gets Radio Slot For Repubs

Washington, June 25.

Edward T. Ingle, former NBC program promotion man in New York City, will take over slot as Director of Radio for the Republicans, Carroll Reece, chairman of the National Committee, revealed here Monday (24).

Meanwhile, word from the Dems headquarters is that announcement will be made momentarily of a campaign radio man—with odds that the choice will fall on Bryson Rash, Director of Special Events for ABC—affiliate WMAL here. Rash, a Missourian, has covered all of Truman's junkets since taking office and is known to have blessing of White House for the post.

Ingle has been in radio, newspaper and public relations fields for the past 20 years. Before going with National he had several tours of duty with the government, in 1942 as member of the Treasury Dept's, War Bond promotion staff and for 17 months with the War Manpower Commission. Ingle also served with American Red Cross overseas during the war in the British Isles, France and Germany.

GABRIEL'S BACK AND SERUTAN'S GOT HIM

Serutan is taking over sponsorship of Gabriel Heatter's Friday night spot on Mutual, completing cross-the-board sponsorship of the gabber's 15 minute 9 p.m. airer. Deal was set through Roy S. Durstine agency. Heatter's summer schedule now reads Mondays, for Kreml (Semler); Tuesdays and Thursdays, Forhan's; Wednesdays, Barbasol; Fridays, Serutan.

Reported that after Friday slot was sold, another sponsor wanted to buy the gabber for remaining two nights of the week, insisting on two sessions. Heatter, however, nixed idea, being tired and wanting the two nights off. His Serutan mid-program commercial, incidentally, will plug a food product, not the laxative.

Serutan will now have two programs on Mutual, in Heatter and Vic Lindlahr. Earlier this season the account sponsored three programs—Richard Maxwell, Alexander's Mediation Board, and Lindlahr—on limited spots throughout net. Maxwell and Mediation fizzled, although at no loss of revenue to the network because more stations picked up Lindlahr. Latter is now on fairly full net for Mutual.

'Variety' Exits Barry Gray

With Barry Gray going on a brief vacation, VARIETY is going off the air as co-sponsor of WOR's all-night disk jockey's "Varieties." This paper has been one of Gray's sponsors for a little more than a year.

Platter chatterer's flying trip to his native Hollywood is the ~~first visit~~ home in years.

LACK OF SETS MAJOR FACTOR

Washington, June 25.

Mounting concern over an alleged "resistance movement" among standard broadcasters and set manufacturers against pushing FM is being shown in FCC and other Washington quarters, despite the fact that the commission has already okayed 450 conditional grants and 110 final permits for new FM stations.

Meanwhile, the broadcasters themselves are readying an attack on FCC on this same count; charging that the new plan to hold off for at least a year assignment of every fifth FM band will further delay the new service.

Spearhead of the attack from FM quarters hits at an alleged conspiracy among set manufacturers to restrict FM set production with the aim of reselling to the public the new service within a few years time.

These were the developments this week:

Senator Glen Taylor (D., Ida.), radio-minded member of the Senate Small Business Committee, called on Attorney General Tom Clark to investigate as possible anti-trust violation the manufacturers' decision to devote 90% of their 1946 production to old style AM sets and so freeze out FM set manufacture. In a letter to the Attorney General, Taylor claimed "the facts give rise to a widely-held belief that there has been concerted action" by set manufacturers and entrenched standard broadcast interests to "withhold from the public a new invention (FM) which will vastly improve the quality of radio broadcasting and reception and which will make possible a wider diversity in ownership and control of radio."

Selling Dates Sets

Taylor called on the Justice Dept. to investigate whether any trade association, AM broadcasters or the set makers themselves have conspired to delay FM with the aim of selling 20,000,000 "out-dated" AM receivers in 1946.

Taylor's charge followed hot on the heels of a Bureau of the Census announcement that no FM sets were turned out during February and March, although total set output was 90% of average 1941 levels.

FCC members got an earful from James Shouse, Crosley veepee in charge of broadcasting, who testified here last Thursday (20) that he feels "FM may never be competitive to AM except in a few limited areas." Shouse predicted a long, docky road ahead for independent FM operation, and told the FCC he believed other broadcasters shared his views. He took a heavy quizzing from FCC members, particularly Commissioners Charles R. Denny and E. K. Jett, who suggested that as a licensee of a powerful 50kw clear channel outlet he hadn't been willing to expose himself "to the advantages of FM operation." FCC members are also interested to know why Crosley—which is trying to buy the Hearst station, WINS, in New York—hadn't yet filed for an FM outlet there. Shouse said he didn't believe FM would become a competitive factor in the New York market for five years or so. He also told the commission that although Crosley has an FM bid in for Columbus O., where the company has no AM outlet, he doubts whether it will ever be profitable.

The fact that the first 5,000 sets turned out since V-J day are without FM bands, he added, will also delay FM for an additional period. Crosley, he said, is not manufacturing any FM receivers at all this year.

Meanwhile, some concern is expressed by FCC spokemen over the speedup in FM withdrawals in the past month, though the bulk of them is attributed to applicants' unwillingness to put out several thousands of dollars to go through hearings where the competition is heavy. Within the week, the Midwest FM network, Inc., withdrew bids for outlets in Peoria, and Ft. Wayne. Five bidders have dropped out of the New York hearing and Dorothy Thackrey, New York Post publisher,

(Continued on page 40)

CBS Worried About The Future Unless It Cops Another O&O Station

Washington, June 25.

Steadily rising costs of network operation over the past five years and a new slackening off of advertising take were cited by CBS last Friday (21), as reasons why FCC should reverse a proposed decision and okay the sale of KQW, San Francisco, to the web. The FCC nixed the sale in a 4-to-2 split vote in a proposed finding May 28.

Occasion for the statement was a request for oral argument on the Commission's proposal to deny the sale filed jointly by Columbia and Sherwood, Mott and Ralph Brunton, present owners of KQW.

The net argued it needed another o. and o. station in order to operate comfortably in the black and to finance bigger and better network sustaining shows. CBS told the FCC that if net revenues continue their present downward slide back to normal 1941 levels, the net would have to operate at a "substantial loss".

The parties to the sale also rapped the Commission for its failure to introduce evidence in support of its finding that purchase of the station by CBS would result in "undue concentration of control" of radio facilities. The FCC pointed out that approval of the sale would have given the web its eighth wholly-owned AM outlet. CBS countered that it holds only 45% non-voting interest in WAPI, Birmingham, which falls far short of control. At the same time, web reminds FCC that the Levy Bros., holders of 20,000 CBS shares, are unloading WCAU, Philadelphia, to Dave Stern's Philadelphia Record.

The web also cracks at another FCC finding to the effect that none of the other major nets has more than five o. and o. stations. The fact is, Columbia claims, that NBC actually owns six outlets and the seven stockholders of Mutual between them control an aggregate of 15 standard broadcast stations.

Who Gets the 15%?

Washington, June 25.

New radio switch—an ad agency buying a show for itself as client—appears here with launching of a new 15-minute program, "Radio, Old And New," over WRC, NBC local outlet. Ad agent Robert J. Enders bought the Tuesday 10:30 p.m. spot, using show to appeal to prospective clients through comparison of old and new approaches to ad problems.

NBC staffers say that, as far as they know, this is first time in radio history for an ad agency to sell itself through its fave medium, radio.

KYW Broadens Radio Workshop

Philadelphia, June 25.

The KYW annual workshop, started four years ago to brief public school teachers on education by radio, has increased its scope and this year will include teachers from private, parochial and suburban schools in this area.

The workshop classes will start Thursday (27) and will continue through the month of July with courses in script writing, production, acting and "evaluation and utilization of programs" for classroom work. Teachers will also receive instruction in methods of setting up "workshops" in their schools.

KYW has also organized a workshop course for high school students under the supervision of William C. (Col. Bill) Gallaher, station educational director.

Scheduled to lecture at the teachers' workshop are the following:

Dr. Franklin P. Dunham, chief of the radio division of the U. S. Board of Education; Mrs. Doris Corwith, assistant to the manager of the NBC public service department; Mrs. Gertrude S. Broderick, assistant radio specialist, U. S. Office of Education; K. B. Sweatt, radio director, Massachusetts Dept. of Education; and the following station education directors: R. W. White, KDKA, Pittsburgh; George Slade, WBZA, Boston; Ben Huddleson, WOWO, Fort Wayne; Robert McDougall, WAAT, Newark.

MATCHABELLI MULLS ORIGINAL NBC SPOT

It looks like Prince Matchabelli's Stradivari show may be heading right back where it started, in the 12:30 to 1 Sunday afternoon slot, on NBC, after its three-web ride which also included CBS and ABC over the past couple of years.

Perfume outfit has been making overtures to NBC for Sunday time. It's pretty well sold out, but the 12:30 to 1 (station time) availability shapes up. That's where the show started when Matchabelli took the plunge into radio. It later went to CBS and, after a run-in with the sales dept. over a time switch, moved over to ABC. It recently cancelled off the latter web.

Luce Loses Corwin

The Henry R. Luce (Life, Time, Fortune) deal to latch on to sponsorship of the Norman Corwin series that will emerge from his current round-the-globe tour, is off. It was tossed back and forth between Luce and his agency, Young & Rubicam, but, according to the agency, it just didn't pan out.

So it looks headed for a sustaining series on CBS, unless other commercial nibbles pop up. It's months off, anyhow.

NBC Rejects Maddy Plea To Resume Interlochen B'casts; 'No Time on Sked'

Chicago, June 25.

Despite a plea from Dr. Joseph E. Maddy, ousted member of the American Federation of Musicians, to NBC asking that broadcasts of the National Music Camp of Interlochen, Mich., be resumed this year, on the basis that the Lea act has "broken Petrillo's control over the broadcasting industry," the net last week notified Maddy they'll be unable to join with him in the celebration of the camp's 19th season, starting Sunday (30).

Maddy said NBC advised him they have no place on their summer schedule for the camp broadcast, which was an NBC feature for 12 years till banned in 1942 by an edict from the AFM chieftain, brought on because the kid musicians were amateurs playing in a pro league.

Camp head, however, is still insisting that because the Lea act is constitutional, till proved otherwise, the web has no right to steer clear of Interlochen.

Gillette Buys All-Star Ballcast on MBS July 9

Mutual will carry the All-Star baseball game Tues., July 9, sponsored by Gillette, in first such game held since the war. Maxon is the agency. Mutual is cancelling several sponsored daytime programs, such as "Queen For a Day" and John J. Anthony, to make way for broadcast, which will run from 1:15 p.m. to conclusion.

Mutual carried the game before the war. It also carries the World Series, putting it on last year, and having it this and next fall, with option on a fourth year (1948).

Mutual will also broadcast all-star football game from Chicago Aug. 23 for sixth consecutive year. Wilson Sporting Goods Co. is the sponsor.

Presenting . . . a sparkling new Transcription

Take a million dollars worth of music and talent. Etch them into Vinylite with brilliant clarity and depth. Add the smartest job of programming yet seen. *Result: the new Capitol Transcription Service!* Ready now for radio station directors who know the sponsor appeal of big-name artists and top-hit tunes.

A RECORDED DEMONSTRATION SAMPLE FOR YOU

To show just what Capitol Transcription Service can do for you, Capitol will be glad to send you a recorded demonstration. Hear many of the features that make Capitol service different.

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SERVICE BY Capitol

Big Names Like These Raise Your Listener Level

Every Capitol name is an audience-builder. And every listener can find programs to enjoy. Singers . . . top bands . . . western stars . . . variety groups—all under exclusive contract to Capitol. Even the smaller stations can headline the biggest stars.

BIG NAME BANDS
Duke Ellington • Jan Garber • Skitch Henderson • Stan Kenton Gene Krupa • Eddie LeMar • Enric Madriguera • Alvino Rey

BIG NAME VARIETY
Buddy Cole's Four of a Kind • Frank DeVol • King Cole Trio Danny Kuaana • Del Porter and his Sweet Potato Tooters • Juan Rolando • Dick Shannon's Aleutian Five • Paul Weston

BIG NAME SINGERS
June Christy • Hal Derwin • Dinning Sisters • Carolyn Grey King Sisters • Peggy Lee

BIG NAME WESTERN
Shug Fisher • Wally Fowler • Jack Guthrie • Karl & Harty • Oak Ridge Quartette • Tex Ritter • Merle Travis • Wesley Tuttle Uncle Henry's Original Kentucky Mountaineers

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With 22 different program formats—30 hours of programmed entertainment each week—you can build a show to please any listener, any sponsor. Each dated format in your conveniently-bound Capitol format service suggests each transcription by title number, and times every phase of the period. Perfect programming aids, flexibly prepared to favor that extra zip and zest that can come only from your own program staff.

16 quarter-hour shows • 3 half-hour shows • 3 one-hour shows

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The basic library of the Capitol Transcription Service contains more than 2,000 selections. Every month Capitol guarantees you a minimum of 50 additional numbers. (As an extra bonus, production schedules indicate not 50 but 70 new monthly releases . . and at no cost increase.) Your library comes in this handsome metal sliding-drawer cabinet designed to simplify selection.

Capitol Simplifies Your Programming . . . Like This

From sign-on to sign-off, production brighteners refresh every Capitol program format. Open and close each show with a brilliantly arranged musical theme. Perk up your audience with a few remarks by the featured artist. And background your commercials with distinctive musical interludes.

THE FRED WARING SHOW
With Fred Waring and His Pennsylvanians; Bill Bivens, announcer
Writer: Jay Johnson
Producer: Tom Bennett
30 Mins.; Tues., 9:30 p.m.
JOHNSON'S WAX
WEAF-NBC, N. Y.
(Needham, Louis & Brorby)

Fred Waring and his Pennsylvanians have been absent from the nighttime radio scene since Owens-Illinois cancelled its $16,000-weekly show on ABC—and that seems like a long, long time ago. Since then the Waring crew has been livening up the morning hours with the cross-the-board NBC program at 11. Last Tuesday night (18) Waring moved into the 9:30 slot for Johnson's Wax as the summer replacement for Fibber McGee & Molly. And again Waring and his aggregation demonstrated that they're pretty much in a class by themselves. The show is not only tops as hiatus-time fare (and Fibber time'll probably remain "must" time through the summer), but September-through-May there isn't much around that can compete with the Waring ensemble for showmanship and for just a good, solid musical semester.

But Waring as a comedian is something else again. He's re-adapted his morning show techniques into the nighttime stanza, which means an over-emphasis on the banter routine. With the kind of music that the Waring orchestra and glee club can dish out, not to mention such individual sock instrumental-vocal contribs as those made by Jimmy Atkins, Joan Wheatley, Jane Wilson, Walter Scheff, Stuart Churchill—and there were only enough to whet the appetite—the overaccentuated gab stuff is both irrelevant and unnecessary.

What makes this Waring show so outstanding is the fact that it's so jampacked with topnotch talent that a half-hour with the Pennsylvanians can leave you rather breathless yet unsatiated. And what a knack for showmanship that Waring has! The "production" built around Mozart's "Magic Flute" overture—which highlighted the first program—in which a couple of Tin Pan Alley lugs lift the melody for a "Magic of Love" pop tune, was strictly of boff quality. After kicking around the original melody in symph style, the Waring outfit then threw the book at the audience; the pirated tune got a ride from everybody, and by the time it segued back to Carnegie Hall tempo the air was filled with swell music.

Otherwise, Waring leaned heavily on the novelty stuff, even down to the Johnson Wax commercials. And they were clever.

Fibber and Molly can relax—that Tuesday night slot is in good hands. *Rose.*

"THE MAN CALLED X"
With Herbert Marshall, Gloria Blondell, Leon Belasco, Ted von Eltz, Will Wright, Ramsey Hill; music, Feliz Mills; Wendell Niles, announcer
Writer: Milton Merlin
Producer-Director: Jack Johnstone
30 Mins., Tues., 10 p. m.
PEPSODENT
WEAF-NBC, N. Y.
(Foote, Cone & Belding)

Bob Hope's off for the summer, Herbert Marshall and Leon Belasco are back as Pepsodent's fill-ins with their summer perennial, "Man Called X" and now there's no doubt the hiatus season is in full swing. There are variations and gradations to the "X" theme, but they're few.

As played on the opener last week (18), "X" sounded like many a story previously told, no doubt by the same scripter among others. It was done with the competence of a very good cast, which took some of the triteness out of the tale. Gloria Blondell was right in there, at par with the two principals, cast as a sultry Cuban dame and doing the part with the finish of a trouper. And Jack Johnstone's direction held the reins tightly throughout. However, the nag itself was tired. *Cars.*

"OLMSTEAD PLAYHOUSE"
With Tony Parrish, Curt Kupfer; Nelson Olmstead, narrator; Dave Garroway, announcer
Producer-director: Herbert Lateau
Writer: Max Ehrlich
Music: Joseph Gallicchio
30 Mins.; Thurs., 8 p.m.
Sustaining
WEAF-NBC, N. Y.

Summer replacement has enough dramatic quality to do as a filler. Format of dramatizing w.k. or unusual short stories, though not new, is not shopworn. Show, judged by Thursday's (20) sample, isn't particularly distinguished, but action and drama suffice for a half-hour's entertainment. Especially for the adolescents.

Thursday's sequence dramatized Georges Surdez's "Not In the Ritual," a story of valor, jealousy, conflict and loyalty in the French Foreign Legion. Tale of the two Legionnaires who fought their own battle within the unit is pretty familiar, melodramatic stuff, but it was interestingly done. Nelson Olmstead's narration had punch. Production was serious, so that drama had suspense and appeal. Engineer and sound effects staffers deserve a bow for their contribution. *Bron.*

"MAXWELL HOUSE COFFEE TIME"
With Ben Gage, King Sisters, Meredith Willson and orch
Producer: Al Kaye
Writer: Keith Fowler
30 Mins.; Thurs., 8:30 p.m.
GENERAL FOODS
WEAF-NBC, N. Y.
(Benton & Bowles)

This summer program is pleasant because it doesn't aim too high, and satisfies on its level. Variety show has good talent, showing to good purpose. Ben Gage perhaps carries too much on his shoulders as combination emcee, baritone soloist, announcer and commercials-handler. But he's an engaging, informal emcee, and he tries hard. His voice is a rich baritone, of creamy, brooding quality, with nice intonation and enunciation. Sometimes his intros are a little too cute and overlong. On Thursday's (20) program, his drawling monolog on N. Y. local manners, etc., was only mildly amusing. Kidding of song titles was old stuff but still funny. Gage, however, made up for it all with his singing, as in "Without a Song."

The King Sisters, a sprightly song team, add good support in snappy rhythms (they handled nicely such items as "Hundred to One" and "Isle of Capri"). And Meredith Willson's orchestra, a finished crew with style, give excellent support in accompaniments and on their own. "Manhattan Serenade," for instance, was swell-elegant. *Bron.*

"WE ARE MANY PEOPLE"
("And Then There Was One")
With Lois Moran, Mark Jordan, Dick Ellers.
Writer-Producer: Carol Levene
15 Mins.; Sat., 4 p. m. (Pacific)
COUNCIL FOR CIVIC UNITY OF SAN FRANCISCO
KGO-ABC, San Francisco

Winding up 13 weeks of straight radio drama "with something to say," Council for Civic Unity and KGO announce that extraordinary mail-pull and favorable comments cue bigger plans for new fall series. Series departed from usual documentary, direct preachment "love thy brother" unity airers, and used scripts which could stand alone as good entertainment even without the message. Windup, "And Then There Was One," for example, dealt with John Smith, a "good old-fashioned American" who went around telling people "if ya don't like it here whyncha go back where ya came from, huh?" By doing so, John finally depopulated the entire North American continent, except for himself, his wife, Gertrude, and one Indian!

Lois Moran ex-Hollywood and Broadway star, brought sock versatility and a magnificent range to the series, playing a schoolteacher, a social worker, an ordinary housewife, a Filipino guerrilla leader, a wise physician—with equal skills and authority.

Inquiries from both civic unity committees and radio stations on availability of series resulted in preparations to wax the 13 dramas for national distribution. Radio Central (Fairmount hotel, San Francisco) is handling the platters.

Aired scripts were automatically entered into Harold Boyd Memorial Award Contest, with three best of series picked by entire Council membership at "play-back dinner."

Dramas were aimed at "increasing understanding among the many people living in San Francisco—the cosmopolitan city." *Ted.*

"ANN MARSTERS' CELEBRITY NOTEBOOK"
With Ann Marsters, Joe E. Lewis, Harry Burge, announcer
Writer: Ann Marsters
Producer-Director: Glenn Ransom
15 Mins.; Mon.-Fri., 6-6:15 p.m.
EVANS FUR CO.
WGN-Chicago

Ann Marsters, Herald-American pix editor, steps into her first radio spot and comes up with a neat program of the gossip column-guest star variety.

Already flooded with interview shows, Chi shouldn't have any trouble getting used to this one, too. Format calls for Miss Marsters to give with the lowdown on what's what with the people who "count" and to trade some fast repartee with announcer Harry Burge who doubles as Miss Marsters' "Man Friday." Miss Marsters wisely keeps the gossip to a minimum, wasting no time getting down to the main interest of the program—the guest star.

Program heard featured Joe E. Lewis who hypoed the show to a fast and funny 15 minutes.

Miss Marsters has a nice radio voice but had trouble handling the script. Hesitations were noticeable, slowing down the pace of the show in spots. More time on the air with the experience of trading verbal punches with the wits should straighten her out.

Harry Burge, who does the interview work for WGN, knows what this chatter business is all about and plays a large part in keeping the show moving.

Commercials are too long and misplaced—one following the opening plug a minute after the show started—breaking into the program just as it was getting under way. *Foos.*

WAYNE KING ORCHESTRA
With Nancy Evans, Larry Douglas; Franklin King, emcee; Bob Cunningham, announcer.
Producer-Director: Henry Hull, Jr.
Writer: Jim Carhartt
30 Mins.; Fri., 9:30 p.m.
UNITED REXALL DRUGS
WABC-CBS, N. Y.
(N. W. Ayer)

Wayne King's orchestra, summer replacement for the Jimmy Durante show, is a cool half hour of music in a quiet, nostalgic key. Program will undoubtedly be bypassed by the jump and jive set but should garner appeal among dialers with a more sedate taste. King's mellow sax and the dominant string section in his 17-piece band set the mood, and vocalists Nancy Evans and Larry Douglas follow through on pop tunes in the sweeter vein. Variety doesn't spice this airer, although a straight 30 minute dose of syncopated schmaltz is not too long to complain about. In fact, it's relaxing.

In between gab, also done up in poetic style, is wisely restrained to a minimum, enabling King to regale his fans with a total of 10 numbers. Nancy Evans appealed with her warbling of "Blue Skies" and "The Gypsy," and Larry Douglas crooned over "You Are Too Beautiful" and "Always" in the usual manner. King, sticking to the old favorites, varied the waltz-time formula for which he is famous by mixing in a few with a mild fox-trot tempo. Overall impression, though, was strictly three-quarter time.

'SONGS BY JIMMY BUNN"
With Bob Jones, Harry Grove
15 Mins.; Mon.-Fri., 4:15 p.m.
Sustaining
KCMO, Kansas City

This is a quarter-hour of listening that ranks with anything that radio offers here in the afternoon. Program aims to furnish sprightly vocals, as many songs as possible in the time allotted, and it fairly well hits the mark, a pleasant escape from the soap operas which jam the afternoon nets.

Bunn's voice is in the range of the top pop song singers, his quality is fine, and its a good bet that he's headed for bigger things. A strapping feller on the Van Johnson format, he has the looks for stage and picture work, and has a background including stage emcee work and a vocal sustainer over NBC which originated at WOW, Omaha.

Mood of this show is kept strictly informal. It's well in keeping with the personable singing. Bob Jones backgrounds at the piano and comes in for his own solo turn once during each show. When caught, the piano was coming through the mix too loudly on the vocals. Harry Grove handles announcing. All three lads are recently out of the Army, and work together neatly. *Quin.*

"NORTHWEST NEWS PARADE"
With Paul Wann, Ruth Swanson, Corinne Holt, Chris O'Brien, Delwin Dusenbury, Frank Butler, Dean Almquist, Ed Viehman, Halsey Hall, Ramona Gerhard
Writer: Ralph Andrist
Director: Bob Sutton
Producer: Sig Mickelson
25 Mins.; Thurs., 6:30 p.m.
Sustaining
WCCO, Minneapolis

The news as it affects Minneapolis-St. Paul and environs is at the root of this weekly 25-minute dramatized show, which might be subtitled "The March of Time Through the Eyes of a Minneapolitan." Not that there's anything insular in the viewpoint—outside of a certain National Assn. of Manufacturers' leaning scriptwise, especially in the handling of news re labor vs. the railroads, etc. It's merely a case, in other words, of stressing the "Northwest" in the title. Show, incidentally, recently won first place in news interpretation for regional stations at Ohio Institute.

Civic pride (north country variety) is evidenced throughout, from the opening few minutes, which are devoted to sports items ably pitched by Halsey Hall, WCCO's sports director, to signoff. These being vacation days, sports news in the show heard last week was hinged on baseball (upcoming events, scores of the last few days, etc.), plus plugs for fishing, swimming and loafing in Minnesota and South Dakota resorts, including the Badlands, Black Hills and Mt. Rushmore memorial vicinity.

Devastating effects a railroad strike would have on the nation and the northwest in particular were also handled in a done-to-a-turn 20-minute cavalcade blowing up the great things the railroads have done for the U. S. Story of Jim Hill, the Great Northern's "Empire Builder," was sugar-coated, as were yarns about the Rock Island, Milwaukee, Northern Pacific, Burlington, North Western, Soo Line and others in the chain that unites the midwest with the rest of the country.

Paul Wann's narration hypoed the history stuff, complete with 1850 archaisms, and present-day interviews (dramatized) with train travelers by WCCO news reporters, punched home the fact that "the sound of a distant train whistle is a vitally important part of the American way of life." Director Bob Sutton's montage effects, with the large cast showing plenty of versatility in varied roles, were excellent. *Mike.*

"SIVER THEATRE"
With Virginia Bruce, Elliot Lewis, Adrian Harden, Herb Vigran, Jerome Sheldon, Bernice Barrett, Robert Earle; Conrad Nagel, emcee; Harry Bartell, announcer; Jack Meakin, music
Writer: True Boardman
Producer-Director: Ted Bliss
30 Mins., Sun., 6 p.m.
INTERNATIONAL SILVER CO.
WABC-CBS, N. Y.
(Young & Rubicam)

"Silver Theatre" dished itself a toureenful of good listening when it preemed last Sunday (23) as the summer replacement for "Ozzie & Harriet." True Boardman wrote, for the opener, a piece of good, clean and at the same time fairly sophisticated comedy. Ted Bliss gave the show true casting, Virginia Bruce doing a particularly neat job as the femme lead.

Story, tabbed "Romance, Inc.," was about an ex-WAC major who's trying to salve her romantic frustration by being a professional matchmaker. In the end, an ex-sgt., back at his m.e. job on the local rag, gets the gal. But the story summary can't indicate the good, adult writing or the sensible, balanced acting which made the half-hour worth listening to even in the midst of the summer's hottest picnic.

Conrad Nagel, as last year, is again working as emcee, but wasn't much more than a glorified announcer on the tee-off trip, and Harry Bartell did sterling justice to the silver bankroller. *Cars.*

"HOW DO YOU PRONOUNCE IT?"
With George-William Smith, Bill Packham, Clem Lane, Marian Read, Dr. Robert Worth Frank
Producer: Ed Skotch
Director: George-William Smith
Writer: Paul Benzaquin
30 Mins.; Thurs., 7:30-8 p.m.
Sustaining
WCFL-ABC, Chicago

If this new program was confined to the English classroom it would have gone over with a bang, but piped to a national audience it falls short of being a show with heavy public appeal. Brooklyn, the South, midwest, and other sections of the country are going right ahead with their own peculiar verbal Americana, radio lessons or not.

Format calls for a panel of three guest experts who face the mike with six words they have completed research on before the show. Armed with the correct pronunciation, one guest spells a word for one of the others who must give what he thinks is the acceptable pronunciation. Dr. Robert Worth Frank, of the McCormick Theological Seminary here, is the referee who passes on the correctness of the guest's efforts. Airing caught featured Bill Packham, radio comic, Marion Read, editor of Program Notes, and Clem Lane, city editor of the Chicago Daily News as guesters. Professor George-William Smith was the moderator.

Program isn't all business however, with Packham and Clem Lane, famed for his Oxie O'Rourke character sketches in the News, adding welcome laughs to the otherwise serious show. Miss Read handled her part in the show well and the regulars, Smith and Frank, are strong in keeping this package on an even keel. *Foos.*

Follow-up Comment

Frank Sinatra isn't going to send Maurice Evans or Gregory Peck scurrying into crooner's ranks as a result of his appearance on ABC's "Hour of Mystery" Sunday (23). Dropping his usual radio role for a dramatic one, that of an all-knowing country sleuth on the trail of murder and mayhem, the Voice gave a not very convincing or exciting portrayal for a first-class whodunit program. His dull, flat voice didn't help either. Crooner wasn't helped by a routine script and matter-of-fact dialog, or the angle of making the sleuth frail and anemic to play up the by-now stale gag. The gags about his health or his bobbysox following, though they went over big with his stacked studio audience, only made for weak humor on the ether. Sinatra had better stick to "Night and Day."

Philco's Glenn Riggs does so terrific a sales pitch for his sponsor's products it's a pity they can't be bought. Just as it's a shame the show's new summer format, Stairway to the Stars, can't continue, especially after Henny Youngman and Harry Babbitt did so fine a show with Paul Whiteman Sunday evening.... Orson Welles urged a buyer's strike the week of July if the OPA is lifted. The "Around the World" kid sure has a persuasive mike delivery. And wotta trailer for sportswriter Jimmy (N. Y. Post) Cannon.

Jimmy Durante, apparently enjoying his stint at making with the quiz answers on "Information Please" a couple weeks back, wandered into the CBS theatre, N. Y., Sunday (23) night to appear as a "surprise" guestar on "Take It or Leave It"—and promptly proceeded to break up the show.

Appearance of The Schnozz evidently didn't come as a complete
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"RICHARD LAWLESS"
With Kevin McCarthy, Kathleen Cordell, Neil Fitzgerald, Peter Boynes, John Gart orch
Writer: Vincent McConnor
Director: John Mosman
Producer: Robert J. Landry
30 Mins., Sun., 8 p.m.
Sustaining
WABC-CBS, N. Y.

CBS dug into its files and apparently found that, unlike the films, radio for some reason or other has in the past bypassed the swashbuckling, romantic-backgrounded picaresque stuff. In an effort to fill the void, the network on Sunday (23) brought forth a new half-hour dramatic series, "Richard Lawless," which is intended to depict the "rich, gusty, turbulent" 17th Century period of Charles the Second.

Perhaps, on the basis of what was heard, it's just as well radio hasn't too carefully explored the formula of velvet gauntlet, chivalry and intrigue. Just whom CBS is trying to kid is something that it will have to figure out for itself. For what the web has achieved in "Lawless" is nothing more than the old cops 'n' robbers-hero-and-the-heel saga which, garbed in the florid verbiage of Charlie The Two's era, takes itself far too seriously.

It's the kind of flowery prose that only succeeded in getting in the way of whatever excitement "Lawless" had to offer, and the feeling was inescapable that a lot of uncomfortable actors were taking punishment trying to resurrect a dead—at least for radio language.

There were a few interesting moments, when, for instance, CBS, lavishing more attention production-wise on the program that it really deserved, showed how sound effects can really help achieve realism and offset lack of a visual medium. The suggestion of horses galloping through deep forests, of footsteps along endless corridors and castle stairs made for a sound man's holiday. And John Gart's musical bridges were definitely an asset.

But the "Let's Pretend" moppet show, stripped of the florid pretensions of "Lawless," has been doing this kind of stuff on a much better and let's-not-take-ourselves-too-seriously level. *Rose.*

"CHILDREN'S CORNER"
With Frank Luther, Lois Volkman
25 Mins.; Sun., 9:35 a.m.
Sustaining
WNEW, N. Y.

Frank Luther, director of children's programs for WNEW, N. Y., preemed his show May 12. As heard Sunday (23) it looks like a winner for this type. Although aimed for moppet listeners, elders also will get a bang out of some of its content.

Luther, who has made numerous recordings of children's programs for both e.t.'s and commercial purposes, has embodied plenty in this stanza to keep the kiddies happy, including story and songs, and with both aimed as kindergarten lessons in tolerance. Songs are the nursery rhyme media but pack a message advocating a "love thy neighbor" attitude to be adopted by the young listeners for their little friends, regardless of creed or color. It all makes for good listening and also gains its purpose to curb racial and other prejudices.

Luther handled the gab and songs in neat fashion, aided by 10-year-old Lois Volkman, who chimed in on song stanzas occasionally and provided nice juve touch. At finis, Luther made a pitch for funds for Riverdale Community Center, which provides summer vacations for underprivileged kids. *Edba.*

"CASE HISTORY"
With Eleanor Stuart, Eileen Clifford, Ginette Letondal, Mac Shub, Rupert Caplan
Producer-Director: Rupert Caplan
Script: Mac Shoub
Music: Allan McIver
30 Mins., Sun. (16), 5:00-5:30 p. m.
CBC-CBM Trans-Canada

There's not much that can be said about this airer except that it was an intensely human drama, packed with emotion that should fulfill its purpose—boosting the collection of clothing for the needy in Europe and Asia. Part of a Canadian campaign that's now being conducted, the show turned out to be everything that was expected, except for one point: that was the angle of approach. Instead of the all-too-often slipshod writing of this type of production, Shoub wisely picked one "Case History," kept to his theme, developed it intelligently, and left the audience with the feeling that something has to be done, and it was their duty to do it.

True, the script played heavily on the emotional strings, but what of it? After all, the final analysis still shows that people are sparked to action mostly when they're emotionally involved, and since action is what is needed now, Shoub's heavy emotional stress, perhaps inexcusable in regular radio writing, is perfectly justifiable in this case. A good writing job.

Of course, with Rupert Caplan at the helm, the actors were sufficiently curbed not to run away with themselves. All the thesping was good. Added interest was added by a piped-in message from the governor general. *Laza.*

ALL SHOWBIZ EYES VIDEO NOW

Horse 'n' Buggy Commercials

Speculation on whether NBC pulled a fast one during the fight telecast last Wednesday (19) night by throwing in a Waltham time signal after Gillette had paid $125,000 to sponsor the show was decried by execs of the Maxon ad agency, handlers of the Gillette account. Gillette's contract gave it exclusive rights only to the main bout, according to the Maxon chiefs, and included nothing that would preclude NBC from using other commercials elsewhere in the telecast.

Despite the statement, however, rumors are rampant that NBC threw in the Waltham plug as contrast to the Gillette commercials, latter the subject of much panning. Most tele execs couldn't figure why Gillette, spending so much money to sponsor the show, started to pinch pennies when it came to producing the plugs by relying on stills instead of motion pictures.

It's reported also that John F. Royal, NBC television veepee, saved viewers from getting a surfeit of the Gillette commercials. Royal reportedly had an advance screening of the plugs and, recognizing their drawbacks, spent most of Wednesday afternoon trying to convince Gillette execs to limit them to as few as possible. Gillette, it's understood, wanted to run the commercials in between each round.

Louis-Conn Telecast Almost Snafued By IBEW, But Royal Smooths Way

Jurisdictional union battle, which has already thrown several monkey wrenches into the television picture, almost stopped NBC from telecasting the fight last Wednesday (19) night, when reps of the International Brotherhood of Electrical Workers demanded they be permitted to man the NBC tele cameras. Only the smooth talking of John F. Royal, NBC exec veepee over television, could assuage the IBEW reps and allow the telecast to go on per schedule.

Since IBEW also demanded that they be allowed to handle the ABC net's radiocast of the fight, television chiefs see the latest move as a step towards ultimately taking over the entire radio industry. NBC's cameramen are all members of the National Assn. of Broadcasters, Electricians and Technicians, an independent union. IBEW, which handles the power plant at Yankee Stadium, N. Y., scene of the fight, threatened to pull all the power for the video cameras unless their demands were met.

Interesting angle of the dispute lay in the fact that most of the IBEW men involved were CBS crewmen, who walked out on a rehearsal at the CBS studios to get to the Stadium on time. Instead of approaching NBC first with their demands, they went to promoter Mike Jacobs and demanded 20 ringside tickets. Jacobs, thinking this was only a ruse to get into the fight and not wanting to start any trouble, immediately complied.

At the ringside, however, the IBEW men immediately put their demands to Burke Crotty, NBC producer, who in turn called Royal. Lights had already gone on at 8:15, in time for the first prelim. Royal, refusing to allow the union men to touch the cameras, pointed out to them that William Green, prexy of the American Federation of Labor and, as such, their boss, was watching the fight via television with a group of top government execs. "Green will be very embarrassed if we have to announce that the fight can't be televised because of trouble with you men," Royal said.

After arguing for about half-an-hour, Royal finally convinced the IBEW men to forget about the whole thing for the time being. Union reps kept after the ABC technicians until ringtime for the big event, but couldn't do anything there because radio used only battery power and throwing the light switches wouldn't have affected the broadcast.

Royal said that Jacobs would have been willing to pay for a standby crew but that he nixed the idea. Union didn't press that point.

That Royal Hotfoot

John F. Royal, NBC television veepee, refused to attempt a comparison of the fight telecast as it was carried in black and white and what it would have been if the images had been transmitted in color. CBS hasn't demonstrated any live video yet, Royal said, so how can anything be compared to it.

"Only color involved in the fight telecast," he added, "was the blush in CBS' cheeks."

Viewtone's Stunt

Viewtone Television demonstrated that it might have the answer to apartment house problems at the fight telecast last Wednesday (19) night. Company engineers attached five sets to one antenna and seven to another and reportedly got good reception in both instances. Over 500 lookers crowded around the 12 sets.

If the system proves feasible in all cases and can be equipped with an individual station selector for each tenant, it could conceivably do away with the necessity for each set-owner to have his own antenna.

CBS COLOR STILL BATTLING ONWARD

Despite the tremendous boost given low frequency black and white television by NBC's highly-successful telecast of the fight last Wednesday night (19), CBS expects to continue pressing for the establishment of ultra-high frequency color video standards on a commercial basis.

"Basic interest that color gives to television is still required, just as much now as before," according to Adrian Murphy, CBS exec veepee

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MUSIC, LEGIT JOIN PARADE

By BOB STAHL

Top showbiz names, heretofore regarding television skeptically as still a novel toy, are expected to hop on the video bandwagon, following the fight telecast last Wednesday (19) night. Success of the telecast was regarded as proof that video has finally hit the big time.

Groundwork for the influx of other branches of showbiz into video was laid by reps of legit, films, music, the press and talent agencies at a special meeting held immediately after the fight at the William Morris office. With those attending centering their discussion on what tele could do for them and what they could do for video, the meeting presages much for television's future success.

Attending the huddle were Albert DeCourville, producer representing the Shuberts; Chester Weil of the King Features Syndicate; film producer Sam Briskin; reps of RCA-Victor and Musicraft; and 20 members of the Morris h.o., Hollywood staff and concert division. William Morris, Jr., led the discussion.

Group concluded that tele would benefit, rather than harm legit by hypoing interest in the stage. As a result, the Morris office will try to induce legit producers to get into television immediately on a commercial basis. Under a plan outlined by Morris, the producers would spot the stars of their current shows or the entire cast in three-five minute tele shows, sponsored either by the producers themselves or by outside advertisers. System, according to Morris, would provide a way for legit to get into television on the ground floor, whereby the producers could gauge immediately the potential money returns.

Tele Debuts

Morris announced that his concert division also planned a quick entry into video by putting its embryonic artists on tele screens in shows similar to the "Metropolitan Auditions of the Air," formerly broadcast over the NBC net. Agency is currently shopping for a sponsor or a musical foundation to bankroll the show. Sherwin-Williams Paint last sponsored the "Auditions" broadcasts.

System, according to Morris,

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Anyway, Video's Here to Stay

Sidelights on NBC's telecast of Conn-Louis fiasco are still pouring in, with the fight itself practically erased from the dailies' sports pages . . . Enterprising innkeeper in Brooklyn rented a tele set for the night for $75 and then proceeded to clean up by charging his patrons $1 for each short beer. Business reported terrific.

Another tavern owner on Long Island rented a set for the night, installing an 8-foot concave mirror to magnify the images. Charging 50c admission, he attracted more than 200 lookers, plus their beer thirsts. Whether he had a theatre-owner's license is another matter . . . Only victim of the telecast revealed is Marilyn Eiges, moppett daughter of Sid Eiges, NBC publicity chief. NBC, sending 20 video sets to Washington for the occasion, had to requisition every available set in N. Y. for its Radio City guests, and Eiges' was one of the first to go. Moppet was reportedly plenty burned up that they "took my television set away."

Near-Sighted Reviewer

Only newspaper reviewer who panned the telecast was the N. Y. Times man. Revealing that Raymond McCaw, Times' night city editor, had sent him a congratulatory letter after witnessing the fight on a set in the Times Bldg., an RCA exec charged the reviewer with being near-sighted and claimed he'd evidently brought along the wrong pair of glasses that night. "Same as sending a deaf man to cover the opera," the RCA chief said.

Overheard in the Radio City viewing room when Conn was demonstrating his ballet steps during the early rounds: "Too bad Paul Belanger isn't directing this show." Belanger is ace dance director for CBS television . . . Credit Charlotte Stern, NBC television's promotion chief, and the entire NBC staff, for the showmanship evidenced in the Radio City studio, including the simulated boxing rings set up before each set, the "Betting Prohibited" signs on the walls, the distribution of actual fight programs, etc.

Proof that the telecast did evoke an intimate response from viewers: when Conn slipped in the second round and Louis stepped back to wait until his opponent regained his feet, a spontaneous cheer went up from the Radio City guests at the Brown Bomber's sportsmanship.

Problem of linking Schenectady to the tele chain that carried the fight pictures was solved by NBC engineers through the expedient of installing a special transmitter at Chatham, N. Y. Since the Schenectady station and NBC's N. Y. outlet are both on Channel 4, engineers believed originally that the incoming impulses would interfere with Schenectady's transmission.

Following the dull quality of the fight and the rumpus stirred up by Rep. O'Toole, Mike Jacobs remarked

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Television Emerges the Winner In Joe Louis-Billy Conn Title Fight

By NAT KAHN

It took Joe Louis eight rounds to stop Billy Conn at New York's Yankee Stadium last week, but television required considerably less time to establish its own lethal wallop. Practically all the thrills one could have had at the Stadium were prevalent at the television ringside.

There were more than 5,000 sets in use for the New York-Philadelphia-Washington hookup, and estimates are that up to 150,000 saw the contest via tele. It was the first heavyweight championship fight to be televised. And what the Dempsey-Carpentier fight did for radio 25 years ago as the first scrap to be broadcast, the Louis-Conn waltz did for television.

Of course, there were such things missing as the claret running from Conn's eye, or the bruised condition of his face, but there was no mistaking Louis' rapier-like left and Conn's bobbing head as the champ's fists connected. You felt you were at least in the $50 seats, which made it a great buy, anyway you looked at it. You avoided the crowds, craning necks of patrons up front and the inconveniences that generally go with being one of a crowd of more than 45,000.

Of the five cameras used, three were extremely sensitive Image Orthicons employed from right field, 145 feet away. They caught the boxers in the closeups and helped make the images clear to the extent where even the slightly bald pates of both Louis and Conn were visible. The other two cameras were used to catch the crowd scenes, and if there are some skeptics who would point up the poor long-distance shots of the ringside, they must be discounted. NBC showed the bad with the good in this fight, but didn't have to; the bad wasn't of sufficient importance to destroy any illusion of the fight itself.

Bob Stanton's Sock Job

Bob Stanton did a good job in announcing the fight for tele, and if sometimes he or Grauer and the camera crossed each other up, Stanton's good humor was successful in bypassing the minor incident. Stanton kept his announcing to a minimum, failing to intrude on the viewer's interest. The test lay in the fact that watching the fight required little announcing. It was all clear enough to distinguish hooks from jabs. Conn's hitherto unrevealed ballet talents were particularly easy to follow, though possibly it was more difficult for Louis; that is, at least until the eighth round.

Ben Grauer did the "color" reporting, by way of a big "beermug" mobile radio transmitter which he lugged around interviewing celebs at the ringside before the main event. A couple of times Grauer and the camera were a little awry on their signals, as far as camera and voice tieups were concerned, but this was hardly conspicuous. The lens just wasn't sharp enough to pick him up on time. Stanton, for instance, had to gab away at one spot while the cameras sought Grauer, who became lost in the crowd.

NBC in New York set aside its largest studio, 8H, for 19 sets which were viewed by more than 600 guests. The network also added a couple of touches to the scene with a "working press" section in which each set was "roped off" to simulate an actual ringside. And there was a sign, "Betting Prohibited."

Gillette was the sponsor, at a cost of $125,000 [with NBC reported sharing part of it]. Three commercials, showing products of the company, were totally lacking in showmanship. And how did that Waltham watch plug get in?

By and large, as far as the Louis-Conn affair was concerned, television emerged the winner.

Television Reviews

"CBS-GULF NEWS"
With Milo Boulton, newscaster; Doug Edwards, guest
Director: Henry Cassirer
Writer: Bob McKee
15 Mins.; Thursday, 8:15 p. m.
GULF OIL CO
WCBW-CBS, N. Y.
(Young & Rubicam)

Following the lead of other top-coin advertisers in sewing up cream television time now while the stitching is good, Gulf has purchased the 8:15 to 8:30 p. m. slot on WCBW on a 52-week contract. Both the CBS sales staff and the Young & Rubicam agency, which handled the deal, refused to disclose the terms, but with television what it is today, it's believed that CBS isn't getting much of a profit rakeoff.

Regardless of the price, however, WCBW and the Y.&R. production staff have come up with a top sponsored news show. Format follows that initiated early in video's developmental process by WCBW, the same formula that won for the station an ATS award two weeks ago. With use of slides, charts and films, the station is able to present up-to-the-minute spot news in a highly interesting and animated fashion, much better than the feature-type newscasts employed by other video broadcasters.

Gulf assigned Milo Boulton, emcee of "We, the People," radio show, to handle the narration, and he does a fine job of it. Gabber utilizes a relaxed, intimate-type spiel that just fills the bill for video and points up the high spots of Bob McKee's well-rounded script.

Best feature of the show, insofar as the addition of something beneficial to television is concerned, is the top-drawer way the three commercials were handled. Opening and closing spots use simple but salesmanlike credit cards. Middle plug is probably the best yet devised for video, utilizing a pantomimic actor who goes through the motions as Boulton integrates the commercial deftly into his script. *Stal.*

"WRITE ME A LOVE SCENE"
With Wynne Gibson, Peter Van Zerneck, Ruth Jane Harven, Woody P. Parker; Fran Malis, announcer
Director-producer: Harvey Marlowe
30 Mins.; Thursday (20); 8:30 p.m.
SWEETHEART SOAP
WABD-Dumont, N. Y.
(Duane Jones)

Sweetheart Soap is bankrolling solid video entertainment in this series of four half-hour dramat shows. Initial one-act play left nothing to be desired in the way of script, performance, and overall production. A domestic love story, with moments of tenderness and,

(Continued on page 46)

Ballet for Video Gets Conn Hypo

If you've gone television-minded, as the result of the Louis-Conn fight, there are a few factors to be reckoned with when the "new" medium reaches its more practical aspects. In most cases, it's for the better.

The Broadway grifters and drifters, the type who inevitably wind up at the ringside of every big fight and annoy the legitimate payees, will be eliminated. Not actually, of course, but television lookers, at least, will be able to avoid them.

And no more heckling by some recalcitrant fan with a penchant for shouting, "Throw that bum out." This always has had an annoying effect on his neighbors. But the heckler can toss invectives and give vent to his displeasure as much as he likes when watching a fight via video, unless he's a guest at some one's house. His host may not like that sort of thing, of course, and will then throw him out.

If you're a Giant fan, you just can't go tossing pop bottles at Durocher in television, unless you can afford a new screen every time you get sore at the Dodgers' manager.

Imagine watching a televised ball-

(Continued on page 46)

Royal Road

NBC's television veepee John Royal, whose Louis-Conn "Black & White Victory" is still the talk of the video trade, is looking for new fields to conquer.

Royal now wants to do a regular Broadway legit production; direct from the theatre. Obviously it won't be a musical, in view of the Petrillo ban.

It's just a question of getting proper clearances. What with the new Image Orthicon cameras, Royal considers it, from a reception standpoint, a cinch.

KNOCKOUT ...Here's how Louis-Conn

"a revolution as sweeping as sound pictures..."

"From the standpoint of viewing sports, last night marked *a revolution as sweeping as sound pictures* ... television won all eight rounds."

—PHILADELPHIA DAILY NEWS

"every detail could be followed..."

"The action was clear and *every detail of the fight could be followed* ...

"During the preliminaries, most of the guests ... seemed somewhat awed by the occasion. There was a feeling of "What hath God wrought" in the room. But when the main bout went on, all seemed to forget they were watching a screen."

—PHILADELPHIA RECORD

"television's rooters... optimism justified."

"... television's rooters predicted that its success in handling the Louis-Conn fight would do for the new medium what the Dempsey-Carpentier bout in 1920 had done for radio. Based on what we saw last night, *their optimism was justified.* The camera work was excellent and the close-up telecast of the action in the ring was sharply defined, better than we have ever seen...The ringside pictures were tops."

—N. Y. NEWS

"wonderful stuff, this television."

"... Television ... looked good for a thousand-year run. Many of Washington's highest dignitaries—some who couldn't get away for the actual Yankee Stadium scrap, and some who preferred to see the battle the easy way—turned out. Louis' victory was almost overshadowed by the new medium.

"Wonderful stuff, this television."

—WASHINGTON POST

"... a hundred dollar seat."

"... When the camera focused ... on the actual battle you were there in *a hundred dollar seat.*"

—THE BILLBOARD

"... a better seat than the front row."

"With RCA's new image-orthicon camera, installed only recently and used almost for the first time for the heavyweight championship fight, television brings you a picture almost as sharp, although much smaller, than a newsreel. But, unlike a newsreel, you can sit three feet away if you like.

"Television gives you *a better seat than the front row.* It was as if you were sitting in an armchair at ring level..."

—N. Y. HERALD TRIBUNE

"action like that on a movie screen."

"The images were in black-and-white, of course, and clear. *The fight action appeared like that on a movie screen.*"

—N. Y. UP RADIO CORRESPONDENT

"the fight... came in clearly..."

"*The fight picked up by five cameras in the stadium came in clearly* and it seemed as though you were sitting in an elevated chair about three or four rows away. Those at the fight may have been disappointed but not those via television."

—UNITED PRESS

NBC's exclusive telecast of the title fight hit the press:

"television history was made."

"Television history was made last night.

"... the presentation ... evoked words of praise far beyond anything yet heard regarding the almost limitless possibilities of video.

"The NBC—WNBT transmission of the fight and various highly entertaining pre-fight incidents in the Stadium audience that created an atmosphere as closely akin to the real thing as could possibly be desired, was magnificently achieved by the use of the RCA image-orthicon tube in three cameras. Viewers were able, thru the bout to catch every motion, every scowl or grimace, with as much ease as that provided by good quality motion picture photography."

—RADIO DAILY, NEW YORK

"doubters kayoed by fight telecast"

"Billy Conn wasn't the only fellow knocked out at Yankee Stadium last Wednesday night. There was a clean left to the jaw scored against many of those who doubted that television is ready for the public ...

"B-W video had been given its greatest impetus since the visual art sprang from the laboratory a score of years ago. The reception was practically perfect. Every blow. every move about the ring was followed."

—BROADCASTING

"everyone there was sold"

"I saw the Louis-Conn exercises last night from all the best angles, in distinguished company and utmost comfort, as a guest of NBC-WRC and RCA at their demonstration of network television at the Statler Hotel.... In fact, any of you who have been withholding decision on television as an entertainment investment, pending word of this demonstration, may get in line at your nearest dealers, behind me or one of the 600-odd assorted Congressmen, Cabinet members and other top Government officials. *Everyone there was sold.*"

—WASHINGTON DAILY NEWS

"... a booster for television"

"Speaking of the fight, we saw it televised ... and must admit *it made us a booster for television* ... we attended Louis-Nova several years ago, ringside seat, and saw Louis-Conn a lot better ..."

—SCHENECTADY UNION-STAR

NBC's Louis-Conn telecast was seen through facilities of

WNBT (NBC) New York
WPTZ (Philco) Philadelphia
WRGB (General Electric) Schenectady
W3XWT (DuMont) Washington

NBC television

NATIONAL BROADCASTING COMPANY

A SERVICE OF RADIO CORPORATION OF AMERICA

From the Production Centres

IN NEW YORK CITY . . .

Bing Crosby-General Motors deal set for pacting today (Wed.) via Foote, Cone & Belding and all four webs will get a crack at the bidding. If NBC or CBS want him they'll have to break down the tabu on transcribed shows, but as far as which web gets him, it's a wide-open affair....Barry Gray, WOR-Mutual's all-night emcee, Constellationed to the Coast yesterday (Tuesday) for a week's vacation. Russ Dunbar will sub on the disk jockey's show, with Gray slated to resume broadcasting next Wednesday (3) morning....Norman Barasch commuting by plane between New York and Chicago to fulfill writing commitments for Herb Shriner and Hildegarde.

Marie Rogndahl signed to five-year NBC staff contract. Soprano was 1945 Gen. Electric "undiscovered voice of America" and sang on "Hour of Charm" and other programs this season....Mutual's "Korn's-A-Krackin'" goes on road for 10 weeks starting Saturday (29), touring through Missouri, Kansas, Oklahoma and Arkansas ...Fiorello LaGuardia will appear on Sat.'s (29) "Land of the Lost" program (MBS, 11:30 a.m.) to make the awards in airer's recent food saving contest. Isabel Manning Hewson has written special show for the day, titled "Ten Gallon Hat." Newsreels will cover. Mrs. Hewson, incidentally, is in receipt of telegram from Herbert Hoover, congratulating her kid's clubs on the food-saving campaign.... Addison Smith, not seeing eye to eye with Dave Elman, has resigned as director of "Hobby Lobby"....Mary Kenny has joined Ford Bond Radio Productions as head of the script desk....Jack Lloyd to be featured on "Hour of Mystery" Sunday (30) with Brian Aherne and Wendy Barrie.... Howard Keegan, NBC producer, takes over direction of "Home Around the World" starting Saturday (29)....Charles Harrell, ABC staffer, has completed revision of three-act legiter, "Arrival At Six," a comedy-drama about an expatriate.

Dr. Harold A. Strickland, music editor for ABC and the only Ph.D. on the web's flackery, has been elected to a three-year term on the national council of the American Guild of Organists....Dr. Strickland is also on the music faculty at Hunter College....ABC's Jack Pacey made a speedy recovery from his illness, but WNEW's Will Yolen is on the sick list now ....Dr. Ernest Dichter, CBS consulting psychologist on programs, has completed a book, "Psychology of Everyday Living." Barnes & Noble will publish in fall....Betty Wragge, regular in NBC's "Pepper Young's Family," subbed for Mitzi Green on WOR's "Passport To Romance," Fri. (21) night, in singing-acting stint. Miss Green was ill all week with laryngitis, missing her "Billion Dollar Baby" legit chores as well....Bruce Stauderman, young cavalry officer, who broke the ice when the Columbia Workshop bought his "Thanks For the Memories," has sold "The Simple Songs" to Mutual....Ed and Polly East summering at Westchester Country Club at Rye while readying their new home on Quaker Hill at Pawling.... Earle E. Simms, Jr., in town from University of Texas radio....Kevin McCarthy heading for Coast by car, taking summer off from radio acting chores....Mr. and Mrs. Elwood Hoffman vacationing in Maine....BBC's Stephen Fry tossed a small cocktail party for British stage-radio mimic Joyce Grenfell, who returns to London July 9....Ailing father took Barbara Boothe, radio scrivener, to Texas last week.

Robert N. King, director of research at BBD&O, elected prez of Market Research Council....WOR tub-thumper Charles Oppenheim, an expectant father; in two weeks....Osmond Molarsky, writer on "The Schools Are Yours" series on WEAF Saturdays, planning to do some documentary film writing for Nat'l Educational Films, for Treasury dept. use....Jack Parker, ABC war correspondent, spending summer at Michigan home working on format of new book on radio....WOR held annual staff picnic at its transmitter hdqtrs., Carteret, N. J., Sat. (22)....Ed Content, WOR broadcast engineer, leaving July 6 to start own biz as acoustical consultant and studio design specialist....Jess Barnes, Mutual v.p. in charge of sales, on biz hunt in Boston last week....Adele Hoskins, Chi Daily News radio ed; Larry Wolters, Chi Tribune radio ed, and George Herro, MBS midwest publicity chief, gandering N. Y. last week....Jack Lloyd appears on "Hour of Mystery" program June 30, supporting Brian Aherne and Wendy Barrie, and two weeks later Constellations to Coast....Jo Lyons, casting director and radio writer at BBD&O, recuperating from leg injury at Harkness Pavilion....Olga Druce looking for scripters for her "House of Mystery" show due back in the fall on Mutual....Frank Cooper office studying Max Schulberg's best seller, "Barefoot Boy With Cheek," as possible situation-comedy vehicle for Jackie Kelk.

IN HOLLYWOOD . . .

Walter Johnson, radio head of A & S Lyons agency, has been made general manager of the firm but will continue with his radio duties. He was onetime Coast director for MCA....George Zachary got in to ready the Ford Summer Hour which he produces....Jerrold Brandt is rounding up oldtimers in radio for his picture, "Magic in the Aid." He plans to spot them in a cavalcade of oldies....If the Phil Harris-Alice Faye deal for Fitch (as replacement for Cass Daley) goes through they can thank Jack Benny. He made a personal pitch for his malapropish maestro even to the point of promising to make a few guest calls....Emily Vetter, one of the town's better script gals, has left the Moore-Durante show after three years. She was also production aide to Phil Cohan....Frank DeVol took the baton from Alfred Newman on the Frigidaire show, the latter departing when 20th-Fox pulled out of the setup....Pepsodent and Bob Hope don't feel too good about the spotting opposite Pepso's "Man Called X" of Walgreen's transcribed colossal with Hope as emcee. And on "X's" first Hooper night....Jim McFadden of McKee & Albright around but just to look in on things....Dick Compton red as a beet after a Mexican vacation. His frau hooked a 250-pound tarpon but he just fished and fished.

Jack Meakin drew the music assignment of Silver Theatre, long held by Felix Mills....Jean Holloway and Hal Kantor, just to show their versatility, scripted both the variety and comedy formats of the Don Ameche auditions, from which Procter & Gamble will make a choice (for Drene) ....Jack Johnstone takes over production of the Frigidaire show while Bob Redd is on sabbatical....Tom Harrington got off on a plane but too late to use his ringside ducat to the Louis-Conn shindy. Mebbe he's glad now in view of the post mortems....Ed Gardner's writing staff for next season comprises Larry Marks, Vin Bogart, Sid Dorfman and Al Johansen.... Scripter Howard Harris on the mend after a hospital knifing....Bill Pennell doing a commentary, film chit chat turn on KLAC....KECA's Jack O'Mara pulled a guessing stunt on the Hooperating for the ABC station on the Louis-Conn fight. It soared to 70.1, topping the national figure. Lowest guess was one and highest 87 of the 532 guessers. Five winners, including John Hurley of Daily VARIETY, came within three points of the winning figure.

IN CHICAGO . . .

Russ Brown, now freelancing after five years with CBS, added to the cast of "Hymns of All Churches"....Geraldine Kay to Wanamassa, N. J., for a six-week vacation....New daughter added to the Harry Sukman household. Father is concert pianist in Chi Radio....Don Kelley, WBBM publicity director, vacationing at Land O' Lakes, Wis....Howard H. Hudson, formerly with H. W. Kastor ad agency, appointed editor of the Radio Market Guide....George Watson, WBBM staff announcer, off for three weeks' fishing in Minnesota and Canada....Earl A. Miller, WTMJ Milwaukee, upped from engineering to station's sales staff....Gerald A. Vernon appointed ABC central division account exec....Annual summer outing of the NBC central division athletic association skedded for the Medinah Country Club July 25.

Ed Prentice, m.c. of the General Mills hour, decided not to move to California when the package shifts to the Coast in the fall....Don McLaughlin, Arline Blackburn and John Stanley, added to the cast of NBC's "Young Widder Brown"....Bill Wilson, Jr., with ABC's central division sales promotion department, upped to local spot salesman for WENR and ABC....Jack Odell, WCFL special events and news man, promoted to station production director....Frank McGivern, veteran Chi announcer, rejoined the WCFL announcing staff after being discharged from the Army.

145 Stations Lined Up In French, U.S. Exchange

Tighter liaison between French and American radio, with exchange programming arranged on a firm basis, was reported this week by Robert Lange, director of North American service for Radiodiffusion Francaise.

Just back from a swing around the country, Lange said that 145 stations in 41 states and the District of Columbia have agreed to enter the exchange-programming arrangement with the French radio organization. In addition, each of the major networks has agreed to exchange programs with Radiodiffusion when important events warrant. The local exchange programs on the 145 stations will be carried weekly.

Lange sails for France today (Wednesday) on the Ile de France, from Boston, to arrange the French end of the exchange programming.

Standard Will Platter Fresh Rah-Rahers

Hollywood, June 25.

Library of uniquely treated college tunes is being built by Standard Radio. Transcription firm has hired Tommy Paluso, musical director for MBC here, to handle special treatment of rah-rah which will emerge as combination of pop concert and military band styles, with familiar oompah-oompah avoided.

Standard starts off with plattering of 50 for initial order, following canvass of radio station preferences. Letters with return postcards were mailed to 460 subscribers.

Idea is to keep material light and fresh to escape seasonal specials. Music is being designed to fit for civic events and general sports, not just football time, etc. Numbers will be kept to maximum of one minute and, except for such tunes as "Boola-Boola," vocals will be excluded.

UOPWA Organizes WMCA; Sez CBS Election 'In Bag'

While word was still being awaited this week from the National Labor Relations Board regarding a final decision in the white collarites' union election held week before last at CBS, officers of the United Office and Professional Workers of America (CIO) announced they have organized collarites at the N. Y. indie, WMCA.

According to UOPWA execs, more than half of the 55 office, clerical and publicity personnel have signed up, organizing a chapter of the Radio Guild. Helen Lee, of the station's flackery, is chairman of the chapter. Negotiations for a contract are to be begun just as soon as the chapter has formulated its demands, the union people said.

As for the decision at CBS—where the UOPWA got 327 votes, which is between four and nine short of the majority needed for recognition as bargaining agent—union leaders were insistent "it's in the bag." They said they had assurances from 11 of the 23 challenged votes, not yet tabulated by the NLRB, that the 11 had voted UOPWA.

MEX RADIO CHIEF DIES

Mexico City, June 18.

Mexico has lost one of its leaders in the advancement of commercial radio, Gen. Ramon Cortes Gonzales, director general of the telecommunications dept. of the Ministry of Communications and Public Works, ruler of air affairs here.

He died after an operation on a broken leg in a local hospital (17), aged 52.

Rinehart & Company, Incorporated Publishers

For those who may have tuned in late, we repeat—

"WAKEMAN'S BOOK is a lulu; in terms of entertainment it packs a terrific wallop that will probably land it a top spot on the Womrath rating parade. Too, it's loaded with dynamite, hueing so close to the mccoy characters who operate behind the commercial programming scene that it's already started talk of a cycle of reprisal threats right down the line which, though they may or may not be true, won't hurt the book's sock pay-off when the final b.o. returns are in. And certainly, it's the most provocative treatment to date on the ad agency business." — *Variety*

"Quite a book, quite a book! THE HUCKSTERS is, in fact, a story that should be read by every literate adult who has ever suffered through a radio 'commercial announcement.' . . . The only other novelist who could have done justice to Evan Llewelyn Evans and his soap business is Charles Dickens."—*N. Y. Times Book Review*

"The American listening public has waited many a weary year for a book that would spoof the inanity, the shallowness, the crass commercialism of radio as it deserved to be spoofed. Here it is. THE HUCKSTERS has been made its June selection by the Book-of-the-Month Club. Seldom has there been a happier choice." — *Philadelphia Inquirer*

"Frederic Wakeman's scorching satire on the radio advertising business is hard hitting and sardonic. THE HUCKSTERS is full of the kind of satire that smokes. Wakeman does the same high-geared job of writing that marked his *Shore Leave*. The story is witty, realistic and very, very adult."—*Chicago Daily News*

the hucksters

A new novel by FREDERIC WAKEMAN
Book-of-the-Month Club choice for June
Screen rights to MGM
750,000 copies in print
$2.50 at all bookstores

209th WEEK ON WKY

Dr. Waldo Stephens

Dr. Waldo Stephens, widely traveled author, lecturer and former head of Columbia University department of International Law, is beginning his fifth year on WKY with his popular commentary on the significance of current world events.

WKY Oklahoma City
BUILDS SHOWS WITH THE SENSE OF SELL
REPRESENTED BY THE KATZ AGENCY

CREATED FOR THE COAST . . . *by the Idea Network*

THE DEFENSE NEVER RESTS

. . . a clear case of premeditated showmanship

FOR years radio's master detectives have pursued a motley collection of criminals. It's been good hunting . . . the kind that bags a great many more listeners than miscreants. Yet, many a fan has wished the quarry could be given at least one chance. So, here's a thrill-packed program that gives the underdog a chance every week . . . *The Defense Never Rests!*

The Defense Never Rests is the story of Mark Ryan, idealistic attorney. In his fight for equal justice, Ryan plays a lone hand . . . with the cards stacked against him. It's a dangerous fight—one that often attracts more bullets than praise. In spite of the odds, keen-witted Mark Ryan moves swiftly and strikes hard . . . to provide 30 minutes of adventure that keeps listeners on the edge of their chairs.

Making program material exciting is standard performance at Columbia Pacific. Our staff is constantly developing new, strikingly different *Ideas* that insure greater Pacific Coast listenership. Built into programs, these *Ideas* are skillfully produced by Columbia staffmen, and projected over CPN's faultless facilities.

The Defense Never Rests may be just the show you need to reach the rich West Coast market. Or, we can design another show specifically for you. In either case, call us, or Radio Sales.

A DIVISION OF THE COLUMBIA BROADCASTING SYSTEM
Columbia Square, Los Angeles 28 • Palace Hotel, San Francisco 5
Represented by Radio Sales, the SPOT Broadcasting Division of CBS

Inside Stuff—Radio

Actor's woes in Hollywood are being added to in concerted effort of agencies, networks, producers and sponsors to cut roles in scripts to absolute minimums. Orders are out for stories that contain a minimum of characters, and talent buyers are acting as editors, eliminating all but essential roles and subbing with sound effects, illusions or any means that cuts the nut. Rewrites are called for when role-slicing appears possible. The recent use of a single human sound on one show that represented a cash outlay of $52 almost caused one auditor-editor to have apoplexy. The situation is particularly tough on thesps who see this summer's seasonal slump as the worst in some time. Fewer replacements than usual and subs that aren't script types and to their plight—and then there's the ever-swelling rolls of American Federation of Radio Actors, now hitting 3,200.

Success of WOR's "The Answer Man" has cued a book and film strip on the question-and-answers program, which Bruce Chapman producers and runs. Book, "Here's the Answer," and containing 384 pages of Q. and A. from the program, has been published by Miles-Emmett, with Dodd-Mead distributing. Chapman edited it.

Film shorts are now in production based on the program, with same title as radio show, being made by General Film Productions for release through United Artists. Eight films, each a one-reeler, will be made a year. First one is due in September. Program, the only one in N. Y. heard twice a day on a station, at 12:45 and 7:15 p.m. (one sponsored by Raymond, Colgate and Rit, served by Borden) is owned by Albert Mitchell of Chicago. Program is heard on WOR, N.Y.; WGN, Chicago; WKSD, St. Louis, and the Yankee network.

More and more radio programs are exploding into other fields on basis of success as air shows. Where others blossom out as books, or films. "Happy the Humbug," fantasy kid program transcription series, has expanded other ways. Crown Records has made an album for August release, with Happy Felton as narrator, music by Jerry Sears (until recently music director at WMCA, N. Y.) and script and lyrics by Steve Carlin, owner-producer-writer of the airer. General Music is to publish the songs. The Playette Corp., toy manufacturers, is underwriting a novelty co. to produce "Happy The Humbug" toys and games. Grosset & Dunlap took option on a 60,000-word novel based on program which Carlin just completed. And the N. Y. City Park dept. is doing program as a marionette show in various parks, playgrounds and museums.

Show, which started last Nov., is a 21-week, Christmas-to-Easter series produced and sold by NBC with co-op sponsors on 60 stations. Show is due for repeat this fall. Carlin, formerly mgr. of NBC transcription dept., is now a program supervisor at Phillips Lord, in charge of the "Policewoman" show.

The CIO gave radio a nice pat on the back, at—of all places—a meeting of the Nat'l Assn. of Public Relations Counsel last Thurs. (20). Len DeCaux, CIO publicity director, addressing the meeting, discussed CIO's theory of public relations and ways of achieving publicity through press, mags, radio, etc. In discussing radio, DeCaux indicated there had been a vast improvement the last few years in public relations between radio and CIO. He pointed to NBC giving CIO a weekly sustaining program; to ABC giving time, six months out of the year; to the NAB relenting on its policy of not selling time for controversial programs, that the NAB code was no longer interpreted to mean that labor couldn't be sold time, etc.

A series of 30-minute platters in foreign languages, each explaining the background and purpose of Norman Corwin's "One World" trip around the world as the winner of the Wendell Willkie Memorial award, has been prepared by the Common Council for American Unity for broadcast by the State Dept. shortwave transmitters.

Council is one of the three organizations sponsoring the Corwin trip, the others being CBS and Freedom House.

Each platter is being beamed by the State Dept.'s DX-ers to the country currently being visited by Corwin and his companion, Lee Bland.

Los Angeles newspapermen are reportedly demonstrating increased antagonism towards radio. Usual publisher apathy and locally familiar editorial brushoff has now spread among the working newshounds who make no effort to conceal their ill feeling. The condition was particularly noticeable during recent elections when radioites and scribes were thrown together.

WGN Axes Top Sustainers In Retrench Program

Chicago, June 25.

Receding expenditures for programming, rampant in agency-network deals, is also on tap among local stations, as evidenced by WGN dropping "Human Adventure" and "Chicago Story" recently.

In the case of WGN, as it will undoubtedly be with stations in similar circumstances throughout the country, retrenchments aren't so much due to cuts in advertising outlays, as on the nets, as they are to the fact that stations will be saving themselves a lot of dough that they can earmark for television and FM programming—not to mention equipment. And, on top of those two, the Tribune station has facsimile ("printing" of newspapers via the airwaves) to think about.

Station figures to save itself $4,000 a week alone in dropping the two sustainers. Axe isn't expected to fall on any of their remaining local shows, and it's pointed out that the retrenchments are only temporary, with more outpourings of coin programming-wise planned for the fall.

FM In Reverse

Continued from page 31

yanked her applications for FM outlets in San Francisco and L. A. Warner Brothers also pulled out of L. A.

At the same time, the FM executive board of the NAB, meeting today in New York, was expected to rap the FCC for its channel reservation plan on the ground that it would further delay FM and speed up the withdrawals.

Durr Asks FM-AM Divorce

Within the FCC, Commissioner Clifford J. Durr has placed before fellow members for the second time a recommendation calling for divorcement of jointly-owned AM-FM stations in the same community within three to five years. Durr believes the best way to hypo FM is let broadcasters know they cannot coast along with their AM operation and merely duplicate that service over FM.

Announcement of some cut-off date, he believes, will also take care of the problem created by FM newcomers, bulk of whom have immediately put in bids for daytime AM stations, once their FM grants are in their pockets. With so few FM sets in prospect, Durr sees no reason why FM newcomers should not be given corresponding AM stations in order to realize a profit on the divorcement is ordered at some future date; he forsees the possibility that the FM newcomers, with AM stations, might line up with already entrenched standard broadcasters in their reluctance to push FM.

Other FCC members are known to be lukewarm to the Durr proposal as too drastic a move at this time. But, in view of Durr's success in swinging the FCC majority around to his way of thinking on FM channel reservations, and growing commission concern at delays in getting FM going, speculation is that a rule calling for divestment of AM stations may be in the cards within the next year or two.

KGFJ LETS HAIR GROW; H'WOOD BOWL DEAL SET

Hollywood, June 25.

Probably taking its cue from New York's now w.k. and unique WQXR, station KGFJ here last week took its first major step to assume classical distinction. Switch from run-of-mine plattering is being effected via an arrangement with the Hollywood Bowl Assn. to plug Bowl programs with previews of musicales in exchange for guest interviews and other tieups.

New connection and other plans are designed to lift the station from coffee-pot indie status and add "tone." Idea has long simmered in pert noggin of manager, Thelma Kirschner, and was further stimulated by recent trip east.

Deal with Bowl starts July 5 with the airing of two hours of recorded "Carmen" as a prelude to Bowl's opening with same production on July 9. Thereafter, KGFJ will precede each Bowl show with a recorded version of the same program, hypoed where possible with station-appearances of guest soloists, conductors, plus Bowl management personalities, et al. Eddie Albright, station's production manager, is personally handling big event for the 100-watter-all-nighter.

Transition will be gradual but intention is to further it with dressier commercials, more delicate sponsor acceptance, elimination of standard objectionables, i.e., racing results, etc., and otherwise approximate class operation dream that WXQR made profitable after years of striving to create its own niche.

Film Celebs Get Chi Air Mobbing

Chicago, June 25.

It's murder in Chicago for celebs these days, with almost every station in town having one interview show, and in some cases two, spotted in their programming. As a result, any name of any consequence is tapped the minute it hits town by a dozen of the interviewers or their agents.

Up to now, film exchange flackeries have been so overloaded with requests for stars stopping over between trains to appear on the shows that they've clamped down, advising the radio guys that the travelers aren't to be bothered because of more pressing engagements.

However, with the advent of Ann Marsters, film critic for the Herald-American, as an interviewer on WGN (that's the Tribune station, incidentally, and Miss Marsters works for Hearst), situation is expected to change, inasmuch as the picture people are reluctant to turn down someone whose reviews have such a wide circulation. And, by the same token, if they re-pave the way via Miss Marsters, they'll have to do it for the others.

Pointed out by one exchange p.a. that they're not averse to the publicity accruing to the airers, or the extra work they're put to re-arranging schedules to fit in with the shows. It's just that most of them are last-minute deals, with a weak script, or none at all, as a result, so that the stars show up very poorly over the air.

It's different when the names are appearing in vaude, nitery or legit shows here, of course, because scripts can then be prepared in advance, with a reasonable degree of certainty that the person they're written for will show up—providing it's not too early in the morning.

But even so, it's pointed out, some stars find themselves on every local interview show in town before a week is up. Belita, at the Chicago Theatre for the past two weeks, was one who made a couple of them, and then had to get on all the rest so that nobody's feelings would be hurt.

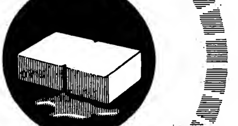
McNamara in KFI Bowout

Hollywood, June 25.

Don McNamara, KFI program director, has resigned his post and leaves station around Aug. 1. He was with Coast NBC outlet for seven years.

McNamara is understood to be interested in television, hence his reason for resigning to take post with video outfit. Charles B. Brown is taking over director spot.

"LOVE THAT SOAP"*



No matter if you're selling soap, shaving cream, or soft drinks, you'll "love that coverage". WIP gives you in Philadelphia. Our clients are "right on the beam." They seldom miss "the last bus to Hoboken." "Check!" "Right?"

WIP

5,000 WATTS • 610 K.C.

It's Mutual

Represented Nationally by GEO. P. HOLLINGBERY CO.

* Credit Frederic Wakeman's "The Hucksters"

Chief STATION—your guide in the happy hunting ground!

Let WJW, Cleveland's CHIEF Station, guide you in this happy hunting ground . . . where prospects abound!

WJW local programs are planned particularly to reach and sell—the Cleveland m... ...arket. WJW gives more dialers per doll... ...eaches more potential buyers . . . than an... North-ern Ohio station!

BASIC

WJW

850 KC

5000 ...

DAY AND ...

... HEADLEY-REED COMPANY

GILLETTE GIVES ABC THE SHARPEST HOOPER EVER HONED...

67.2

ABC's broadcast of the Louis-Conn fight, sponsored by the Gillette Safety Razor Company, drew the highest Hooperating of any program on any single network in radio history!

According to the figures, 71.6% of the nation's radio sets were in use at the time of the fight—*and ABC's share of the listening audience was 93.8%!*

That means, figured very conservatively, 45,000,000 people listened to the broadcast over their ABC stations.

Proof again that it's *programs* that draw the crowds...*programs* that build audiences...*programs* that make a listener out of a radio owner. Proof again that on ABC, with a good program, your available audience is perched on listening stools in millions of radio homes, and if you whistle the right tune they'll come a-running.

They're there; you can reach them; you can count them. You can *sell* them.

ABC American Broadcasting Company

A NETWORK OF 207 RADIO STATIONS SERVING AMERICA

Transcription Reviews

"WALGREEN'S 45TH ANNIVERSARY SHOW"
With Bob Hope, Frank Morgan, Andrews Sisters, Ginny Simms, "Rochester," Eddy Duchin, Dennis Day, Vera Vague, Harry Von Zell, Rod O'Connor, Hal Gerard, Ray Noble's orch
Producer: R. J. Scott
Director: Ted MacMurray
Writers: Mannie Manheim and Charley Isaacs
60 Mins.
WALGREEN DRUG STORES
(Schwimmer & Scott)

Hiatus seasons mean nothing to the Walgreen Co., who, a week after Bob Hope's summer signoff as Pepsodent's top salesman, is spotting him on stations in 39-state area on platters, complete with studio audience that sat in on the disking session.

In an hour-long show, too—and surrounded by a number of other top radio comics, not to mention Ray Noble's orch and singers like Ginny Simms, Dennis Day and the Andrews Sisters. It's been tough clearing that much time in a number of instances, but most of the stations signed will deliver this week, which is the 45th anniversary of the founding of the drug chain in a 2x4 store on Chicago's south side.

Second edition of the show (last year's was nowhere nearly as good, incidentally) should be a precursor of a long line of them, if it's true that laughs produce sales. It's that good.

Show might be termed a writer's dream of what could be done with Hope in situation comedy—if writers could work out a gimmick like Jack Benny's stinginess for the gagster. That, in effect, is just what scripters Manny Manheim and Charley Isaacs have done, but it's too imitative of the Benny format to stick. At any rate, it's a good try.

Following a short pitch for Walgreen's as "America's favorite drugstore," Harry Von Zell sets the scene, introducing Hope as the parsimonious operator of Hope's Grand Hotel, "high in the Irium-covered Sierras," and its nitery, "Club 45." (Theme, by the Noble aggregation: "There's a Small Hotel.")

Hope doesn't pay his talent; instead, he makes them think he's doing them a favor by letting them bathe in the life-giving waters of his mountain mineral baths. Too tight to pay a couvert ("I can't afford the cover charge I charge") he stands outside the door of the club and listens to the Andrews trio singing "Atlanta, Ga." They give it their usual spark.

Hal Gerard is the drug clerk who keeps Hope's mitts out of the cash register, and Dennis Day is the soda jerk, giving a nice account of himself with "All Through the Day" between parfaits. "Rochester" tries to sell Hope some war surplus material for the hostelry that Benny passed up at an auction, and Hope sends him off "with a worried look in his Birdseye." (Needless to say, there are plenty of plugs for Birdseye, Pepsodent, "Two Sisters From Boston" and other products with which the guestars are associated.)

Vera Vague and her sock timing brighten that sector devoted to her arrival, as a wealthy dame in search of a husband and assigned to a broom closet so that if she wants to go for a ride she'll have the equipment handy.

Frank Morgan, contributing a wonderful takeoff on Kenny Delmar's "Sen. Claghorn," is the Kentucky colonel who makes a deal to split Miss Vague's dough with Hope, if a match can be arranged, so that Hope can pay off his performers. Von Zell, with a dirty laugh that Hope says makes him sound like a "poor man's Inner Sanctum," gets wind of the plot and tries to break it up. His machinations give Hope a headache that he can't cure because his own clerk won't sell him one aspirin, insisting on being paid for a whole package.

Hope tries to pay off Eddy Duchin for his "Easy to Love" with a barrel of Irium, because the musician's piano keys are yellow. Ginny Simms, with a torchy "Body and Soul," and Noble's orch, with a stringy, swingy "China Boy," are also objects of his miserliness. Morgan, in courting Miss Vague, kisses her hand and tries to bite the rock out of her ring. She squeezes him and flattens his Gruen curvex. Hope has a duet with her conscience, but the latter loses. Finally it turns out that Miss Vague is a phony: no dough, no diamonds, no mink—just a yen for men.

Following a reprise of the Andrews Sisters, in "Sonny Boy," with Hope supplying the "What's my name?" recitative, the talent takes over the joint. Show drags a little toward the end, but picks up for a smash finish in which each member of the cast sings a verse of "Thanks for the Memory," specially tailored to the individual personalities.

Plugs—only four of 'em—are short, which is remarkable in view of the $56,000 outlay for talent alone, plus the availability of plenty of time to pitch 'em. Maybe Walgreen's is trying to blaze a trail. Von Zell makes the major pitches, of course, and gets a valiant assist from Rod O'Connor.

Writers, cast, producer Jack Scott, and director Ted MacMurray deserve a sweeping bow for a punchy, laugh-filled show. *Mike.*

"PHILO VANCE"
With Jackson Beck, Joan Alexander, George Petrie, Humphrey Davis, Bill Quinn, Berry Kroeger, Jack Manning, John Griggs, Bryan Raeburn, Jack Amerhein, Henry Sylvern
Director: Jeanne Harrison
Writer: Kenny Lyons
30 Mins.
Co-Op
(Frederic W. Ziv)

Ziv Co. is on the summer-replacement-via-mystery-shows bandwagon, too. In fact, "Philo Vance" was on the ether live last summer, subbing for Bob Burns, and this is the first time it's been available to local or regional sponsors.

It's a commonplace now that any kind of a mystery show (well, almost any kind) will get a rating. Withal, large segments of the moneybaggers have been standoffish, being queasy about airers that cause blood to drip out of the loudspeakers because of possible repercussions from Parent-Teacher and similar pressure groups who don't want their young to grow up with ghoulish ideas.

Ziv outfit, however, has carefully considered that angle, apparently, with their salesmen now able to point out that nowhere in the "Vance" layout is there a werewolf or an incident where a man's soul is transplanted into the body of a hyena, or vice versa. Instead, following the S. S. Van Dine la-de-da format, crimes are solved by "civilized" deductions.

First show, "Eagle Murder Case," is a cleverly worked out item in which one of the guys in an auto accident fractures his right arm and is taken to the hospital for repairs. When they remove him from the ambulance he's dead, with a knife sticking out of his side. It wasn't there when they picked him up. Also in the accident with him were his wife and two business partners. They and the ambulance attendants are the only suspects.

Vance, tonily played by Jackson Beck, solves it somewhat in the "Spellbound" manner, meaning there's a maniac depressive in the crowd. There's a love angle, too, between Vance and his secretary. Joan Alexander is the amanuensis, and she and Beck handle it lightly and politely, a la "Mr. and Mrs. North." George Petrie and Humphrey Davis, as District Atty. Markham and Sergeant Heath, respectively, show up well, and so does the rest of the cast.

Kenny Lyons' scripts are literate and punchy. Jeanne Harrison's direction builds for suspense, aided and abetted by Henry Sylvern's organ cadenzas, and the closing commercial is protected, despite solution of the crime beforehand, by withholding the explanation re motives, etc., till the end. *Mike.*

"SONGS BY GEORGE BYRON"
With George Byron, Jeff Alexander Orch (7); announcer, Dan Seymour
Writer: Douglas McMullen
Producer-Director: Si Pitts
15 Mins.
GULF SPRAY
222 Stations
(Young & Rubicam)

Seems that most e.t. programmers just won't put bad shows on a platter. This year's Gulf Spray disk is a quarter-hour jampacked with entertainment, even to the usually abhorred singing commercials.

Cut in New York by NBC, the insecticide company's e.t.'s are top musical programming and should give pause to some of radio's big-budget live producers. Designed for seasonal summer auds who are troubled with bugs, "Songs by George Byron" will run under the GS aegis for 16 weeks, dropping late in the fall.

Tenor Byron makes his radio bow with this series, and the ex-announcer looks to have a future in crooning. He is helped no end by good mountings in Jeff Alexander's orch, which features jazz artist Johnny Guarnieri at the piano and Jules Schachter at first violin. Group consists of the 88'er, four violins, cello, and an electric guitar.

Especially astute is the choice of tunes, designed to please all types of listeners, with emphasis on show music. Songs are introed by round-about chatter, with talk on memory segueing into "I'll Remember April." Others on disk under review were "All the Things You Are," "Don't You Ever Let Me Go," "Steamboat Bill" and a sock arrangement of "Molly Malone." Byron's work is top calibre.

Platters have two commercials, plus opening and closing singing ads to tune of "Skip to My Lou." One weak point is occasional talkiness, which should be held to a minimum. *Tomm.*

Follow-up Comment

Continued from page 34

surprise because he made constant references to his script. As usual; however, it was his timing and raucous ad libs that put him across. Unconstrained to competing with the intellectuals on "Information," Durante had the floor all to himself, bantering the gags back and forth with emcee Phil Baker in top fashion. Baker handed Durante the toughest quiz category and The Schnozz got all the way up to the $4 question before coming a-cropper. He then capped the works with his inimical rendition of "Inka-Dinka-Doo."

Mutual's "Exploring the Unknown" tackled television last Sunday night (23) in its stride toward elucidation of scientific material. And it did an excellent job. Paul Milton's light-veined (but evidently authentic scientifically) scripting, Sherman Dryer's production and direction, backed by a sock score done by Ardon Cornwell (conducted by Don Bryan), combined to tell the radio listener something about the meaning of video and its work methods. The cast, with heaviest chores carried by Ken Williams and Henry Norwell, was uniformly good.

At the end, J. R. Poppele, president of the Television Broadcasters Assn., made a fine pitch for the new art. Only hitch in the entire proceedings — for which, undoubtedly, the net and not the producer is at fault—was failure to mention "rival" networks, omitting CBS' name when color came up and forgetting that it was NBC that put on the Louis-Conn fight last week. Don Lee (Mutual affiliate) was the only broadcaster mentioned.

Don McNeill celebrated (21) his 13th anni as emcee of "Breakfast Club" over ABC, with a typically informal and good-humored hour's broadcast, in which he interviewed visuals from a bed. This innovation, which meant more to the onlookers than to the outside listeners, had McNeill attired in blue-striped pajamas and a yellow robe, according to a report by singer Jack Owens. The emcee, who had a cold, did not seem to be the slightest embarrassed, but some of the interviewees were. Two women made comments that sounded slightly "off" for radio, although they undoubtedly had no intention of offending good taste.

A remark by an Englishman, near the finale, that he had enjoyed the program "immensely"—although it was quite different from any on the air in that country—aptly described the broadcast.

Rene Canizares, Havana sportcaster, here to do the Louis-Conn fight for Cuba, did a stint with Red Barber over WHN, broadcasting the Dodgers game Sunday. Canizares, who is also VARIETY's versatile mugg in the Cuban capital, proved himself a facile and glib sportcaster in any language but, en Espagnol, the intermingling of "beisbol," "honrun," "foul," "el pitcher," etc., made for a particularly appealing jargon.

Tex McCrary and Jinx Falkenburg's NBC satire on "Breakfast With the Fred Allens" (Monday morning) turned out to be one of those tiptop a.m. frolics which might be construed too good to waste on the listen-while-shaving customers. An expert followup on that marathon stunt the McCrarys did with Ed and Pegeen Fitzgerald last week, the take off on Fred Allen, Portland (Pittsburgh) Hoffa, et al. really proved a corking radio audition for Bill Orr whose protean impressions on Allen (excellent), Stewart, Fonda, Hepburn, Boyer, et al. should catapult that film-legit player to radio and nitery attention. Orr is the husband of Joy Page, daughter of Mrs. Jack L. Warner, and came out of the service into a WB studio production berth but quit it because he wanted to learn trouping the hard way, i.e. Broadway legit, strawhats, etc. He came east recently for just that purpose. Veteran Ann Thomas was fine foil as Miss Hoffa, plus others, and the McCrarys projected this audition effectively against a background utilizing highschoolgirl Myra Simon, who aspires to the theatre. For the topper the Fitzgeralds came on breathlessly, having just done their own stunt over ABC. McCrary, ex-m.c. of the American Mercury, put in an unusual pitch for the lead article in the current American Mercury on racial and religious intolerance on the U. S. campuses.

Black & White Withdrawals Now Approach 80 Mark

Washington, June 25.

Withdrawals from black-and-white video climbed toward the 80 mark this week, with three more companies pulling out bids for low-frequency operation. The Lancaster Broadcasting Co. and WGAL, Inc. both withdrew in Lancaster, Pa., while AFLCO, Inc., dropped its application for a St. Louis, Mo. black-and-white outlet. Also rumored in this category is Comerford Publix Theatres Corp. of Scranton, Pa.—a 50% Paramount-owned company. Comerford has not yet withdrawn its bid, but is reported readying a request for dismissal.

At the same time, the Commission okayed a permit for Carter Publications, Inc. in Ft. Worth, Texas. Company was authorized to use the No. 5 video slot.

From Milwaukee, Wisc., the Journal Co. (WTMJ) filed application for a high-frequency experimental station. Walter Damm, licensee of the WTMJ, recently withdrew a bid for commercial operation, preferring instead to experiment with color on the "upstairs" bands.

Lydia Grey Wants Elliott & Faye

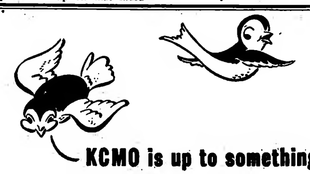
Lydia Grey Tissues wants to sponsor the Faye and Elliott Roosevelt breakfast transcription programs over seven cities, with their agency, Biow Co., now trying to clear the time. Cities involved are N. Y., Chicago, Boston, Cleveland, Detroit, Philadelphia and Pittsburgh.

Platter series are already sold to five Coast markets, as well as 23 stations in Canada, by producers Kermit-Raymond Co. First program will bow July 15.

WCPO
is proud to receive
An Award
9th ANNUAL RADIO PROMOTION EXHIBIT AND COMPETITION
for its promotion of
The TOM MIX Show
For Ralston Purina
(PERSONAL APPEARANCES)

Further Proof of WCPO's Distinguished Service to its Advertisers

Affiliated with The Cincinnati Post
WCPO
CINCINNATI'S NEWS STATION
REPRESENTED by THE BRANHAM CO.



KCMO is up to something!

KCMO
KANSAS CITY, MISSOURI
Basic ABC for MID-AMERICA
NATIONAL REPRESENTATIVE...JOHN E. PEARSON CO.

CBS Insists on DC FM Consideration

Washington, June 25.

CBS called on the FCC last Friday (21) to give immediate consideration to a grant of its newly-filed bid for a Washington FM station. The net filed after the Commission had already let eight applicants in under the line after hearing.

CBS told the FCC it wants to be considered for the last available channel still open—under the layaway plan—along with WWDC, the Mid-Coastal Broadcasting Co. and Chesapeake Broadcasting Co.

The net argued that a grant of its application in preference to any of the other three bidders would provide a superior fourth-network service to FM listeners here. The other three companies have already been once rejected as FM licensees.

Commission spokesmen, however, indicated that the net's application would already be put on ice and that no decision will be made on disposition of Washington's remaining FM channels this year.

DFS IN SNAFU OVER RADIO DEPT. TITLE

Chicago, June 25.

Dancer-Fitzgerald-Sample agency is running into trouble over the name "Feature Productions," under which it recently announced it is going to incorporate its radio dept. as a separate entity from the business side of the agency, with Mix Dancer at the production helm. Chi radio production outfit, which has been operating under the same name for the past six years, told D-F-S last week to lay off—"or else."

Both sides are anxious to avoid litigation, with agency heads and the Chicago company, headed by Georgene O'Donnell, skedded to go into a what-to-do-about-it huddle this week.

Agency, meanwhile, which admits it investigated corporations only (Chi's FP isn't incorporated), and failed to look for duplications of the name in yearbooks listing production outfits, is offering to buy the name, but FP reps here have snapped back that they aren't interested in $100.

KFI Gets Brushoff On Plea to Carry Fight

Hollywood, June 25.

It was no dice when NBC-affiliated KFI here attempted to muscle into the Conn-Louis go with an offer to ABC's KECA to share carrying of event. Latter turned a chilly shoulder to KFI which sought to add its 50,000 watts to KECA's 5,000 "in the public interest."

KFI offered to cancel out NBC's Kay Kyser commercial, which would have meant having to rebate to the network to say nothing of the family discord it would have generated. Relations 'tween net and affiliate are hardly rosy now and would have been further strained. KFI apparently thought it all worth it in view of its heavy push in public service things, strongly stressed at video hearing here.

Frank Samuels, acting western head in absence of v-p. Don Searle, nixed the deal, telling Earle C. Anthony, KFI owner, who made personal pitch, that request came "too late." Pitch was made at 4 p.m. of fracas day.

NYU Course Mobbed

New York University's Summer Radio Workshop has been closed out to enrollment for over two weeks, an unprecedented condition. Over 130 applicants were on file when the allotted 60 places were declared filled by the NYU officials, Paul McGhee and Warren Bower.

Robert J. Landry, Director of CBS Program Writing Division, is director of the Workshop for the fourth summer. After an absence, Earle McGill has returned to the faculty to lecture on radio direction. Other teachers for 1946 include Burton Paul, of Univ. of Minnesota radio department; Leon Goldstein, of WMCA, N. Y., Wallace House, Roy Leadbeater and Palmer Thompson.

Esquire Readies Disker As Male Fashion Plate

Chicago, June 25.

"Esquire Fashion Parade," quarter-hour variety show on platters featuring interviews by Oscar Schoeffler, fashion editor of Esquire mag, with male fashion plates and others not so fashionable, is being prepped by Schwimmer & Scott. It'll be offered for sponsorship by Esquire to men's clothing stores around the country who sell items advertised in the publication, and there'll be an editorial tiein, with spreads in the monthly about those skedded for guest appearances.

No writer has been set for the show, believed to be the first of its kind, and guest angle kinks haven't been ironed out yet, but Byron Bonnheim, radio director of Esquire, and Al Fishburn, production head for S&S, were in N. Y. last week working on some deals. Audition disk has already been inked by 22 stations, will teeoff nationally around Sept. 1, with, they hope, such nobby pace-setters as Adolphe Menjou, Grover Whalen, Basil Rathbone, Toots Shor, and the like.

JIMMY ROOSEVELT BOWS AS NEWS COMMENTATOR

Hollywood, June 25.

Jimmy Roosevelt debuts as a news commentator over indie station KLAC, July 1, broadcasting five nights weekly from 6:30 to 6:45 p.m. Dickers are in progress between station management and three prospective sponsors, and it's likely the program will go network shortly after bowing.

Deal is said to be on with ABC to take the show, originating it from the indie instead of its own KECA.

Tom Smith Exits Philly Station to Join AFRS

Philadelphia, June 25.

Tom Smith, WPEN program director, resigned last week to join the Armed Forces Radio Service in Los Angeles as a civilian writer. During the war Smith held the rank of major and was in charge of WXLI, the AFRS station on Guam.

New WPEN program director will be John McClay, moved up from continuity manager. Roy Merideth, formerly of WPTZ, Philco tele outlet, is now production manager.

Top Air Shows Record 15-Minute 'Here's To Vet' Series; Cuffo Release

Washington, June 25.

Thirteen of radio's top radio programs have recorded special 15-minute editions of their regular formats for a new "Here's to Veterans" transcribed series slated for release without charge to radio stations on or about July 15.

Five hundred sets of the transcribed series will be distributed on request to stations through Veterans Administration's regional offices in Boston, New York, Philadelphia, Richmond, Atlanta, Dallas, St. Louis, Columbus, Chicago, Minneapolis, Denver, San Francisco and Seattle. So that all percs will have a chance to use the records, VA Radio chief Joe Brechner has arranged for them to be 'bicycled" between stations in the same community.

The programs feature radio's top talent and include special cuts of "Great Moments in Music"; "Highways in Melody"; Hildegarde; Hit Parade; Danny Kaye; Kay Kyser; Saturday Night Serenade; Frank Sinatra; Kate Smith; Stairway to the Stars; Supper Club; Waltz Time and Fred Waring.

Substituted for the usual commercials are special messages for vets and their families about medical care, education, farm, home and business loans, G.I. insurance, and other Federal benefits. The stars themselves deliver most of the vet messages.

The series format is the work of Charles E. Dillon, Assistant Director of Radio Service for VA, who with Brechner and regional VA radio men prepared the entire package in a matter of three or four weeks.

Other cards will be furnished to stations by VA regional radio men and forwarded to Washington where they will be handled on a "first come, first served" basis. After broadcast by stations, the transcriptions will be turned over to vet hospitals for use on public address systems.

Detroit—Charles G. Burke, program head of WJR (CBS), has been elevated to the sales manager post after four years in various executive positions with the station.

Some institutions, business firms, newspapers and radio stations have become so integral a part of the public consciousness that they are accepted above all others as outstanding.

This is the reward for years of unfailing service to the community.

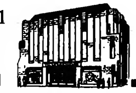
A recent survey recorded such public reaction in Chicago . . . 1622 personal interviews (848 men . . . 744 women) were made at 33 Chicago and 3 suburban locations asking for the names of five Chicago hotels, department stores and radio stations. WGN was named more frequently than any other radio station.

In answer to the question "Which do you consider to be Chicago's *outstanding* radio station?", WGN was voted first by a substantial majority of both men and women.

WGN has long been a Chicago favorite. On WGN the advertiser gets the normal program audience *plus* the established *station* preference.

A Clear Channel Station . . . . . .
Serving the Middle West

WGN CHICAGO 11 ILLINOIS 50,000 Watts 720 On Your Dial



MUTUAL BROADCASTING SYSTEM

Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.
West Coast: Edward S. Townsend Co., Russ Building, San Francisco, Cal.

CIRCLING THE KILOCYCLES

Denver—KLZ here is broadcasting a new program "I Am an Alcoholic" at peak time, Tuesdays at 7 p.m., as a public service, in cooperation with the Denver chapter of Alcoholics Anonymous. Real-life stories are dramatized, with their actual characters taking part, anonymously, in effort to encourage other alcoholics to reform. Program is meeting good response.

Raleigh—F. O. Carver, Jr. has resigned as director of public relations for the North Carolina Highway Commission to go with the new department of WSJS, Winston-Salem.

Philadelphia—Joey Kearns, who led the WCAU house band in 1941 prior to entering the service, returns to the same chore June 30 replacing Elliot Lawrence who takes his band to the Pennsylvania Hotel, New York. Kearns' band will feature string arrangements and will consist of most of the men he had in pre-Pearl Harbor days. Vocalist will be Nancy Nylund.

Boston.—CBS local outlet WEEI will inaugurate a new, bold venture in public service July 1 with "Sex Guidance For Today's Youth," a series of nine programs in the regular "Let's Talk About Children" program of the Greater Boston Community Fund. Believed to be first attempt by radio to treat the subject of sex on a large scale, programs will show need for accurate information and guidance on part of parents.

Topics to be discussed are: "Giving Your Baby a Good Start," "The First Six Years," "Questions Children Do and Don't Ask," "Those Teen-Age Years," "Puppy Love," "What Is Love?," "Looking Ahead To Marriage," "Avoiding Pitfalls" and "Whose Job Is It?" Consultants on series will be Dr. W. Linwood Chase, of Mass. Society of Social Hygiene, and Dr. Augustus S. Rose, psychiatrist.

Pittsburgh.—Bob Prince, one of the town's leading sportscasters, has landed the 11 p.m. nightly news spot on WCAE for Old Shay Ale. Sponsor also bankrolls Prince's six-times-weekly sports show on another station, WJAS. His new slot was formerly held down by John Trent for Graystone Wines, but Trent left couple of months ago to open up Boston district for Fletcher Wiley organization.

Prince recently wound up a morning news stint on KQV for Harris Amuse. Co. That show was on 26 weeks, fading May 1. He's a busy guy in radio, also doing the announcing on Kenny Baker disc show on WCAE.

Albany, N. Y.—Cdr. Thomas B. Kiely, in charge of Navy public relations for upstate New York, and known among radio and motion picture people through tieups arranged during the past 58 months, has received a letter of commendation from Secretary of Navy James V. Forrestal. Kiely, one-time managing editor of The Cohoes American, is described in the citation as an "able administrator," and is commended for expanding the public relations program of the Third Naval district from the Albany office. In the conduct of the area public relations program, Kiely has arranged thousands of broadcasts over stations from Poughkeepsie to Buffalo, and has broadcast himself many times.

Hartford.—First author to have a second play produced over the Carrington Playhouse (Mutual) is Ralph Klein, continuity head of WONS here. Klein's play "Mind Over Murder" is scheduled for air production on Thursday, July 11.

Cleveland, Cleveland Symphony, with George Szell conductor, will be broadcast again next year with WHK and Mutual carrying for 13 weeks under sponsorship of city's Sesquicentennial bankrool.

Syracuse—WSYR's essay contest in connection with its "New Horizon" show, pitched at better understanding of U. S. Allies, has been won by Charles F. Wheaton, an ex-GI who, homeless, has been living with his wife in a trailer camp here. With ceremonious doings, Wheaton was feasted here at a luncheon given by Col. Harry C. Wilder, prexy of WSYR. The winner gets a plane trip to London as his prize, leaving here July 4.

Cincinnati, Ciney's Mayor James Garfield Stewart felicitated WCPO's ninth anniversary of news service by proclaiming June 19 WCPO Day. Mortimer J. Watters, general manager of the local Mutual affiliate, honored all children in Greater Cincinnati who celebrated their ninth birthday on the same date with a party in the station's studios.

St. Louis—The first FM station in the St. Louis area, with the call letters WIL-FM, started operation Friday (21) on a regular program schedule. Station is owned by the Missouri Broadcasting Corp., headed by C. W. Benson and his brother L. A. Benson, pioneers in the local radio field.

Detroit—WJR (CBS), which calls itself the Goodwill Station, more than lived up to its name during the recent emergency caused when a tornado struck the Detroit and Windsor, Ont. district. WJR dispatched its remote crew and truck to the scene in Canada. With all power off in Windsor, the truck went into service providing emergency lights at hospitals and other critical spots.

Mayor Arthur Reaume of Windsor cited WJR for unsolicited assistance in time of emergency. WJR's transmitter was barely out of the path of the tornado, which took 17 lives and did property damage estimated in the millions.

Baltimore—WFBR is joining with the News-Journal Co., publishers of two Wilmington dailies, to offer a trophy to the winners of a fishing contest to be held June 26 in Chesapeake and Delaware Bays. Angling competition between the two bays is being resumed this year for the first time since the war interrupted the annual event in 1941.

Minneapolis — News commentator Cedric Adams has signed a new contract with WCCO, CBS Twin City outlet, to expire in July, 1950. He airs twice daily besides presenting a Saturday a.m. and participation program.

Contract is one of the longest for any newscaster signed by any individual station in the country and will round out 13 years of Adams association with WCCO. In addition, Adams is a columnist for the Minneapolis Star-Journal.

Columbus—FCC has authorized WCOL, Columbus, to operate an FM station in Columbus, with 20,000 watts power and 92.1 kilocycle wave band. This will be the second FM station in Columbus, the other being WELD, an affiliate of WBNS, which has been in operation for several years.

Atlantic City—ABC web carried National Headliner awards from here Saturday (22). Raymond Swing, whose atomic bomb series won him plaque for best domestic news broadcasting, accepted the award in a broadcast from Washington. Award ceremony was carried coast-to-coast from the resort and Washington.

Atlantic City—National Headliners Club program originated here with WIPG working resort end from its station on Steel Pier. Put on air at 7:15 p.m. under "Correspondents Around the World." Warren B. Francis, Washington correspondent of the Los Angeles Times, was toastmaster and handed the awards to the winners.

Some 200 newspapermen here as city's guests for frolic, annual affair, put on with local Press Club fronting.

Philadelphia — The Philadelphia branch of the National Maritime Union last week presented a resolution signed by its 600 members commending WCAU for its "impartial presentation" of the recently-threatened maritime strike. Union's resolution followed an offer by the station to the NMU and the American Merchant Marine Institute of free time to discuss the issues of the dispute. The institute turned down the offer while the union took the air on June 13 to tell its story.

Kansas City—William S. Ewing has joined the New York offices of Arthur B. Church Productions, according to announcement made by Mr. Church here last week. Ewing will handle all tested features of the Church productions in the Eastern time zone, with special concentration on "The Texas Rangers" library which is being pushed now. Ewing has been with UP in New York as special feature salesman. He was discharged from the Army last year. Church is president of Midland Broadcasting Co., which operates KMBO, CBS affiliate here.

Kansas City—Lenny Gale and his wife, Doris Carr, have co-authored a comedy idea for a half hour radio show which has been optioned by NBC. Built around Gale's vocal dexterity, idea calls for a band, featured singers and supporting comedy players. Just before coming here for a club date at El Casbah, Gale turned out a quartet of transcriptions for NBC, which is reportedly eyeing the show for fall airing. Negotiations were handled through the NBC Chi office.

Philadelphia—One Philly sponsor is trying something new in programming.

Because the South Jersey seashore resort is the most popular vacation area for Philadelphians the Abbotts Dairies are having one of its Philly kid shows pumped to WFPG, Atlantic City. Show is "Teen Age Time," broadcast weekly over WFIL. Idea is to keep regular moppet listeners informed as to the program's activities while they are vacationing.

ABC's 67.2 Chant

Hooperwise, there wasn't a prouder bunch of radioites in the country than ABC execs who practically carried their Louis-Conn broadcast Hooperatings on their sleeves, last week chanting 67.2 with religious fervor. For that 67.2 rating the fight radiocast got was the biggest ever recorded for a broadcast by a single network.

The late President Roosevelt beat the 67.2 Hooperating several times. But in each instance, that happened in time of great crisis—like the Four Freedoms speech, the post-Pearl Harbor address etc.—and always over all four major nets combined.

ABC researchers estimated, furthermore, that the fightcast reached an audience of 45,000,000 listeners.

All Show Biz

Continued from page 35

would preclude the necessity of a concert artist who hasn't quite made the big time to stage an expensive debut in Carnegie Hall or some similar place. Besides introducing the artist to the public in this way, system will also give the performers some potentially valuable television know-how.

Weil announced that King Features was especially interested in the animated cartoon with which WNBT (NBC, N. Y.) signs off each night, as a possible prelude to the use of the syndicate's comic strips on video. Syndicate has received offers in the past from various tele broadcasters for rights to its comics, but has heretofore nixed the idea. Sign-off cartoon, according to Weil, showed the strips might have a definite place on television.

Reps of the recording companies believed that, once the American Federation of Musicians rescinded its television ban, video would greatly hypo platter sales. Just as the appearance of swing bands and longhair artists in motion pictures upped their record grosses, their appearance on television will also boost the sales.

Briskin said that television would greatly increase the scope of motion pictures, but refused to predict whether the studios would allow its contract stars to make video appearances.

Morris agency has already entered television by booking many of its acts to various broadcasters. Agency also handled the deal between DuMont, in which it has a part interest, and the Zenith Sporting Club for the televising of boxing matches from Ebbets Field (Brooklyn) this summer.

Seattle.—Johnny Forrest's "Rhyming Times" came back on the air here over KOMO for a half-hour spot Sunday (23). Forrest now has 19 shows a week here, on three stations—KOL, KIRO and KOMO.

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VIVE LA FRANCE! The original recording of the French Liberation now available for radio. A thrilling and moving program can be created with this historic document. Features voices of Eisenhower, Bradley and De Gaulle. Unusual atmosphere of gunfire, victory bells, music, on-the-spot-interviews, etc. Don't miss this chance to put over a fine show celebrating Bastille Day, July 14th. Write for details, Album No. 61V.
DISC Company of America
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AT 10:15 P. M., NEW YORKERS WHO LIKE OLD TIME MUSIC SWING THEIR DIALS TO WOV . . .

METROPOLITAN, yes . . . the largest, most active and highly concentrated metropolitan center in the world. Yet, New Yorkers are not necessarily sophisticates in their choice of music and entertainment. An example is "Prairie Stars" with Rosalie Allen. Here's an appealing, entertaining, recorded show that has sold itself to New York's vast radio audience. And it can do a selling job for you . . . Monday through Friday at 10:15 p.m.

RALPH N. WEIL, General Manager
JOHN E. PEARSON CO., Nat'l Rep.

WOV New York THE KEY TO TWO MARKETS

Longhairs Rise In B.A. Ratings

Buenos Aires, June 18.

Longhair talent has been getting all the orchids in Argentina's present radio season, and listeners seem to have developed a much keener interest than heretofore in the art of the cultivators of the ancient masters.

Radio El Mundo, with Palermo brewery doing the bankrolling, has been responsible for the majority of the concert talent going on the air, and although the station has been presenting concert players for 11 years, it has never before noticed such keen interest for the cultural stints as listeners have made evident this year. The success of musical pix like "A Song to Remember" and "Rhapsody in Blue" may have some tie-in with the new development.

Alexander Borowsky, Henryk Szeryng, Josef Schuster and the Lener Quartet have completed their skeds and left Buenos Aires, but Andres Segovia, Marisa Regules and Claudio Arrau are still slated to wind up their concert performances with two radio recitals each on Mundo. An unusual situash has cropped up in regard to Marisa Regules, Argentine pianist, who has spent the last nine years in the U. S. and gathered herself plenty of laurels.

Sponsors are so anxious to get the young pianistic whiz for their programs, that they have been trying to buy her away from Palermo, and one agency suggested a deal whereby Palermo could share sponsorship honors with another important representative of Argentine industry. Needless to say, Palermo nixed the offer.

For the Regules concerts at the Colon Opera, demand for seats was so great as to induce the management to place 200 additional chairs on stage for each concert.

P&G CARBONS LUX DRAMAS FOR CAMAY

Hollywood, June 25.

Lux-type show has been bought by Procter & Gamble for Camay starting in the fall. Picture properties and talent of the big independent producers will be made available for the show, and according to Gil Ralston, night time radio manager of P & G, the slate is filled for 44 weeks. Likely that Hedda Hopper will act as emcee, with her biz manager, Dema Harshbarger, booking the talent and stories.

Deal was first initiated with Society of Independent Producers but when David O. Selznick balked at the tieup, deals were made with individual producers. P & G still shopping around for time.

KWK Gets New Money For 500G FM-Tele Expansion

St. Louis, June 25.

A "substantial interest" in KWK, local Mutual outlet, has been sold to two St. Louisans to obtain additional capital to "meet developments of FM, television and facsimile reproduction." For the first time since the station was founded by Thomas Patrick Convey in 1927, under the name of Thomas Patrick, Inc., the ownership has become divided. Upon Convey's death in 1934 the ownership of the station was bequeathed to his son, Robert, now prez of the organization, and a daughter, Mrs. James W. O'Hare.

KWK's expansion program, which is expected to cost more than $500,000, will start with a 50,000-watt FM station which will be on the air early next month. Two more sections will be added shortly thereafter to bring the FM station to full power. The transmitter will be atop the Boatmen's Bank Bldg. in downtown St. Louis. The tower, antenna pole and building will reach a combined hight of 574 feet to make it the tallest structure in St. Louis.

The purchasers of the "substantial interest" are Arnold G. Stifel, investment broker, and Anthony A. Buford, attorney for Anheuser-Busch, Inc. They will become directors while Convey will continue as prexy.

WHOM to Give USA Primer For Would-Be Citizens

Two special nine-week series of half-hour shows to help would-be American citizens to learn about the U.S.A. will be given this summer by the Cowles station in N. Y., WHOM. Both shows will be bi-lingual, one English-Polish, the other English-Italian.

Both shows will be run under the direction of the station's program director, Charles Baltin, with the help of a specialist in adult education, Mrs. Yetta Boldt. Mario Capelloni will do the Italian portions, while Edward Witanowski will do the Polish. The Polish show will open July 6, and the Italian the next day, each at 2:30 p.m.

WNYC'S FILM FORUM

"Hollywood Round Table," weekly half-hour forum show discussing film affairs of interest to the general public, will bow on the N. Y. C.-owned indie WNYC, July 2, with City College of New York associated in the venture. CCNY will be represented on the panel by the public relations head of its school of business, Joseph Carlton Beale.

On the opener, which will discuss the subject of "Who Should Control Movie Censorship?," panel members other than Beale will be Arthur Garfield Hays, Mary Voss and Alton Cook, with Helen Oursler as moderator.

WRVA LEASES LYRIC LEGITER IN RICHMOND

Richmond, June 25.

WRVA has signed a lease for the 1,300-seat Lyric theatre in Richmond, for the largest theatre studio in the south. WRVA will also operate the theatre, bringing in legit drama and musicals from N. Y. and other theatrical centres.

The station takes over the theatre in the fall, renaming the house "WRVA Theatre." Modernizing and renovating will begin in September for a bigtime premiere opening. The station leased the theatre with an eye to its use in television. It will lease stage sets until practice for color television is established. Jack Stone, WRVA special events director, will manage the theatre.

Texas Labor Wants Own Station as 'Mouthpiece'

Dallas, June 25.

A delegation from here left for the Texas Federation of Labor convention to be held in Houston with a resolution asking that a radio station be established somewhere in the state as a mouthpiece for Texas labor.

According to the group leader, Wallace C. Reilly, it is not the purpose "to go into competition with the big radio stations, but to act as a mouthpiece for labor."

Peron B'casts Monopolize Argentine Nets; No Radio Nationalization Seen

Buenos Aires, June 11.

The date of the Peron presidential take-over in Buenos Aires, June 4 (anniversary of the revolution, which put the military clique into power in 1943), meant a dead loss to Argentina's major networks.

Official broadcasts took up almost the whole of the 17-hour broadcasting day and one station had to yank off several important openings for that day, postponing them to the following week, when official enthusiasm for airing broadcasts calmed down somewhat.

From the pace at which the president has been hi-jacking time on the national network since taking over, it seems obvious that he intends to continue using radio in the Presidential saddle, just as he did when he was on the make. Reports current here have it that he attributes his election win to his use of radio. Most observers held the view that his abuse of radio might have lost him a fair election, but however it may be, commercial broadcasters find some comfort in this insistence on radio, and feel that the Colonel (just upped to General by a servile military staff) has no intention of nationalizing the air-waves. He needs commercial broadcasters to keep good entertainment on the air, which will provide him with a large enough audience whenever he has some special message to put over.

Meanwhile, on June 1, the new radio regulations, drafted jointly by the Radio Control Board and the Broadcasters' Association, came into force. From here on the networks will be on their mettle, since more than a certain percentage of infractions will mean drastic penalties.

One of the more recent government measures has hit laxative blurbs, which will be allowed on the air only at specific times, viz: at no possible meal-times.

AFRA Coasters Elect Resident Board Men

Hollywood, June 25.

Frank Sinatra, Carlton KaDell, True Boardman, Knox Manning, John Brown, Ed Ludes and Norman Field have been elected to resident national board positions in American Federation of Radio Artists.

Regular officer elections for local AFRA office will be held during last week of September.

THE YANKEE NETWORK NEWS SERVICE

12 YEARS OF NEWS LEADERSHIP!

On June 15, The Yankee Network News Service changed its format.

On that date, each edition — 8:00 A. M., 1:00 P. M., 6:00 P. M., 11:00 P. M. — went on the air, on the dot, with the latest, up to air-time headline news.

Since 1934 The Yankee Network News Service has operated the largest independent radio news service in New England. Over the years it has constantly enlarged its facilities for giving the most complete local, national and international news coverage. The present arrangement is therefore a change in style of news presentation only.

This new routine, we believe, will be more than ever in the public interest and will enhance Yankee leadership and acceptance as New England's most complete radio news service.

For complete story and availabilities of the news in New England — Ask Your Petry Man

THE YANKEE NETWORK

DuMont Quizzed on Par's Holdings, FCC May Force Pic-Video Divorce

Washington, June 25.

Indication that the FCC will require Paramount to shave down its holdings in the Allen B. DuMont Labs or force junking of DuMont's plans for a five-state tele network looms as the result of a commission hearing here yesterday (Monday) on bids for Los Angeles video outlets.

FCC examiner Harry Plotkin repeatedly asked Dr. DuMont whether the reshuffle in the company's corporate structure last December did not represent a transfer of control, which should have been submitted to the FCC for approval. Dr. DuMont insisted his control of the "A" stock and the election of president and vice president had always kept management in his hands. He argued that the December move had nothing to do with FCC's concern over multiple ownership in tele, but simply pared down Par's participation in DuMont to reflect more accurately its beneficial holdings.

Other developments at the FCC hearing:

Announcement that Comerford Publix theatres — company half-owned by Par, and so under FCC scrutiny—was withdrawing its application for a video station in Scranton, Pa.

Denial by Paul Raibourn, Par television chief, that his company had any connection with an application of the Maison Blanche Co. for a New Orleans outlet. FCC had earlier listed the bid as a Par affiliate, but Raibourn explained that Par and Maison Blanche together held a 50% block of WSMB, New Orleans. He pointed out that this station is not in the market for tele operations.

Howard Hughes, slated to appear on behalf of his bid for an L. A. station, long-distanced the FCC for a reprieve until he completes tests with the Army on his Coast aircraft project. Plotkin said the FCC would consider requests of both Hughes and Tommy Lee, owner of the Don Lee network, for a hearing in L. A. or San Francisco on July 8. Lee, also slated to appear, excused himself on the plea of illness.

Testimony of both Raibourn and John Moroni, counsel for the Interstate circuit of Texas, hammered at the fact that Par's control of the "B" stock in the chain fell far short of a controlling interest. Interstate has filed for a station in Dallas.

Principal fire at the hearing centered on Dr. DuMont's testimony, which brought out that Par's holdings in DuMont include 560,000 shares, or 100% of the "B" stock, and 42,000 shares of "A" stock. DuMont prexy said he owns most of the company's "A" stock himself. He declared he had entered into no agreements with Par on the use of that company's film on his video stations. No agreement exists, either orally or in writing, to give Par first call on DuMont-produced video equipment, he added.

close hauled

to the wind requires a steady hand at the wheel. Like the skipper of the yawl, radio time salesmen must be experienced. Weed and Company's staff of seventeen "old hands" daily covers the nation's important radio centers with the skill and effectiveness that come only from long experience.

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RADIO STATION REPRESENTATIVES
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Detroit • San Francisco • Hollywood

Television Reviews

Continued from page 35

high humor, the play was put over by the small cast up to the hilt. Performances were fluent, witty, and credible, with Wynne Gibson rating a special nod for a standout thesping job.

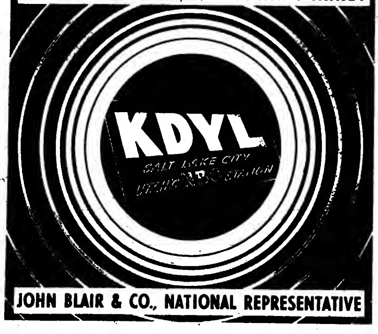
Yarn of a romance-jaded playwright who solves his second-act trouble via his wife's flirtation with an amorous adolescent was staged on a single large setting ingenuously laid out. Camera work followed the action fluidly, although there were some unnecessary camera switchovers and a few shots from an oblique angle which distorted the perspective and destroyed the three-dimensional illusion.

Single major drawback to the program (but something easily corrected) was the placement of the commercial right smack into the middle of the play's action. The two-minute long plug, was, in itself, a clever production piece using a group of Conover models in a fashion parade for beaucoup eye appeal. But intervening where it did, the commercial severely damaged the show's continuity.

This is a transfer of one of radio's worst features into the new medium where the flaw becomes triply magnified. Video drama, unlike radio, absorbs the consciousness as completely as the motion picture screen with its two-ply attack against eye and ear. Interruptions shatter the absorption, unnerve the beholder, and, once past, demand a wasteful re-grouping of the senses.

If sponsors must have their pound of flesh in form of plugs for their own sakes, they should learn to slice it from that part of the program body where it hurts least.

IN THE CENTER OF THE UTAH MARKET



JOHN BLAIR & CO., NATIONAL REPRESENTATIVE

Just Dull Period

There have been some complaints that viewing the Louis-Conn fight by television was strongly lacking in the human quality. Films of the fight (Pathe Newsreel, distributed by RKO for the Madison Square Garden Corp.) indicate that to be a matter of conjecture.

Actually, the fight was so tame that crowd roars were at an absolute minimum, and this is borne out by the closeup films. The crowd excitement in the fourth round, when Louis staggered Conn for the first time, and again in the eighth, when the challenger took the full count, was distinctly audible in television, though perhaps not with the deafening quality that reached the pix sound track or the radio.

Bill Corum handled the film's narration, including the weigh-in and the actual scrap. Each round was cut considerably, the highlights being all that were shown. The running time was 19 minutes, overall, including the slow-motion of the blows that sent Conn to the canvas.

Don Dunphy and Corum, over the ABC network exclusively, handled the radio description. There was nothing either could do to hypo a fight that just wasn't there.

Ballet For Video

Continued from page 35

game, or fight, and then suddenly hearing outside your window, or in the hall of your apartment house, the cry: "Peanuts, popcorn, soda." You look out, and there's a vendor, with scorecards and programs, too. And, think, too, of how often your wife or mother will get sore at you for littering the living-room carpet with peanut shells. Vacuum-cleaner salesmen will be wearing silk shirts and smoking dollar cigars.

Ballet impresarios like S. Hurok will become more interested in television as a medium for their art, especially if they watched Conn against Louis.

The Hollywood stars who invariably show up at these events now must never forget their toupees. And you'll probably find the Westmore brothers around daubing at these stars every time the tele camera swings into focus.

Those natty boxers who are just too too handsome—they will always keep their profiles to the cameras. That is, until their profiles are to the canvas.

All this because promoter Mike Jacobs Conn-ed the public into shelling out almost $2,000,000 at $100 top. Television, at least, will mean the end of the $100 top; that is, if it ever got started.

CBS Color

Continued from page 35

over television. "Color is an extremely important factor in television's future progress and there's no change in our thinking on the subject."

Declaring that he was extremely interested to see how well the RCA Image Orthicon performed during the fight telecast, Murphy revealed that CBS is purchasing an I.O. for its present black and white broadcasts and was already experimenting with an I.O. for its color transmissions.

CBS technicians, under the supervision of color expert Dr. Peter Goldmark, are currently whipping a live color camera into shape. Camera, same one used by the net to demonstrate low frequency color back in 1940-41, will probably be demonstrated to the public sometime late this summer. Net has also finished another color film, which will be demonstrated either earlier in the summer or shown concurrently with the live demonstration.

CBS plans also to demonstrate its trichromatic video in Philadelphia, Baltimore and Washington sometime this year. Color images will be transmitted to those cities via coaxial cable, which has already been proved satisfactory for the carrying of ultra-high frequency pictures. Receiver will probably be fed directly off the cable, with the web inviting as many witnesses as can crowd around the set.

Color will also be demonstrated at the CBS studios in Chicago as soon as the necessary equipment can be procured and installed there. Other key cities will get the color demonstrations, in line with CBS' plans to take its system on the road.

Video To Stay

Continued from page 35

that the only beneficiary from the fight seemed to be television. Despite the potential cut into his gate receipts, Jacobs reportedly plans to have all his major fights televised from now on . . . Consensus of what the fight meant to video was perhaps best expressed by Dr. Allen B. DuMont in a congratulatory wire to Niles Trammell, NBC prexy, following the show: "Television tonight received a great impetus."

Consensus of the fight itself was perhaps best expressed by Henry Morgan on his ABC radio show Thursday (20) night: "Instead of investigating Jacobs, O'Toole should investigate the suckers who paid $100 for a ringside seat."

D. C.'s Favorable Reactions

Washington, June 25.

Black and white television got a terrific boost here last Wednesday night (19) where it will do the most good—among toppers in Government who will be able to sing its praises from end to end of the country.

Upwards of 700 persons—members of Congress, Cabinet officials, White House aides, FCC Commissioners, bureau chiefs, a Supreme Court Justice, Army and Navy brass, reps of newsreels, press and local radio—turned out as guests of RCA and NBC for the de luxe video story of the Conn-Louis fiasco. The crowd was as strong in emphasizing its delight in the reception from New York via coaxial cable as it was in denouncing the weak fight.

Hosts at the party were RCA prexy David Sarnoff; NBC v.p. Frank E. Mullen; Frank M. Russell, NBC Washington vice president; and Carleton D. Smith, general manager of WRC, the NBC-owned outlet here.

The entire banquet floor of the Statler Hotel was taken for the evening, with 21 transmitters scattered through eight dining rooms to handle the crowd, and the big Presidential banquet hall given over to elaborate buffet tables and cocktail bars.

Reception was generally good and, in the opinion of those who had not seen black and white television since before the war, was at least 50% better than the old pictures, despite the fact that the show was moved over 225 miles of wire from N. Y.

RCA-NBC used eight 22 x 11 inch postwar projection model sets and 13 prewar model, direct view, 8 x 11 inch screen sets. Generally speaking reception was sharper on the small sets although there was very little fogging or flicker in any of the screens.

NBC Yanks Daytime Tele

NBC television has decided to pull all daytime shows off the air for an indefinite period, reportedly believing that the dearth of video receivers currently on the market does not make the added expense of daytime programming worthwhile.

Two daytime shows that WNBT, the web's N. Y. outlet, had been broadcasting were sustainers and hence proved too costly.

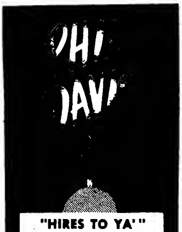
Gadgets Galore Bow During Fight

RCA engineers took advantage of the fight telecast last Wednesday (19) night to bring out the projection tele system they demonstrated back in 1941 at the New York theatre on Broadway. Hanging a 22 x 16 foot screen outside their Princeton labs, the engineers quickly attracted a crowd of more than 3,000 spectators, and state troopers were required to break up the resultant traffic jam.

Results of the show, which reportedly furnished clear images at a distance of 500 feet from the screen, conceivably make possible full-sized theatre tele immediately. RCA chiefs declared, however, that its engineers haven't done any work on the system since before the war and, since it's still in experimental stages, have made no plans to commercialize it.

United States Television, set manufacturing organization, also used the fight to demonstrate its projection tele method to the more than 1,200 viewers who responded to the 200 invitations sent out by the company. UST used a screen 21 x 16 inches and reported that viewers sitting 200 feet back could see the images clearly. UST plans immediate commercial manufacture of its system for home receivers, and will concentrate 75% of its production facilities on this model.

Sets, using a special optical system developed in collaboration with Bausch & Lomb and a high-frequency, high-voltage power supply unit, will sell for $1,000-$2,500.



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Public Conn-ed in Louis Fight

Continued from page 2

met, in 1941. That could explain Conn's tactics, and if he wasn't afraid he sure did show that he at least respected the wallop toted by the great colored boxer.

Conn stood in his corner smiling a few seconds after being counted out, yet it is doubtful whether he could have gotten off the canvas before being counted out. When they touched mitts at the start of the eighth, it portended the end to some ringsiders, including one radio commentator, but they had done the same thing once or twice before that. Result followed the adage that a good big man will always lick a good little man. However, it always was a question just how effective the ex-lightheavy champ was anyhow.

Sports Writers 'Steamup'

Interest in the fight was steamed up by sports writers. That kind of ballyhoo inspired much difference of opinion and proved that training indications are inaccurate. Fact that neither man had fought in professional competition for four years was a vital factor, more so it seems in Conn's case, for Louis was certainly in fine form, picking blows off in mid-air. The former essayed one right sock but it landed too high to mean anything. One expert who ducked the training camps called the fighters "a couple of old men".

There probably never will be another $100 fight. There was such a rumpus over the ticket top that Mike Jacobs, the contest's promoter, came in for a pasting in the dailies the likes of which were unprecedented. The promoter claimed "the public made the price." When the top for the battle of the Century Note, as N. Y. Mirror Columnist Dan Parker called it, was first broached, checks for tickets at that price were received by Jacobs, and that's how it apparently came to be official.

The event could be tabbed the battle of miscalculations, that going for the size of the crowd and the total gate. Jacobs claimed the gross would top $2,000,000, but it was less, failing to approach that of the second Tunney-Dempsey fight in Chicago, which was attended by 104,000 fans who paid $2,658,660 at prices less than half charged for Louis and Conn. Paid admissions totaled 45,266 although it had been claimed that 60,000 were in the house. Gross was $1,925,582, but that included 25% federal and state tax; the net was $1,614,000. For radio and television rights Jacobs collected $225,000, giving the fighters $50,000 of that sum. Louis was supposed to get $625,196 but around 80% is deductible for income tax, so the amount of his take-home money was figured to be slightly over $125,000, but allowance for training expenses may increase that amount. Conn's bit was supposed to be $312,958, tax reducing that figure considerably.

Betting odds were 14 to 5 in favor of Louis but went to 3½ to 1 on fight night. It was 7 to 1 against Conn winning by a kayo, but he was favored 8 to 5 to win the decision if the fight went the limit.

ABC's New Info Bureau On What Time's Open

Chicago, June 25.

New dept. to keep agencies and bankrollers informed of all ABC programs available for sale and to act as liaison between the net's program and sales offices was set up here last week, with Anthony J. Koelker in charge. It'll be called the program-sales dept., according to Ed Borroff, veepee in charge of the central division, and is considered a hypo to ABC's expansion policy.

Koelker was publicity manager for the Blue's central division up to October, 1943, when he joined the U. S. Naval Reserve, serving as communications officer in England, France and the Caribbean. He returned to ABC June 1.

CBC in Trouble Again, Won't Take Land Cuffo

Montreal, June 25.

Abandonment by CBC of plans to build new headquarters on land given to it by the city, raised a beef in civic circles. CBC sloughed the project after signing a contract seven years ago.

The land, 100,125 square feet, came to CBC gratis when pact was signed in March, 1939. When war started, project was postponed. CBC is reported to have stated in Jan., 1945, that it was still intending to build. Few weeks ago, CBC cancelled project, because, it claimed, city had not come through with its end of the deal by building a park around project site.

Radio Names

Continued from page 1

wartime prices for air shows were out of line, and are now only interested in moderately-budgeted programs, is reflected in the list of availabilities on the radio market.

Advertising agencies have been trying in vain to peddle to clients shows in the $8,000-$10,000 and $15,000 bracket, but to no avail, regardless of the packages' merits.

For one thing the average bankroller, in the wake of the current economic-production snafus, wants to know just where he stands in regards to price ceilings, etc. That there will be a resurgence in the fall, when business and industry in general will know better what the outlook will be, appears to be the general conclusion, but the fact remains that the era of skyhigh programming is believed to be at an end.

In contrast to a couple of seasons back, when inflationary prices for air shows were the rule and you couldn't lay your hands on anything that promised even a moderate rating, the list of big names on the "For Sale" block now continues to mount.

Four Outfits Battle for Control Of New England Markets Via Air

Hartford, June 25.

The battle for ether control and markets is on in this New England area. Four outfits are engaged in a fight that is as complex as a labyrinth in a fog.

WTHT is engaged in a double edged fight that on one side has the station trying to protect its power and frequency, and on other hand applying for increase in power and change of frequency.

At Springfield, WMAS is opposing a move by Harold Thomas, owner of WATR, Waterbury, from moving to the Massachusetts city with upping of power and change of transmitter site there. Thomas is said to have a contract already signed with Mutual, making his station an outlet for that net there. Currently the net has no outlet in the Springfield area, and is intensely interested in having a mouthpiece in that terrain. Thomas can get the increase in power. However, his big headache is getting the transmitter moved. He is currently operating at Waterbury on 1,000 watts and 1320-Kc, and seeks 5,000 watts. This past week the FCC gave him a hearing on the matter, with WMAS protesting on the grounds that it is now serving to "fullest public interest."

WMAS, in the meantime has asked FCC for permission to up its power from 250 watts to 5,000.

And Fitchburg—

Myers Bros.-R. E. Aronhelm, operators of WEIM, Fitchburg, Mass., want to locate a second radio station at Waterbury on 1240Kc and 250 watts (same frequency as WTHT), and have already been granted a conditional license by FCC. However, WTHT has temporarily stymied that setup by contesting to FCC on grounds that the new outlet would interfere with station operation via air interference.

WTHT, on the other hand, has applied to FCC for permission to up its power to 5,000 watts and change its frequency to 910 kilocycles. This move is being made to stall a license application of a group headed by Larry Edwardson, one time commercial manager of WNBC (now WONS). Edwardson heads a group operating as Central Connecticut Broadcasting Co. seeking to operate a station in nearby New Britain on 910 kilocycles and 5,000 watts.

With the granting to the Edwardson group of a station license of that power and kaycees, the Central Conn. Broadcasting Co. would give a more intensive and greater coverage than is now attained by WTHT. Latter outfit is now an ABC affiliate, and Edwardson outfit is understood to be angling for ABC tie, if and when it secures a license. The Edwardson group has taken a terrific burn at the filing by WTHT for a change in frequency and upping of power. WTHT is understood to have made a preliminary filing on June 14, whereas the Edwardson group filed in Jan., 1946.

Zink Takes WGY Science Shows, Childs Stays On

Schenectady, June 25.

A new setup at WGY has Al Zink, recently discharged from the Army Quartermaster Corps, in charge of science programs and moderator of General Electric Co.'s Science Forum." G. Emerson Markham, who directed agricultural and science broadcasting for GE, is now manager of WGY. This assignment, combined with those as manager of WGFM and WRGB, gives him no time for airing.

Zink was a special events announcer before the war. Audrey Connor, Markham's assistant on the science end, has resigned.

Bob Childs continues in charge of GE-WGY farm programming. He emcees "Farm Paper of the Air" and "Farm Forum."

Phone Again Finnegan

LAUGH SHOW

KEEP YOUR EYE AND EAR ON THIS LOW BUDGET

MARLENE AMES
as
"BUNNY"— his niece
"Uncle Finny, are you mixed up with a woman again?"

FLORENCE LAKE
as
"FANCHON SMITH"
Switchboard Operator
"Phone Again Finnegan"

HARRY STEWART
as
"LARSON"— da yanitor
"Perfume Boss? Yah, Sure Smorgasbord No. 5."

ROAD-TESTED FOR THIRTEEN WEEKS ON N. B. C. SATURDAY AFTERNOONS

...Now "PHONE AGAIN FINNEGAN" MOVES TO C.B.S. THURSDAYS...

10:30 E.D.S.T. • 6:30 P.S.T.

Starring STUART ERWIN
as "FINNEGAN" — Mgr. of Welcome Arms Apts.

Produced in Hollywood by FRANK FERRIN for HOUSEHOLD FINANCE CORP.

Agency: SHAW-LE VALLY INC., Chicago ... Directed by HOBART DONOVAN

Music: LOU KOSLOFF ... Script by ASHMEADE SCOTT · HARRY STEWART

SILVER FOX PRODUCTIONS

FRANK FERRIN AGENCY 6047 HOLLYWOOD BOULEVARD HOLLYWOOD, CALIFORNIA

RECOMMENDED RECORDS (For Jocks and Jukes)

By BARRY GRAY

(*WOR-Mutual's All-Night M.C.*)

Tony Martin (vocal with Al Sack Orch) "Without You"-"I Don't Know Why" (Mercury). Martin's return to wax, after a long period in the Service, evidences he still packs a wallop in the femme appeal department. In excellent voice on this disc, and accompanied smoothly by Al Sack's men, the only faltering point is the still questionable quality of the disc by this comparatively new firm. It's better, but, still not good. Over all it's a good platter, and should do plenty of business at the counters. "I Don't Know Why," brought back to life as a pic theme, fits the Martin vocal style well. He's backed by a femme group on this side, and although they don't hinder they help little. On the final chorus he comes back with tricks that sew it up for returns! Both sides recommended.

Skinnay Ennis (vocal with orch) "The Iggidy Song"-"Remember Me" (Signature). The "Iggidy" side is in the "Mairzy Doats" idiom. It opens with gargles and various other soundies that segue to a nonsensical vocal about "Iggidy" really standing for the three little words. Ennis sounds like a pre-war Ted Fio Rito group, and that's out of date. A muted horn really takes you back to that "little grass shack." Not recommended. The band goes legit on the other side. Ennis revives "Remember Me," of his Kemp time fame, and it's an improvement. It gives the customers an Ennis they understand and appreciate. Recommended for this side.

Jane Froman (with Jerry Gray Orch) "I Got Lost in His Arms"-"Millionaires Don't Whistle" (Majestic). "I Got Lost" is one of the sweeter tunes from the score of "Annie." It isn't handled that way by Miss Froman, who uses a stage delivery, and oversells it. Jerry Gray band is reproduced poorly here by Majestic. Dinah Shore's version of this tune is best. Miss Froman is a much better event in person. "Millionaires" rates much the same. Definitely "club" material, and won't be appreciated by the disc buyers. Not recommended.

Benny Goodman (vocal by Art Lund) "On the Alamo"-"Rattle and Roll" (Columbia). BG takes you to Texas again. "Alamo" has the usual great rhythm, and this time an Art Lund vocal. Lund, a youthful Utahan, just out of service, has been stopping theatre shows in person. A big, blond type, he's been getting many curtain calls, but unfortunately his particular swoon doesn't come through on wax, although completely adequate and pleasant to hear. Collectively "Alamo" is a good disc, and recommended for airshots as debut for the new BG crew member. "Rattle," however, is more in the Goodman kick. Replete with clarinet licks and tiptop work by Mel Powell. And rhythm! Excellent as a dance disc! Recommended!

Betty Hutton (vocal with Joe Lilley orch and The Four Hits) "Wherever There's Me There's You"-"My Fickle Eye" (Victor). Miss Hutton lends her bombastics to the newest Sunny Skylar verbiage. "Wherever" is revived June-Moon, but Miss Hutton puts life into it. Purely a case of a stylist star doing more for a tune than the tune does for her. The disc will sell because it's Betty Hutton, for she always gives the customers their money's worth. The Four Hits are a rhythmically adequate group, and they listen well, even though they have little to work with. Recommended. "My Fickle Eye" opens on a "Arthur Murray Taught Me Dancing" kick, that is, the slow opener, and then a punchy chorus. Miss Hutton breaks it up. Again, this would rate a minus without the Hutton style. Recommended for sale. Joe Lilley band keeps the rhythm right for terpsichore.

Artie Shaw (vocal by Mel Torme) "Along With Me"-"I Got the Sun in the Morning" (Musicraft). This doublet by Shaw and Torme is pegged "record of the month" by Song Hits Mag. It says so right here on the disc's billing. "Along With Me" is nice. Shaw has used fiddles to good advantage preceding vocal. Torme sounds as though he's inside the mike singing and that's too close. He breathes on your neck. Shaw clarinet is only evident in one opening passage, and not brilliantly. Not recommended. In any month, "I Got the Sun" has also "got rhythm." With the Mel Tones it becomes highly danceable. Rhythm is good, and Shaw plays more, and better. It's a good disc for the concentration is on the beat. Arrangement calls for plaudit too. Recommended.

Kitty Kallen (vocal with Sonny Burke Orch) "Should I Tell You I Love You?"-"Just the Other Day" (Musicraft). This is the former Harry James chirper on her wax debut as a single. Miss Kallen, now doing an airshow from Hollywood, sings well. "Should I Tell You," the newest Cole Porter tune on Broadway, is from the Orson Welles' "Around the World," and by far the best of score. Miss Kallen does right well by it in her rendition. Fine tromboning dresses it even more. Recommended. She has a plaintive quality in her song-salesmanship that bids well for this and any future discs. "Just the Other Day" is a former station break commercial, adapted to pop music by the team of Evans-Croom-Johnson (Croom-Johnson is one fella, just writes like two). It's rhythmic, by Gallo, and Miss Kallen does right by the beat. Promotion, coupled with these sides, will make for sales.

Charlie Spivak (vocal by Jimmy Saunders) "Flat Feet"-"You Are Too Beautiful" (Victor). "Flat Feet," which has got it, will give the hepsters tired feet. It's more rhythm than Spivak has evidenced in many a date. Musicianly it's ample proof that the group has tightened considerably since heard last. Cleanly played it's very good Spivak. Recommended. "You Are Too Beautiful" has the sweet horn to trademark its opening, and a lot of fine control by Spivak. The maestro gives way to Jimmy Saunders who weeps copiously through his 32. It's not bad, but it just doesn't help. Recommended instrumentally.

Freddy Martin (vocal by Stuart Wade, Glenn Hughes, The Martin Men) "Dingbat the Singing Cat"-"Happy Journey" (Victor). "Dingbat" is a lot of society tempo by Martin, and the lyrics concerned with the night life of an alley character. Not good. Not commercial. Not recommended. "Happy Journey" is smooth Martin music. A lullaby, Stuart Wade sings you awake. Very listenable, and in the best Martin tradition, with stress on the sax department, and a "little fellow" lyric that is pleasant. Martin Men meld well for second chorus. Recommended for this sandman aide.

Capitol Eyes Longhair Biz

Hollywood, June 25.

Capitol Records is quietly prepping entry into classical category of disks. For some time waxery has been eyeing field with ever-widening orbs and will make its splash into sphere as soon as number of vocal and instrumental performers can be contracted.

A symph orch of established name and rep is what Capitol chiefly is seeking now but has been unable to tab one it believes sufficiently famed and which already is not tied to another diskery. Under consideration is idea of bunching together own symph and collaring a name conductor to shape up the group.

Studio Musikers Union Levy to Be Slashed

Hollywood, June 25.

Tax on salaries of film studio musicians, levied by International Board of American Federation of Musicians, shortly will be reduced from 2 to 1%. This info was wired to Musicians' Local 47 by James C. Petrillo.

Tax long has been a bone of contention among studioites. Their total income levy hits 3½%, while musikers in other fields pay but 1½%. In future filmers will be reduced to 2½% overall. Petrillo's wire reads: "In view of the Convention's action in eliminating the 1% theatre tax, the executive board has reduced the national sound track tax from 2 to 1%."

Stoky to Preem Scott Sea-Chanty Overture

Hollywood, June 25.

Leopold Stokowski will premiere a new concert overture by Tom Scott, ballad singer and composer, at Hollywood Bowl July 21, titled "Hornpipe and Chanty."

Piece, of 12-minute length, was written at Nantucket, Mass., and has seafaring themes.

New Owners Foot 4-Star, Gilt Debts

Hollywood, June 25.

Cliff McDonald and Don Pierce, who last month acquired Four Star and Gilt Edge Records from Richard A. Nelson, last week declared they are assuming all liabilities incurred by diskeries during Nelson regime. A reported $45,000 is owed general creditors, and new owners will pay off and deduct from amount paid Nelson. McDonald and Pierce have had physical possession of waxeries for nearly a month, but no money has moved in any direction, due to period required to straighten out books.

One important matter which has been adjusted satisfactorily is claim leveled against the two labels by Harry Fox, trustee of Music Publishers Protective Assn. When sale by Nelson first was announced, Fox declared he would not recognize it due to the fact the companies owed music pubs royalties for songs disked; figure mentioned initially was $15,000, and it is understood Fox notified new owners they would not be licensed for further recording until sum was paid in full. Local attorney Jerry Ralston, MPPA rep on Coast, over weekend stated that a recheck of past sales reveals amount owed pubs is nearer $7,000 and that deal has been made whereby new owners will pay off.

ABE OLMAN FILLS ROBBINS ASCAP SLOT

Abe Olman has been formally elected in Jack Robbins' place on the ASCAP board, as expected, with the latter's resignation from the Robbins-Feist-Miller music companies.

Meanwhile, under an economy policy instituted by Olman, general manager of the three firms, Domenico Savino resigns this week as editor-in-chief and will probably align with Robbins' new music interests. Savino has been associated with the latter 24 years in the development of American educational and motion picture music.

Olman's position is that there is a sufficient backlog of standard music and none will be published for six months. Besides, Dr. Hugo Frey has long officiated as music editor for The Big 3.

Savino stresses that while his 9% holdings in Robbins Music Corp.—parent of the other affiliates—might be worth $175,000 under the same figures as paid Jack Robbins, he (Savino) is holding out for a higher figures as paid Robbins, he tempts to buy him out. Having paid $500,000 net to Robbins for his 26% share, Metro is expected to bid for the remaining outstanding 23% since it always owned 51% control.

TC Commercial Scale Hike Asked by Local 47

Hollywood, June 25.

New pay scales for musicians working on transcontinetal commercials originating here have been proposed by Local 47. Though existing pact does not expire until next January, union has informed webs that raise is sought as of Sept. 15. Figures asked have not been disclosed.

Present scale calls for $50 per hour per man, $30 per half-hour, and $12 for repeat broadcasts. Local 47 has indicated that if wage tilt is not forthcoming, even greater increases will be asked when contract does expire. Network officials here will pass the buck to American Assn. of Ad Agencies in New York, since actually nets are only go-betweens. Agencies foot the bills, thought nets do the hiring. Present pact between webs and union has been in effect five years.

Joe Ross, assistant to production supervisor Steve Levitz at Robbins, shifted to Leeds Music.

Inside Orchestras—Music

Flock of top Hollywood songwriters last week sent following wire to exec council of Songwriters Protective Assn. in N. Y.: "We the undersigned request you appoint L. Wolfe Gilbert west Coast representative of Songwriters Protective Assn. His knowledge, experience and willingness throughout the years to serve the great majority of our members make him desirable. We cannot impress upon you how badly we are in need of local representation." Among the signators of wire were Harry Ruby, Herb Magidson, Jimmy McHugh, Harry Tobias, Charlie Newman, Walter Kent, Al Von Tilzer, M. K. Jerome, Sammy Fain, Bernie Grossman, Ben Oakland, Irving Bibo, Harold Adamson, Sam Coslow, Bert Kalmar, Harry Owens, Leon Renc, Bob McGimsey, Harry Revel, Sammy Lerner and Arthur Lang. Gilbert last month rejoined SPA at request of council after quitting two years ago following series of intra-organizational arguments; at that time he was veepee and Coast rep of SPA, but ever since Hollywood has gone unrepresented.

Jack Robbins explains his desire to sever with the firm bearing his name, which was the parent of the Metro-Robbins control of Feist, Miller, etc., as focusing principally around the fact he was the titular head of an enterprise without having the powers to exercise his authority. As board chairman and executive veepee, and also as an ASCAP director, representing the three firms, Robbins found (1) he couldn't vote on anything without an OK from Loew's, Inc., and/or its legal battery; and (2) the film company had issued $500-a-week employment contracts with out his OK. Harry Link was renewed at that figure as prof. head of Feist, and Abe Olman got a new deal as g.m. of The Big Three, plus unlimited expenses. Robbins himself was drawing $500 weekly also, plus $250 a week expenses. Robbins, of course, had a 26% equity in the three music firms.

He had turned down a $1,000-a-week employment contract because of certain restrictions, and preferred to work sans contract until exiting the company he founded.

Despite fact that Eli Oberstein, Victor veepee, announced nearly month ago that he had signed Slim Gaillard, pacting actually is not yet definite and still awaits approval by American Federation of Musicians' exec council in N. Y. Gaillard several months ago signed with 4 Star Records without knowledge of William Morris agency, his handler, and cut four sides for label. Later, when a Victor deal loomed as possibility, Morris office sought to snap the 4 Star paper on grounds singer signed sans agency knowledge or representation, and also that contract was not quite proper AFM form. The pitch made to Los Angeles' Musicians' Local 47 won Morris' argument nod of approval, but final answer will come from AFM prexy James C. Petrillo. Victor as well as 4 Star, meanwhile, are refraining from waxing Gaillard.

Two most popular composers in the country during 1945 were Frederic Chopin and Richard Rodgers, according to the 1945 Encyclopedia Britannica Book of the Year. Sigmund Spaeth, author of the book's report on music, named "Till the End Of Time" as the year's outstanding hit with sales of over a million copies claimed as well as 2,000,000 recordings. The song, derived from Chopin's "Polonaise in A-flat," made the Hit Parade for 19 consecutive weeks. Naming "State Fair" (20th) as the best filmusical of 1945, Spaeth reported that the Rodgers-Hammerstein team set a new record when three of its songs, "It Might As Well Be Spring," "That's For Me" and "If I Loved You," appeared simultaneously on the Hit Parade.

Sameness of large number of western-song records can be adduced probably to fact that same musicians bulk together to turn them out. Name western singers are pretty pally and when one of them has a disking date on Coast, the others who reside there pop up like a succession of Jacks-out-of-the-box, and scrape and strum the background music for the featured singer, plus providing choral work. Among the contingent reciprocating on recordings are Spade Cooley, Columbia Records; Roy Rogers Victor; Johnny Bond, Columbia; Tex Ritter, Capitol; Jimmy Wakely, Decca; Deuce Spriggens, Mercury; Wesley Tuttle, Capitol; Cliff Stonehead, Bel-Tone. Others, who are not wax soloists, but who squate in with their instruments only, include Tiny Hunt, Al Buckley, George Bamby.

Pop-platter circles are mystified by fact Johnny Mercer, prez of Capitol Records, is tied to the waxery as recording artist until Oct. 1 only. When his three-year singing pact expired on April 1 he would commit himself for that period and no longer; angle has aroused rumors he plans shift of his talents elsewhere, come autumn. Mercer, who gets royalty of 1¾c per platter, has shorter term tie to Capitol than any other of its names. Stan Kenton is bound until December, 1947; King Cole Trio, November, 1946; Alvino Rey, December, 1947; Paul Weston, December, 1947; Peggy Lee, December, 1948; Pied Pipers, February, 1947; Tex Ritter, November, 1946; Andy Russell, March, 1949; Jo Stafford, October, 1947; Margaret Whiting, December, 1948; Dinning Sisters, May, 1950.

Hollywood music men plan to rent California Country club (Rolling Hills) for an as yet unselected day in August for their annual golf tourney. Bite is being put on all orchestra leaders, name singers and publishers for gift cash or prizes. Top will be $1,500 for winner of 18-hole stroll. Dinner will be held in evening. Dave Bernie, of Santly-Joy's Hollywood office, and Artie Schwartz, of Martin Music, head committee in charge of arrangements.

Same thing is going on in N. Y. This year's tee tourney will be held at Riverdale course, near Closter, N. J. Last year's was won by Harry Link.

Elevating a lot of eyebrows in the record biz is the rapidly widening knowledge that Johnny Mercer, prexy of Capitol Records, has committed self to own firm as a recording artist for period of but six months, as of April 1. Info indirectly is revealed by the prospectus issued by Capitol recently. The standard hitching of a performer by a plattery is for period of one year. Mercer has been a top seller for diskery since it budded, and is one of major stockholders, to boot.

Aragon ballroom at Ocean Park, Calif., will try a new stunt for a terpalace when Denny Beckner opens fortnight stand there June 21. Formerly a band leader, Beckner recently broke up his combo and turned nitery comedian. He will take act into Aragon to entertain from podium while bands are switching, and also in between dance sets. Offering a routine of gags and novelty songs, Beckner will be tested by Aragon and if idea proves punchy to the hoofing customers the comic will be held over for a stretch or a similar act brought in as regular policy.

Frank Sinatra is not disposing of his interest in Buddy Rich's band even though Lou Mindling has taken over management of the orchestra. It had been rumored Mindling was endeavoring to set up financial backing for the band and buy out Sinatra's holdings. He claims that's not so, that Sinatra will get his cash back as the band progresses.

Sinatra tossed close to $30,000 into Rich's orchestra to get it going, but several months ago halted the flow of his cash.

Dispute over who owns and originated the Song-of-the-Month Club idea has been settled amicably. Original reports stated that Robert Lissauer organized Songs-of-the-Month Club for the purpose of selling three songsheets a month to subscribers for $1. Lissauer's company is actually Song Previews Club; the Songs-of-the-Month Club is another outfit working on a slightly different basis and is headed by N. R. Real.

Personnel of pianist Elliot Lawrence's orchestra, opening at Hotel Pennsylvania, N. Y., July 1. Trumpets; Johnny Dee, Alec Fila, Walt Stewart; trombone: Frank Rodowitz, Willie Dennis; sax: Ernie Gatanacci, Andy Pino, Jerry Feld, Mike Giamo, Lou Giamo; Max Spector, drums: Joe Menneta, piano; oboe and English horn, Charles Morris; vocalists are Jack Hunter and Rosalind Patton.

Suit to Nullify 1942-44 AFM Elections In N.Y. Dropped at Pre-Trial Talks

Suit to nullify Local 802, American Federation of Musicians, elections of 1943 and 1944 was discontinued last week in New York supreme court following a pre-trial huddle between attorneys for the incumbent officials and contesting members of the opposing Unity ticket.

A group headed by Bernard Fleisig charged the elections were held under fraudulent conditions. James C. Petrillo, AFM head, and Jack Rosenberg, Local 802 president, were named defendants.

Fleisig's group charged that elections were not held in accordance with a resolution adopted by the union in 1942, which ordered the balloting held under auspices of the Honest Ballot Assn. Instead, it was alleged, voting was supervised by George Abrams, at that time chief HBA investigator, who was not authorized to conduct the voting.

With the compromise huddle, it was agreed that all future elections be conducted by HBA under supervision of three prominent citizens who would establish the conduct of the voting. Although the compromise agreement did not specify whether the contested elections were valid, both sides claimed victories. Rosenberg declared that court result vindicated the ticket while spokesmen for the Unity slate said that the result assures that all future balloting will be conducted honestly.

St. Louis Nitery Sues Revenue Bureau On Withholding, SS Taxes

St. Louis, June 25.

Suit to recover $14,801 paid as withholding and social security taxes for members of bands that appeared in the Chase Club, located in Hotel Chase, was filed last week by the hotel management in the local U. S. district court. The petition, directed against Internal Revenue Collector James P. Finnegan, set forth the taxes were paid under protest for the personnel of 13 musical groups, some of them name bands, which appeared in the nitery between April, 1943, and January, 1945.

The petition recites that the hotel had contracts with various bandleaders, and the hotel contends the musicians themselves were not employees of the hotel but of the leaders, and that the hotel therefore was not liable for their withholding and social security taxes. The petition further charges that the hotel had filed a claim with the Internal Revenue Bureau and had not received "so much as a notice of disallowance."

DECCA INKS DEAL WITH LEE COAST PLATTERY

Hollywood, June 25.

Decca Records has made a deal with an indie pressing plant here, Lee Record Co. Long annoyed at own inability to spur production out of own Coast plant, waxery hopes to obtain upwards of 500,000 disks a month. Last winter Decca opened enlarged plant here, but all sorts of mechanical kinks since have stymied production flow, and twice Dave Kapp has flipped in from N. Y. to attempt to trigger an increase in output.

The Lee outfit, owned by Lee Bergstrom, in past has been pressing job-lot for small odd-labels headquartered hereabouts, but henceforth will concentrate on meeting Decca demands. Last month another pop-plattery, ARA, found its own plant could not keep apace sales, so deal was made for half productive capacity of Olympic Record Co., pressing plant financially controlled by Jefferson-Travis Corp., which owns Musicraft, Guild and Hamp-Tone labels.

ENESCO'S U.S. DATE

Georges Enesco, Romanian violinist-composer who hadn't been heard from during the war but was discovered to have been living safely at home all that time, will visit N. Y. for the first time in eight years when he appears as soloist with the Baltimore Symphony Orchestra under Reginald Stewart, at N. Y.'s Carnegie Hall Feb 5, next.

Concert will also mark debut of the Baltimore symphonic group in N. Y.

Debussy Music Leads Disk, Sheet Sales in Dublin

Dublin, June 12.

Debussy has just pushed Chopin out of top place in sales of disks and sheet music in Dublin.

Change is probably due to performances of "La Mer" at recent symphony concert, of "Clair de Lune" in film "Music for Millions," Debussy's "Images" as background music for Michael MacLiammoir's record-busting play, "I'll Met By Moonlight" and extracts from 'La Mer' as incidental music to production of Mary Haley Bell's 'Duet for Two Hands' at Gate Theatre.

Sales of sheet music and disks in Dublin react quickly to popular numbers—classical or swing—introduced through films or theatre. Reaction is greater through these means than through radio introductions.

Report Feinberg As GAC Liaison

William Feinberg, secretary of Local 802, American Federation of Musicians, will join General Artists Corp.'s N. Y. office July 1 to serve as trouble-shooter and liaison, it's reliably reported. Feinberg was previously reported going to GAC to head the theatre department, but this was denied by both Feinberg and the agency, although it was admitted that talks were held in that direction.

Feinberg has announced he will not seek union reelection at the expiration of his present term at the end of the year. He's declared he would leave his post earlier if he found a suitable position.

Feinberg's entrance into GAC will mark the second important AFM exec to go to that agency. Milton Krasny, GAC veepee, was at one time president of the Cleveland AFM local.

BEER-BACH CONCERTS TO OPEN IN BALTO

Baltimore, June 25.

Pop concerts, playing to big audiences in Boston and New York, move to Baltimore beginning next Sunday (30) when a 60-piece symphony orchestra inaugurates the beer-and-Bach custom in Carlin's Park. Baltimore Pops Concert has been incorporated by prominent Baltimore citizens and will have Robert Paul Iula as permanent conductor.

Iula is executive secretary of the department of municipal music in Baltimore.

Slack Slack in Alimony, Royalties Garnished

Chicago, June 25.

Back alimony to the tune of $1,010 was awarded Freddie Slack's former spouse, Sue, it was revealed in Chi last week. Coin came from Chi offices of Robbins Music and Miller Music Corps. in the form of a slice of royalties on Slack's songs, which are published by the two firms.

Under terms of divorce, issued in July, 1945, Slack was to pay his wife and eight-year-old daughter, Patty Sue, 27% of his earnings, or a guaranteed minimum of $60 a week. When Slack didn't cough up, Mrs. Slack through her attorney, Glenn Shehee, asked Superior Court Judge John L. Sbarboro to issue an order garnishing Slack's royalties from the music companies. Amount is accrued from Jan. 14, 1946.

Divorces Boyd Raeburn

Divorce from orch leader Boyd Raeburn, on grounds of desertion, was granted Lorraine Raeburn in Chicago Friday (21) by Superior Court Judge Edwin A. Robson. Robson gave Mrs. Raeburn custody of the couple's child, Boyd William, 5, and awarded her $300 monthly support for herself and the child.

Raeburns were married in Memphis, Dec. 21, 1934, and separated March 2, 1945.

Denies Jukebox Firm Injunction in Ohio

Youngstown, O., June 25.

Charging that the Youngstown G. I. Music Co. "did not come into court with clean hands," Judge J. M. C. Lyon last week denied temporary injunction asked by the company to prevent picketing of places where its jukeboxes are installed.

The ruling is the latest development in the jukebox "war" that has been waged here for several months by the G. I. Music Co., a newcomer to the field, against a local group of jukebox owners and their employees.

Lecuona Sues For Royalties

Ernesto Lecuona, Cuban composer, last week filed suit in N. Y. supreme court against Deems Taylor, as president of the American Society of Composers, Authors and Publishers, and the Sociedad General de Autors de Espana, ASCAP affiliate, for $45,508 which the writer claims is due him for royalties as of January, 1945.

J. Norman Lewis, attorney for Lecuona, claims that ASCAP received $53,538 royalties from the Spanish group which they failed to turn over despite Lecuona's repeated claims for the coin less the standard 15% ASCAP collection fee.

Attorney also claimed that the SGAE gave him an accounting and agreed that the money was due him.

Dissension Again Hits Cooley Band, Striking Second Time in Year

Hollywood, June 25.

The dissension-ridden band of Spade Cooley has burst at the seams for the second time within a year, and the original members of the crew who remained after the first fracas are organizing their own crew, "Cowboy Caravan," under the leadership of Tex Williams. Nine men have served notice on Cooley that they are quitting band on June 30.

Split came last week when Cooley moved to fire Williams, an original member of outfit and featured performer, after argument over coin. The other orchmen, already peeved after last month's head-on run-in between Cooley and Deuce Spriggens, which resulted in ouster of latter from Santa Monica ballroom, joined Williams in the mass exodus.

Only four newcomers to his crew now remain with Cooley, who now is attempting to reorganize with emphasis on brass rather than the erstwhile strings. Cooley charges that men refused to play a benefit. Last month he was dragged before the trial board of Musicians' Local 47 on charges of "solicitation" of a fellow musician's job when he and Walt Newcomb, operator of Santa Monica dancery, snapped the lease of Bobbie Bennett, who had booked Cooley in as the alternate band with the then-current Spriggens. Within a month after entering the spot, Cooley had the job alone.

None of Cooley's original members now is with his crew. Six sprang away with Spriggens last year, after latter had a spat with Cooley, and formed own crew.

Raeburn Helps Resume Names at H'wood Nitery

Hollywood, June 25.

Morocco, Hollywood nitery, resumes name-band policy on Thurs. (27) when Boyd Raeburn orch moves into spot for an indef stand. Leader is taking his big 21-piece crew into spot, and Ginnie Powell will rejoin outfit as chirper. Miss Powell has been thrushing with Harry James since last February.

Raeburn is talking a rep deal with both General Artists Corp. and Music Corp. of America. He cut away from William Morris agency several months ago after long period of mutual dissatisfaction. Since, his bookings have been handled by personal manager.

Publix Publications, Inc., chartered to conduct a music publishing business in New York. Capital stock is 90 shares, no par value.

Loew's Rebuffs ASCAP Attempt To Boost Tax in Circuit's Theatres

Dick Murray, who was brought into the American Society of Composers, Authors and Publishers last Jan. 1, principally to work on increasing the Society's income from film houses, has been rebuffed by Loew's in his attempt to raise the theatre seat tax. Murray recently talked with Charles C. Moskowitz, Loew executive, relative to boosting the tax.

ASCAP has long considered boosting its revenue from film theatres. Bringing Murray in from Paramount Pictures, where he controlled that company's music publishing subsidiaries (Paramount-Famous), was the first move in that direction. He was named assistant to gen. mgr. John G. Paine.

ASCAP currently draws 10c a seat from most theatres on an annual basis. It was this charge to the theatre industry, which the radio industry considered low in comparison to what it was paying and what ASCAP wanted, which helped precipitate the ASCAP-radio fight in 1940.

New Pub Co. Formed By Harold Spina-Mac Green

Hollywood, June 25.

Harold Spina, songwriter, has joined vet music rep Mac Green in formation of new publishing firm which last week was incorporated as Spina-Green Music Co.

Two-year contract which Spina had to clef for Chappell expired June 5, while Green bowed out as Coast rep of Paull-Pioneer Music and dissolved his own Warwick Music Co. to start new venture. First song to be released by combo, which will seek ASCAP membership, will be "You Were Somebody Else's Sweetheart," written by Spina.

BMI Looks To Songhits Idea

Broadcast Music, Inc., shortly will launch special transcription campaign of all-radio test of song popularization. Idea-germ is to pulse possibility of making songhits via transcriptions and live ether programs only, rather than probing other avenues of approach such as records, etc.

Transcription firms are being buttonholed to take the initial test-tune, "Who, Not You?" If biscuit-makers oblige and release to subscribers, BMI will pressure stations to regularly schedule tune-in programs. Indies would handle transcriptions while nets will be asked to lend a national push on live programs.

Radio industry is expected to solidly push, since BMI is radio-financed. Common notion is that broadcasters will be helping selves actually by assisting BMI in building more songhits and hence a stronger library ultimately with which to vie against the American Society of Composers, Authors & Publishers.

MRS. LIONEL HAMPTON TO DISK CANADA LEE

Hollywood, June 25.

Gladys Hampton, wife of bandleader, Lionel Hampton and prez of Hamp-Tone Records, has planed to N. Y. to conclude deal with Negro legit actor Canada Lee, who will make dramatic album for the waxery.

While east Mrs. Hampton also will prowl for other talent to pact for the plattery, which features only colored performers.

JOE VENUTI PLANS EUROPE INVASION

Hollywood, June 25.

Joe Venuti, who recently disbanded band here after stand at Casino Gardens, is eyeing Europe and hopes to be the bellwether of the blowboys who probably will invade the continent with jam-'n'-jive combos, just as they swooped in upon Europe after the first World War.

Hot fiddler plans to go abroad about Sept. 1, providing he can secure State Dept. okay, grouping together an orch in each country visited and riding it for what it is worth. Sole traveler to accomp Venuti will be his wife, who also will chirp for his varied combos.

Victor Sends Heeber To Coast From N. Y.

Hollywood, June 25.

Victor Records will further muscle local forces with arrival here of Walt Heeber from plattery's N. Y. headquarters on Mon. (30), to join Hollywood staff and work under Art Rush, Coast chief. Heeber has been with recorder seven years, less wartime service in Army.

Coming along with Heeber will be Eli Oberstein, Victor veepee, who will spend about 10 days on one of his periodic visits. While here, Oberstein will supervise flock of waxing dates, leading off with Betty Hutton, Betty Jane Rhodes and Freddy Martin's orch.

Ezra Stone Sounds Off, Gives Tom McDonnell Credit for 'Latrine'

Editor, VARIETY:

June 19, 1946.

Please pardon me while I put thumbs to the typewriter in an attempt to keep the records straight in the matter of credit due Tom McDonnell, for the parody of "Begin the Beguine," called "When I Begin to Clean the Latrine."

In the June 1, 1946, issue of The New Yorker the following was stated, "One of (Harold) Rome's Fort Hamilton shows, 'Stars and Gripes' (it later toured the country and the Pacific), contained a 'Begin the Beguine' parody by him called 'When I Begin to Clean the Latrine'."

In fact, this parody was written by Tom McDonnell for an original revue called "We're Ready," book and lyrics by McDonnell and Ralph Nelson ("Angels Weep," "Mail Call," "Wind Is Ninety" and "The Big Wheel"). Music by Herbie Pine ("Madam Will Drop Her Shawl") and Ralph Kessler ("Annie Get Your Gun" pit orch).

"We're Ready" was reviewed Jan. 21, 1942, in VARIETY: "There are a couple of nifty soldier tunes with lyrics by Ralph Nelson and Tom McDonnell, who was a production man for Young & Rubicam, working on such shows as 'Hobby Lobby' and 'We, the People.' Best of the serious tunes is the martial 'All Out America,' while the comedy is headed by 'When I Begin to Clean the Latrine' sung to the tune of 'Begin the Beguine.' It's done by Nelson."

McDonnell recalls that it was Alan Manson (also stationed at Camp Upton in 1942, and now one of the featured players in Harold Rome's "Call Me Mister") who gave him the idea for the parody while the two of them were on Latrine Duty in the Opry House.

How the song traveled to Fort Hamilton to become the hit number of Harold Rome's "Stars and Gripes," first presented on July 14, 1943, and then to soldier shows and USO Units all over the world, can easily be explained. The book, music, lyrics and orchestrations of "We're Ready" were published by the Second Service Command in June, 1942, and distributed to all posts, camps and stations within the command. At Fort Hamilton, "We're Ready" was never done in a complete fashion, but material was selected from it and used by various performers there in their regular soldier shows, and the parody of "Beguine" was then incorporated in "Stars and Gripes."

In view of the fact that so many people all over the world have enjoyed the number I think it only fair that credit for it be given where credit is due.

Ezra Stone.

BUYS OUT INDPLS. AGCY.

Indianapolis, June 25.

Bill Powell has bought out the Ferguson Bros. agency, with which he was formerly connected, for a reported $10,000.

New outfit, booking orchestras, cocktail units and other musical acts, will be known as the William G. Powell agency.

NBC, CBS, ABC, Mutual Plugs

(Peatman System)

Following are the Most Played songs of the week, June 14-20, based on the copyrighted survey by Dr. John Peatman's Office of Research, using the Accurate Reporting Radio Log as basis of information in N. Y.

All Through the Day—†"Centennial Summer"	Williamson
Along With Me	Witmark
Ashby De La Zooch	Manhattan
Cement Mixer	Mills
Coax Me a Little Bit	Bourne
Come Rain Come Shine—*"St. Louis Woman"	Crawford
Do You Love Me?—†"Do You Love Me?"	BVC
Doin' What Comes Natur'lly—*"Annie Get Your Gun"	Berlin
Full Moon and Empty Arms	Barton
Gypsy	Leeds
I Don't Know Enough About You	C-P
I Don't Know Why	Feist
I've Got Sun In Morning—*"Annie Get Your Gun"	Berlin
I'd Be Lost Without You	Advanced
In Love In Vain—†"Centennial Summer"	T. B. Harms
Laughing On the Outside	B-M
Love On a Greyhound Bus—†"No Leave, No Love"	Robbins
More Than You Know	Miller
One More Tomorrow	Remick
Prisoner of Love	Mayfair
Seems Like Old Times	Feist
Shoo Fly Pie	Capitol
Should I Tell You I Love You?—*"Around the World"	T. B. Harms
Sioux City Sue	E. H. Morris
Surrender	Santly-Joy
There's No One But You	S-B
They Say It's Wonderful—*"Annie Get Your Gun"	Berlin
We'll Gather Lilacs	Chappell
Where Did You Learn To Love	E. H. Morris
Who Do You Love I Hope	Berlin
You Are Too Beautiful	Harms
You Won't Be Satisfied	Mutual

† *Filmusical.* * *Legit Musical.* ‡ *BMI Licensed.*

TOP HIT OF YESTERDAY
GREAT POPULAR STANDARD TODAY
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10 Best Sheet Sellers

(*Week Ending June 22*)

Gypsy	Leeds
They Say It's Wonderful	Berlin
What Comes Natur'lly	Berlin
Sioux City Sue	Morris
Prisoner of Love	Melrose
Do You Love Me?	BVC
I Don't Know Enough	C-P
Laughing On Outside	BMI
All Through the Day	Williamson
In a Moon Mist	Shapiro

PIANIST SLAPS IRELAND FOR NO 'INT'L' ORCH

Dublin, June 20.

Why hasn't Ireland an orchestra of European standard? Pianist Benno Moiseiwitch, here to open an International Celebrity Concert season, rapped this question to hosts and guests at a 'Welcome to Ireland' party. Told them bluntly that he was surprised and grieved that a country which had produced such philosophers and playwrights should have such a gap in its cultural life.

Only first-rank orchestra in the country is the Radio Eireann symphony orchestra, conducted by Michael Bowles, but this is not up to international standard and has never played outside the country, although Bowles has filled several invitation engagements as conductor with the BBC in London.

Mitzi Green has been signed for the Capitol theatre, N. Y., starting July 4 or 11.

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British Best Sheet Sellers

(*Week Ending June 20, '46*)

London June 21.

Mary Lou	F.D.H.
Can't Begin Tell You	Chappell
Money Root of All Evil	Chappell
Bless You for Being Angel	Gay
Cruisin' Down River	Cinephonic
Chickery Chick	Connelly
Let Bygones Be	Feldman
Oh What It Seemed to Be	Sun
Land Of Beginning	Feldman
Rain Must Fall	Wood
Atchison Topeka	Sun
Grand Night Singing	Chappell

Band Reviews

RAY McKINLEY ORCH (18)
With Chris Adams, Teddy Norman
Meadowbrook, Cedar Grove, N. J.

Ray McKinley's new orchestra, which opened here a fortnight ago following a run at the Commodore hotel, New York, where it debuted, is one of the most interesting combos to come along since Uncle Sam released a flock of maestros. But, unfortunately, it seems to be a little out of step with the dancing public.

McKinley's book is supplied by Eddie Sautier, who did a lot of things for Benny Goodman. Sautier's stuff is unusual, achieving tone-colors and tricks that bend even a tin ear in the band's direction. But while all this is going on, what happens to the kids on the dancefloor? They all seem to develop two left feet. And Sautier's the culprit. His stuff just wasn't built for terping. And at Meadowbrook, where hundreds of kids hit the hardwood for hours on end, that's not cricket. Nor will it be for any other dancery. Of course, the bad terp tempi are not constantly sent out from the stand. When McKinley drops into a pop or standard calling for an everyday f.t. pace, everything falls into its proper place and no toes are stubbed. Then the band really hits a b.o. pace. Musically, it's a strong combo, a well rehearsed grouping of four trumpets, three trombones, five sax, four rhythm.

McKinley himself plays drums, alternating at the usual setup and at a set of differently toned tympani skins. They add the spice and color to Sautier's unusual stuff; but seem like a selling point for stage work only. McKinley himself is a nice-looking guy who must have trouble breathing. He has his nose in the air all the time. It's evident even on the bandstand. The outfit isn't that good; neither is its b.o. reputation—yet.

Chris Adams and Teddy Norman handle vocals. Miss Norman is fair at rhythm stuff and Norman is in the same category. *Wood.*

CHUCK FOSTER ORCH (11)
With Tommy Ryan, Betty Clarke
Terrace Room, Hotel New Yorker, N. Y.

Here's another example of a comparatively small combo that makes with as much music as any of the large combos. Foster outfit scored a big hit at the Terrace Room a year ago and has been brought back for a 10-week stay, with options. Between times, the outfit returned to the Coast, where it first won its spurs, played a solid 26 weeks at the Chicago Blackhawk and wrapped up the tour with a series of one-nighters.

Band's music is well-tailored to the room, with its steady clientele of both jivesters and oldsters. Originally following the Lombardo-Garber school of dreamy balladeering, Foster had added some pyrotechnics to his repertoire in the way of solid jive. Combo has thus abandoned the "hotel music" with its two-step beat in favor of a solid swing rhythm that elicits good returns on both the ballads and jive stuff. Latter are never too fast, however, maintaining a steady jump beat that provides good dansapation throughout.

Foster crew, with its four brass, four reed and three rhythm, still highlights its modern arrangements of the oldies but also rings in a goodly share of the newer numbers, plus enough Latin tunes for the rhumba addicts. Good-looking maestro doubles on the clarinet and tenor sax, as well as handling the vocals in a nice scat fashion on such novelties as "Cement Mixer." Crew is well animated, with its group choralistics adding a good touch of showmanship to the repertoire.

Tommy Ryan and Betty Clarke, a pair of nice-looking kids, put across the pop ballads in clicko fashion. Band proves its versatility by backing up the room's ice show for a tough but well-handled 45 minutes of straight playing.

Sunny Raye, a gal with a syrupy voice, fills in the interludes between dance sets with a nice selection of tunes. She'd go over much better, however, with a baby spot or some kind of lighting. As it is, she's practically sitting in the dark, making it tough for the spectators to locate her. *Stal.*

DIETZ'S DITTY

Hollywood, June 25.

Howard Dietz has written his first song in several years in collaboration with Sammy Fain.

Titled "The Dicky-Bird's News," it's going into a Joe Pasternak production as yet untitled.

10 Best Sellers on Coin-Machines

1. Gypsy (9) (Leeds)	Ink Spots	Decca
	Dinah Shore	Columbia
2. They Say It's Wonderful (5) (Berlin)	Perry Como	Victor
	Bing Crosby	Decca
3. Prisoner of Love (12) (Mayfair)	Perry Como	Victor
	Ink Spots	Decca
4. All Through the Day (11) (Williamson)	Perry Como	Victor
	Frank Sinatra	Columbia
5. Sioux City Sue (8) (Morris)	Bing Crosby	Decca
	Tony Pastor	Cosmo
6. I Don't Know Enough About You (2) (C)	Peggy Lee	Capitol
	Mills Bros.	Decca
7. Laughing On the Outside (9) (BMI)	Dinah Shore	Columbia
8. Doin' What Comes Natur'lly (1) (Berlin)	Dinah Shore	Columbia
	Jimmy Dorsey	Decca
9. In Love In Vain (1) (T. B. Harms)	Haymes-Forrest	Decca
	Margaret Whiting	Capitol
10. Don't Be a Baby, Baby (6) (Triangle)	Mills Bros.	Decca
	Tommy Dorsey	Victor

Coming Up

Do You Love Me (BVC)	Dick Haymes	Decca
Hey Ba-Ba-Re-Bop (Leeds)	Lionel Hampton	Decca
	Beneke-Miller	Victor
Cement Mixer (Mills)	Slim Gaillard	Cadet
One More Tomorrow (Remick)	Frankie Carle	Columbia
	Margaret Whiting	Capitol
Love On Greyhound Bus (Robbins)	Guy Lombardo	Decca
	Vaughn Monroe	Victor
Bumble Boogie (Martin)	Freddy Martin	Victor
Ashby De La Zooch (Manhattan)	Merry Macs	Decca
	Tommy Tucker	Columbia
There's Good Blues Tonight (Embassy)	Tommy Dorsey	Victor
	Ella Fitzgerald	Decca

Korda's Plan

Continued from page 1

a financial interest in Orson Welles' current musical, "Around the World," but it is believed that that investment was more in the form of an advance to Welles to tie him up for production of a film under Korda's banner in England. Except for the fact that Korda will probably put up a good deal of the backing for Achard's play, there would be no similarity between the latter deal and the one with Welles.

Korda's Schedule

Achard will be in the United States only a week or 10 days. Korda is coming, in addition to the legit venture, to set plans for the film he will produce in Hollywood this fall, pending completion of improvements on his studios in Britain. Tentative schedule calls for him to remain in New York about two weeks prior to proceeding to Hollywood. He expects to return to England before actually starting production on the Coast.

Laudy Lawrence, chief of foreign sales for Korda, is returning to the United States this week from a tour of Latin America to meet the producer in New York. Lawrence and his wife plan to leave for Paris, July 6.

Bob Hope Buys

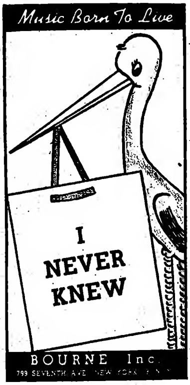
Continued from page 2

a record for tour of comparable duration.

In 13 towns, Hope has chalked up a gross exceeding $238,177 with approximately 150,000 passing through the wickets. High-mark of the tour was hit in St. Paul where he racked up $39,000 in one night at the St. Paul Auditorium.

Other takes include $26,755 in Dallas, Omaha, $21,000; Spokane, $17,601; Tacoma, $15,988; Seattle, $15,000; Portland, $12,375; Oakland, $14,800; San Francisco, $16,978; Denver, $11,280; Tulsa, $15,800; Oklahoma City, $15,350; Ft. Worth, $11,630, and Houston, $14,720.

Hope's troupe consists of Olga San Juan, Skinnay Ennis orch, five Paramount starlets (Bea Allen, Valmere Barman, Virginia Duffy, Mavis Murray, Laura Corbeille) Jim and Mildred Mulcay, Nillson Sisters, Jack Pepper, Eddie Rio along with stage manager and writer.



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Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Johnny Pincapple*	Lexington (300; 75c-$1.50)	21	1,625	44,325
Jerry Wald*	New Yorker (400; $1-$1.50)	12	1,625	22,400
George Paxton	Pennsylvania (500; $1-$1.50)	5	1,750	8,970
Leighton Noble	Waldorf (550; $2)	2	2,725	5,650
Joe Reichman	Roosevelt (400; $1-$1.50)	6	2,375	13,035
Carmen Cavallaro	Astor (850; $1-$1.50)	1	5,325	5,325

** Asterisks indicate a supporting floor show. New Yorker has ice show. Lexington, an Hawaiian floor show.*

Chicago

Henry Brandon (Marine Room, Edgewater Beach hotel; 900; $3-$3.50 min.). Outdoor Beach Walk opened Saturday (15) to up take to 10,000.

Sherman Hayes (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Leveling off to a steady 3,000.

Ernie Heckscher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Climbing to 2,600 after two wobbly weeks.

Alvino Rey (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Buddy Rich closed Thursday (20), Rey opened Friday (21) to finish week with a fair 5,000.

Ted Straeter (Empire Room, Palmer House; 590; $3-$3.50 min.). Down to 5,400 but still a good take.

Orrin Tucker (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Slight slip to 5,700.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Still collecting the hefty summer trade of around 4,000 tabs.

Russ Morgan (Biltmore; 900; $1-$1.50). Business hiked up to smash 4,300 covers.

Location Jobs, Not in Hotels

(Chicago)

Billy Bishop (Blackhawk; 500; $2-$2.50 min.). Rounding out a so-so engagement with a jump to 3,500.

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Joe E Lewis' second week to a capacity 6,000.

Henry King (Aragon; 90c-$1.15). Will Back closed Sunday (16), King opened Monday (17) to finish week at a hefty 16,000.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). A keen 4,300.

Benny Strong (Trianon; 90c-$1.15). Steady 12,000.

(Los Angeles)

Frankie Carle (Palladium, B, Hollywood, 2nd wk.). Repeated opening week's biz for 24,000 customers.

Jan Garber, Bobby Sherwood (Avodon, B, Los Angeles, 6th wk.). Final frame dropped down to 11,000 admishes.

Tiny Hill (Trianon, B, South Gate, 2nd wk.). Really taking a beating with poor 2,950.

Eddy Oliver, Eddie Heywood (Trocadero, N, Hollywood 6th&3rd wks.). Standing pat with 3,000 tabs.

On the Upbeat

Orrin Tucker orch set for six-week stand at Palladium, Hollywood, opening Oct. 9 at reported $4,000 per stanza....Henry Busse band opens week at Rainbow Rendezvous, Salt Lake, July 29....King Guion crew set for three weeks at Rainbow Rendezvous, Salt Lake City, starting July 8.... Sterling Young's new band into Salt-Air, Salt Lake, July 1-10. Henry King into same spot, July 13-14....Louis Prima will one-nite through Pacific Northwest, Aug. 1-23....Bob Crosby will one-nite June 29 at Long Beach (Calif.) municipal....Bob Wills western band dated for Pacific Square ballroom, San Diego, July 5-7.

Baron Elliott band has gone into Kennywood Park, Pittsburgh, for a week before shifting to O'Henry Ballroom in Chicago for two-month run.... Elaine Weston, band singer who has been out of action since her marriage a year ago, is coming back as vocalist for the Joe Schonbeck outfit in Pittsburgh....Cary Grannis trio out of Chicago spotted in the Hollywood Show Bar, Pittsburgh, replacing the Al DiLernia trio....Al Nobel, KQV vocalist formerly with Hal McIntyre; Patti Jean Baldridge, ex-Al Kavelin singer, and Steve Manning doing the vocals on four sides Dom Trimarkie 4 at Hotel Roosevelt in Pittsburgh is cutting for the Variety label....Beverly Bennett claimed singing 40 songs a night, or thereabouts, was too much for her, so she quit the Marty Gregor band at Terrace Room in Pittsburgh. Gregor said she was exaggerating but accepted her resignation anyway....Tommy Carlyn's band into West View, Pittsburgh, for a couple of weeks.

Gene Krupa's combo, currently getting lensed in RKO's "Beat the Band," slipped out of Hollywood during last weekend layoff for a one-niter in Sacramento....Lionel Hampton swelling his lineup of California bookings by getting inked for week at vaudfilm Lincoln, Los Angeles, Oct. 1.... Hildegarde, set for fortnight at Mark Hopkins, San Francisco; starting July 30, is taking own leader, Arthur Ravel, from New York for the nitery stand....Stan Keller's eight-piece combo out of Astor hotel, N. Y., after two years and set for two months at Antlers hotel, Colorado Springs, starting July 12....Emil Coleman inked into new California Cabana Club, Santa Monica, from July 3 to Sept. 29....Dick Jurgens set for weekend of Aug. 9-10-11 at Aragon ballroom, Ocean Park, Calif., where crew will augment Lawrence Welk. Following weekend, Jurgens will play Pacific Square, San Diego....Emery Deutsch, ex-batoneer now prezzing Emery Music Co., on Coast opening Hollywood office....Mary Morgan new chirp with Harry James' combo, replacing Ginnie Powell, who cut away from crew when it came east this week.

Cloud Room, Portland, On Union Unfair List

Cloud Room, Portland, Ore., was declared unfair by American Guild of Variety Artists this week, with performers and agents notified they cannot do business with the nitery while AGVA ban is on.

Break came when nitery refused to renew basic agreement and post cash bond covering performers' salaries.

Ceiling Still Low On Concert Biz

While the concert business has made tremendous strides since (and due to) the war, with signs pointing to the boom to continue, its capacity has in no way been reached, according to Marks Levine, v.p. of National Concert & Artists Corp.

America has developed an immense musical activity, Levine says, without the nucleus of a musical life, such as existed in European cities before the war. Too few cities have symphony orchestras, for instance; more of them don't even have concert halls. America's musical life is unplanned, lacking concerted efforts on the part of local organizations, and lacking government aid. When these come, as they are bound to, says Levine, America will really have a musical life, planned, purposeful and plenty productive.

At present, says the director of NCAC's concert division, the picture is disappointing. Atlanta, with a population of 450,000, has no symphony orchestra. No Italian, German or French city of that size before the war was without one. Portland, Ore., with 400,000 people, has no symphony; it had one, but it folded, for lack of financial support. Richmond, Va., with 240,000 people, has no symphony; Jacksonville, with 200,000 population, has none.

Jacksonville doesn't even have a regular concert hall, says Levine. Neither has Albany, the capital of N. Y., with a population of 130,000. Concert artists who visit a city are only a stimulus, Levine adds; what determines a musical life is local participation. What the country needs are (a) more local music groups like symphonic ensembles; (b) more concert halls, and (c) opera schools and training centers. Levine thinks it a crime that in a country of 140,000,000 there is only one real opera house, the Metropolitan.

On the other hand, Levine sees encouraging signs. A city like San Francisco has its own musical life. It has a civic center; an art commission; a symphony orchestra, and an opera company and a season. There is a city tax for these artistic enterprises. Opera artists are now borrowed from the Met, but in time the city will have its own.

Other cities have musical lives; N. Y. as a music distributing center has a musical life. It has no civic center though, says Levine; ex-Mayor LaGuardia had the right idea with the City Center, but nobody developed it. It's just another booking house today.

Levine sees the day coming, perhaps 50 years from now, when government subsidy will provide a musical life as it now aids education. There will be a Dept. of Fine Arts, subsidizing musical activity as now museums, galleries and libraries are aided. The cost won't run over five to ten millions a year; a pittance where government expenditures are concerned.

Screen Composers Assn. Preps New Contract for Studios' Gander

Hollywood, June 25.

Members of Screen Composers' Assn. are in the throes of prepping new contract form which the celluloid cleffers hope to get film studios to adopt for future use. In all probability the contract will not reach final form until next month. Len Zissu, SCA attorney, is presently in N. Y. working it up.

Nothing definite is known as to what clauses will be incorporated which will radically differ from present pact form, but it is pretty well established that screen scorers are seeking greater control over their creative compositions than at present. One consideration definitely known to be sought is reversion of scores to writers in event the music pub subsids of filmeries do not want to print pop versions for public sale. Also, most SCA-ers would like a clause precluding studios from using a work more than once, and then only in film for which it was tuned. Complaint is that frequently bits from a score from an old pic are inserted in a new release, a short, or occasionally in a trailer. The scorers think they should receive extra coin for such usage.

At present SCA has enlisted 102 members, just about all the actively working scorers in Hollywood. Organization is joined voluntarily and has not yet sought Guild status, nor made overtures for affiliation with any other craft union.

Mulcays to Record Harmonica Album

Minneapolis, June 25.

Their performance in the Bob Hope touring show has won Jim and Mildred Mulcay a Sonora contract to make an album of harmonica records. They go to New York to do the platter stint directly after the Hope show closes early next month. The Mulcays taught Hope the harmonica, and the comedian joins the pair in several numbers in the show. He will do a bit of harmonica playing in his next film musical, he says.

Indie Exhibs

Continued from page 5

with which they are in competition. Business being as good as it is today, most of them don't care to upset the applecart.

The buying in blocks of five, instituted under the original consent decree of 1940, is seen by many of the exhibs to have reacted more to the advantage of the distribs than the theatremen. They think it has given the releasing companies opportunity to slip in additional high percentage pictures without providing the compensating relief to the theatre operator of a chance at product other than that of companies with which they regularly do business. Latter objective was the theory behind the Government suit.

All that the blocks-of-five setup resulted in, the exhibs say, was a bit more trouble in operating a theatre. And all they see in the single-picture buying is still more time-consuming detail without compensating advantage.

Exhibs who had had bitter experiences in competing with major circuits expressed little faith that the ability to buy a picture away from the competition at auction would help much. They foresaw majors bidding as high as 75% for film after film, and taking losses on them, just to keep them away from indies. With the majors having more coin, they can hold out longer, was the bitter comment, and eventually force the indie out of business. Such dog-eat-dog habits of the major companies, however, have long since died and most of the indies were willing to concede that no drastic competition of that nature was likely.

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LILY ANN CAROL QUITS PRIMA

Lily Ann Carol, vocalist for Louis Prima, has left the orchestra to go on her own as a single.

She's being submitted by Jerry Rosen for vaudera at $1,000.

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Mich. Food and Drink Shortages Scuttling Detroit Nitery Business

Detroit, June [illegible].

What the niteries in the district surrounding Detroit Fair Grounds racetrack had looked forward to being a windfall in terrific business comparable to the tremendous crowds of last season is proving a dud.

It isn't because patronagee is lacking, but with the state's diminishing whisky supply and the drought in beer along with meat shortage the niteries are unable to supply the demand.

It is common to see many of the spot's on the fringe of the track shuttered long before midnight in order to save food and liquor for the next day's crowd. It is almost impossible to get a steak after 9 p. m., and beer at that hour is just a memory.

Nitery ops and bar owners recently held a protest demonstration against the beer supply cut when 20,000 jammed the huge Olympia Arena to shout defiance at the Government order.

Along with the short supplies, the nitery owners got a stiff jolt when Kim Sigler was nominated for Michigan governor on the Republican ticket. Sigler rose from an obscure country lawyer to the top spot within a year when he launched a torrid crusade against gambling and sent 41 persons to the penitentiary, among whom were slot machine owners and distributors.

AGVA Moves Into Sepia Night Spots in L. A.

Hollywood, June 25.

Local office of American Guild of Variety Artists has instituted campaign to lineup Negro niteries solidly in this area. Propulsion is directed against three of the toppers, and union figures after these are brought in line, others will sheep in. Florine Bale, Hollywood AGVAn has notified Club Alabam, Ringside Club and Gayety Inn that unless they pen pacts, post cash bonds covering week's salary for floorshow entertainers they will be deemed nationally "unfair."

Move is AGVA's opening wedge here, and Miss Bale is dickering with Musicians' Local 767, Negro union of windjammers, to agree to jerk out orchs from spots which spurn AGVA overtures.

Joan Edwards' Expose Backfires on Hubby's Alimony to 1st Wife

Joan Edwards' piece for a national mag on how she makes three times as much as her husband, Julius Schachter, pulled a neat backfire. Schachter's former wife, reading the story, immediately filed action to boost her alimony receipts to six times their present status.

Mrs. Dorothy Schachter, first wife of the concert violinist, declared it was common knowledge that Miss Edwards earns as much as $3,000 weekly. Consequently, she said, her former mate must be making about $1,000 and should pay her and her two children at least $250 weekly instead of the $40 she's now getting. Judge John E. McGeehan in N. Y. supreme court set a hearing for July 6.

Conforti Gets Okay For New 25G Pitt. Nitery

Pittsburgh, June 25.

Tony Conforti, co-owner with Marcus Heiman of Nixon Theatre building and who operates the restaurant and nitery downstairs, has finally gotten the green light from Civilian Production Administration for building swank new cocktail lounge off the playhouse's lobby.

Spot, to be known as the Nixon Room, will cost around $25,000 and Conforti hopes to have it ready by the time the new theatrical season opens.

Suter's N. J. Inn Debuts

George Suter, former managing director of the Savoy-Plaza Hotel, N. Y., preems his new roadhouse, the Beau Rivage, at Spring Lake, N. J., today (Wednesday). Hildegarde and Ed Fitzgerald are among his backers. Inn is an exact replica, down to the window blinds, of the original Beau Ravage in Lausanne, Switzerland.

George Mabardi, Hazel Forbes, Tony Mele and Martin Messir are other investors.

'Melancholy Baby' Causes Two Sad Sacks in Chi Cafe

Chicago, June 25.

With comedienne Martha Raye and hubby Nick Condos as bystanders, two army veterans were beaten up in a fight at the Rio Cabana, local nitery, in the early morning hours Friday (21). Fight started when the ex-GIs requested a singer to warble "Melancholy Baby" to the objection of one of the assailants who said the song was "too sad."

Police questioned four men in connection with the fracas but they were released after none could be identified. Miss Raye and Condos admitted being at the club but said they saw no disorder in spite of the fact that one of the victims, George Hickey of Alberton, N. Y., was taken to a local hospital with both eyes blackened and one swollen shut, two teeth knocked out, face beaten and with lacerations of the scalp.

Carson to Play K. C. Date Cuffo

Kansas City, June 25.

Jack Carson will play a homecoming vaude date the week of June 28 for Manager Barney Joffee at the Tower theatre under what probably is one of the most unusual agreements in show business.

Carson is giving his services for the week to Joffee, in keeping with a promise he made after leaving the Tower to go west in 1936. Then Carson had completed a year and a half as emcee of the Tower stage shows under Joffee's management, and had attained a following as comedian and singer.

Feeling that Carson had about reached his peak in this area, Joffee urged him to try Hollywood. Carson lit out for Hollywood when Joffee agreed to go along, and the two spent four months together. Carson made a screen test for 20th-Fox, studied some dramatics with Ben Bard before finally angling bits in pictures for RKO and Warners.

When Joffee returned to K. C. Carson promised, "If I make good and become a name I'll come back and play a week for you at the Tower." The June 28 date was agreed upon while Joffee was vacationing in the southwest recently.

Services which Carson is giving the theatre can be conservatively figured somewhere in the neighborhood of $5,000. Carson's asking price from theatres has been around 12 G. He recently played a Broadway date at the Strand, N. Y.

Following the vaude week Carson returns to the Warner lot to begin work in "Calamity Jane" in which he will be co-starred with Ann Sheridan.

UNION UPS CHORUS PAY TO $65 FOR USO SHOWS

American Guild of Variety Artists is upping basic wage scale of choristers with USO-Camp Shows productions to $65 weekly, $10 over previous $55 scale. Tilt, according to Matt Shelvey, head of AGVA, may obviate former difficulty USO-CS has been having in signing girls for foreign jaunts, despite room and board being thrown in on such dates in addition to salary.

Shelvey will confer with USO-CS officials later this week on the matter and plans to invoke the new scale after the confabs.

Terrace Room, Pitt, Folding for Summer

Pittsburgh, June 25.

William Penn Hotel's Terrace Room, which dropped floor shows few weeks ago, but has continued with dinner dancing nightly, will fold for the summer at end of this month.

Folding is only figurative since room will remain open, but under the policy of Inn's Continental Bar since bar's being closed for complete remodelling job. Billy Catizone's foursome will move over to the Terrace from the Continental.

De Marcos' S.A. Bid

De Marcos, who open at Ciro's, Hollywood, July 3, for four weeks, will get $2,500 weekly.

Following date at that spot they may go on a South American tour.

Brit. Treasury Action Freeing Pays Seen Aid to U. S. Bookings Abroad

Action by the British treasury in permitting acts working in England to remit a reasonable portion of their salary to foreign countries is expected to give impetus to American bookings of acts abroad.

Letter from a British treasury spokesman was recently received by the Entertainment Protection Assn., British talent agency organization, which declared that "acts should make application through his bank in this country (England) for remittance home of such part of his salary as he wished to send. These transfers are subject to Treasury control under the Defense (Finance) regulations of 1939, but in practice you will find that the Bank of England will normally allow transfers of a reasonable proportion of an artist's salary, that is to say an amount equal to his total salary less the normal and unavoidable expenses which he will have incurred here."

Agencies here construe that by normal expenses, aside from living and transportation, is meant an amount to take care of British taxes.

New Al Fresco Arena Planned for Omaha

Omaha, June 26.

Ak-Sar-Ben, which already has a 10,000 seat auditorium, a race track, a major Iowa-Nebraska bridge, a cattle and horse show and other things, is building a big outdoor arena at its enormous plant in the west end.

Idea is to furnish a place for big summer entertainment. Bob Hope show was the last this summer in the Coliseum. Four more shows will be given in the new outdoor arena, Charles Magnante the accordionist; Donald Dixon with Lorna Byron and Lawrence Stevens; Danny O'Neill with Earle Wilde at the piano, and one more to be named.

Ky. May-December Couple Won't Hit N. Y. for 10G, Nix Nitery, Museum Dates

Louisville, June 25.

Bright lights are no lure to Mrs. Delbert Sprouse, 79, Gladys, Ky., who spoke for herself and her 18-year-old husband. Reported that Billy Rose, and Hubert's Museum in New York both made offers to the strangely mated couple. The offers turned down were for $400 to appear two weeks, made by Rose, and a bid of $150 a week for four weeks by the museum.

"Lord knows, we need the money bad enough," said Mrs. Sprouse, "but money isn't everything. I wouldn't go to New York for $10,000. Couldn't stand the devilment of that place for two weeks."

The Sprouses were married after two tries to obtain a marriage license. Spouse was first refused because he did not have his parent's consent. Second time he lacked the required amount of money, and had to return to Gladys, Ky., and borrow it from his prospective bride.

Chas. Trenet to Play Canuck Concert Dates

Montreal, June 25.

Charles Trenet, French singer recently at Bill Miller's Embassy, N. Y., set to do two one-nightera at Forum here coming Friday and Saturday eves (28-29).

Forum seats about 14,000 but Armand Vincent & Lucien Meloche, sponsoring the event, aren't worried about filling since Trenet is a big draw in French-speaking Montreal (70% population is French).

It's reported that Trenet is getting a flat $7,500 for the dates. He'll also appear in other Quebec centres.

'Blackouts' Fifth Year

Hollywood, June 25.

Ken Murray's "Blackouts" starts its fifth year tonight with a special show and party planned backstage following its 2,167th performance.

Show has set an all time record run for this type of production, grossing approximately $750,000 annually.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 25.

Helen Carlson, who is doing nicely at the Rogers, visited by sister, Adele Carlson, last week.

Lillian Bergson was handed a 10-day furlough and left for the Big Town last week.

Kathleen Bernard, wife of the late Mike Bernard, pianist, is taking to the cure like a veteran.

Josephine Taus Valderama given all-clear papers and left for her New York.

Local niteries, Swiss Chalet, Durgan's Lake Colby Inn, Brown Bear and the Raybrook Birches, all doing good biz. All have orchs and modest budget floorshows.

Gertude Shapiro, who took over the Bridge Cafe to be near her daughter who is curing at the Will Rogers, hospitalized after suffering a stroke.

Lillian Mansfield, former Zeigfeld chorister who cured here two years ago, back at Rogers for seasonal checkup.

(Write to those who are ill.)

Bobby Gilbert returned last week rom a USO-Camp Shows tour which embraced six theatres of operations.

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British West Indies Bid Big Coin For U. S. Talent; Tax Rules Revised

Attempts are being made to get American acts and bands to play concert dates in Jamaica, Trinidad and other points in the British West Indies. Stephen Hill, Jamaican concert booker, left N. Y. last week after an attempt to line up American pop and classical artists. Although no contracts have been signed as yet, negotiations started will be continued by Dave Sternberg, Hill's rep in N. Y.

Attempts to book U. S. talent started after BWI authorities agreed to permit incoming headliners to take all earned monies out of the various islands.

Hill figures that he can afford to pay up to $8,000 weekly (U. S.), which would include cost of transportation. However, talent agencies are asking $12,000 weekly guarantee for top bands plus travel coin. Hill feels that admission prices and differences in rate of exchange will not permit that kind of outlay for a headliner.

Only commitment so far is Rex Stewart band, set to go after his current date at the Aquarium, N. Y. Since Stewart hasn't the labor permit yet, no contract has been signed.

Roddy McDowall Tops Vaude Unit With Wald

Roddy McDowall, juve film player, will head a vaude unit. He's being paired with Jerry Wald's band with surrounding talent still to be set.

Dates lined up so far include Circle, Indianapolis, July 25; Palace theatres, Akron and Canton, Aug. 15 and 23.

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Agent Loses 1st Round In Chuck & Chuckles Suit

The N. Y. supreme court last week denied a plea for injunction by Nat Nazzaro, N. Y. agent, against Chuck and Chuckles, Negro comedy act on the ground that the performers are not "unique" and therefore are not headliners.

Nazzaro, who claims a contract with the performers, declared that the duo went to work in Small's Paradise, a Harlem, N. Y., cafe, without his knowledge and consent on a booking through another agent, Arthur Bryson. He sought to restrain the act from working out current their engagement.

However, the court ruled that aside from the fact that act is not "unique" and are not headliners, validity of the original contract is in question inasmuch as one of the members of the team has been replaced, and terms of the original pact may now not be binding upon present team.

Judge Ben Schreiber, in his opinion, declared that the more equitable procedure would be decision on the issue by a court trial instead of injunction. Judge also suggested that Nazzaro's contract with the defendants may be based on a trade name. If so, judge suggested that Nazzaro could stop them from using present label.

17 Pitt Niteries Pacted by AGVA

Pittsburgh, June 25.

Seventeen niteries in Pittsburgh and adjacent area, which several weeks ago chose to operate sans floorshows rather than accede to the demands of American Guild of Variety Artists, have capitulated and made peace with the talent union. All have signed minimum basic agreements, posted bonds and have restored floorshow entertainment.

Spots involved are El Cabana, Club Casino, Nite Court of Fun, Nixon Cafe, Liberty Cafe, Redd's Cafe, Romah hotel, Villa Madrid, Blue Ridge Cafe, Tomm's Club, Paddock Club, Don Metz' Casino, Allen's Cafe, all Pittsburgh; Dew Drop Inn, McKeesport, Pa.; Windsor Cafe, Etna, Pa.; Riveria Club, Aspinwall, Pa.; Onyx Club, McKeesport, Pa.

AGVA-franchised agents previously apprised of unfair listing of these spots were given the green light to resume bookings.

George Hamid Shifts Bookers of Million-Dollar, Steel Pier, A.C.

George Hamid, operator of the Million Dollar Pier and the Steel Pier, Atlantic City, has switched booking agents for the two spots. Hamid, who originally intended to end competition by putting the buying talent for the piers into the hands of one booker, has shifted the rights so that Arthur Fisher, who last year booked the Million Dollar Pier will gather shows for the Steel Pier while Hal Sands, takes over the Million Dollar Pier.

The Eddie Sherman office, which until now booked the Steel Pier, is now out of the picture. Sherman was in by virtue of having represented Frank Elliott, Atlantic City rep of Frank Cravatt, former pier owner, who last year sold out to Hamid and Abe Ellis, concessionaire.

SEAPLANE SERVICE TO BORSCHT BELT

Borscht circuit, long addicted to all the modern conveniences, gets a new one this week—seaplane service. Indie line, Monarch Airways, is inaugurating a route which takes off from 23d street and the East River, N. Y., and covers the Catskill and Adirondack resort lakes.

Flight to Saratoga Lake will take 80 minutes and cost $35 round trip. Other stops include Lake George (90 minutes, $37.50); Schroon Lake (100 minutes, $39.60); Lake Placid (110 minutes, $45), and Raquette Lake (120 minutes, $47).

No Biz Like It!

Los Angeles, June 25.

Bill McElwain, booker of vaudfilmers Million Dollar and Lincoln, is wondering whether to attribute to summer silly season the assortment of strange acts being offered him.

Latest is eight-year-young Coleen Alpaugh, reputed by her agent to do a rope-twirling turn in which she cracks a 50-foot leash and shares honors in act with seven-foot living snake.

AGVA, Rodeoites Wrangle Over Jurisdiction

Hollywood, June 25.

A jurisdictional row which flared between the American Guild of Variety Artists and the Rodeo Cowboys Association when Gene Autry's "Flying A" Ranch show opened here last week will have to be decided eventually by the national chieftains of the unions. That much was assured after long meeting between local reps, which ended in a Mexican standoff.

AGVA claimed jurisdiction over the trick riders and acrobats who do their stunting off horses, on grounds it's circus work and as such falls into its province. Cowboy's union refused to recognize claim and, after long and humid session of bickering, both sides agreed to lob hot potato into collective laps of Matt Shelvey, countrywide director of AGVA, and Earl Lindsel, exec secretary of RCA, who headquarters in Fort Worth.

AGVA, however, prevailed successfully upon Autry to join and also Abe Lefton, ringmaster. Too, the live-talent union satisfied itself that the clowns in show and several other dismounted entertainers already were enrolled under its banner.

Hildegarde's Record $26,500 Take On Chi Vaude Date

Chicago, June 25.

Chicago is the scene of another one of those fabulous salary mop-ups this week, with Hildegarde heading for the top take ever chalked up by a femme performer for a week's work. Booked on a percentage deal by the Chicago Theatre, she's got a guarantee of $17,500, plus a 50-50 split with Balaban & Katz of grosses over $57,000. And, with the Chicago heading for a sock $75,000, she'll get half of the $18,000 overage, which spells $26,500 for the week.

Manager Anna Sosenko gets half, of course, and out of the $26,500 they pay the Music Corp. of America-booked package, which includes Patsy Kelly, Jan Murray, Harry Sosnik and tapstress Eleanor Teeman. Frank Sinatra, meanwhile, retains the all-time record with the $41,000 he drew from B&K a few weeks ago.

From here, the "Penguin Room" show goes to N. Y. for a broadcast, then to the Downtown Theatre, Detroit, for a week starting July 11, and then to the Peacock Room of the Mark Hopkins hotel, San Francisco, for four weeks starting July 30. That'll be Hildegarde's first west coast nitery date. There's also a deal cooking between MCA and A. J. Balaban for another vaude date in the fall, following the Frisco stint, at the Roxy, N. Y.

'GAY '90'S' UNIT, SANS HOWARD, SET FOR ROAD

Joe E. Howard's "Gay Nineties Revue" unit, sans Joe Howard, is being set for road tour by Lou Goldberg. It will carry cast of oldtimer talent, which had been selected and rehearsed by Howard, who derives a cut of profits for use of his name.

Howard is remaining in N. Y. and continuing his current stint at Billy Rose's Diamond Horseshoe. Later this summer he may go to the Coast as technical adviser on his biographical film, "I Wonder Who's Kissing Her Now?", which George Jessel will produce for 20th-Fox.

Peter Lind Hayes will remain at the Copacabana, N. Y., until Sept. 24 and will be succeeded by Joe E. Lewis.

Florida Bistro Ops, Hotels in Heavy Competish for Sparse Summer Biz

Miami, June 25.

Showdown battle is waging between hotel operators who run dance rooms in their hostelries and Florida Supper Club Assn., comprising nitery ops, with biz on both sides sagging badly, due to recent polio epidemic and sparsity of tourist trade in recent weeks.

Prior to train strike and growth of polio scare, there'd been enough biz to go around. However, nitery ops on the beach, in efforts to hypo what was fair biz, began sponsoring rhumba contests with prizes running as high as $300 a session. Result was that hotel dance instructors received buildups far beyond what they rated, via newspaper ads and publicity.

Hotel ops, noting the presence of so many of their guests, and the rhumba instructors themselves, seeing a few getting the build-up decided to run contests at their hotels. Result is most hotels have Latin-American orchs, and feature contests with giveaways from cash to merchandise. Effect on nitery biz has been marked.

What gripes the FSCA is that hotel liquor licenses do not permit them to stay open beyond midnight. When these hotels requested city council to allow them to stay open an extra hour, due to daylight saving time, the bistro ops went to town on their beef. Most of the hotels, they claim, have been running far beyond legal closing hour anyway. Also, they point out, the license allows hotels only stringed or canned music. Niteries pay $2,000, have to soundproof their rooms, are confined to certain zoned sections, must serve food and are otherwise closely supervised. They insist that the hotel ops be forced to pay the same fees and follow the same rulings if they want to cater to the outside public. Insistence by hotel ops that they're not looking for profits, but seek only to provide entertainment for their guests brought the answer that the

(Continued on page 56)

WCTU Head Brands Bars In Hotels Fire Hazards

Chicago, June 25.

Move to ban bars and niteries from hotels in Ill. was urged upon state legislatures Saturday (22) by Mrs. D. Leigh Colvin, prexy of the National Women's Christian Temperance Union. Saying that spots were fire hazards, Mrs. Colvin pointed out that fires in the LaSalle hotel here and in the Canfield hotel, Dubuque, Ia., which caused the death of a total of 80 people, "admittedly started in or near niteries or cocktail lounges where liquor was kept in quantities."

Mrs. Colvin further said that liquor is inflammable, and "fed the flames whether or not they were started by matches carelessly tossed by irresponsible drinkers or by nearby short circuits.

"Both fires started after midnight when drunkenness is at its height," Mrs. Colvin continued, adding that in the long run losses sustained from such fire hazards are greater than "the profits hotel keepers derive from cocktail lounges and niteries on their premises."

New Nitery In Willard Hotel, D.C.

Ballroom in the Willard hotel, Washington, has been leased to Harry Anger and Paul Young, who will turn it into a nitery. Spot, located on an upper floor of the hostelry, is slated to open early September with a seating capacity of around 800 and will use name talent.

Anger, who formerly produced the stageshows at the Earle theatre, Washington, is now in the agency biz with Matty Rosen, in New York. Young, who will soon be discharged from the Marines, operates the Roumanian Inn in that town. Jules Epstein, Chi hotelman, who purchased the hotel some months ago, was originally expected to award the spot's operation to Ralph Berger, operator of the Latin Quarter, Chicago.

At one time, Lou Walters, boniface of the Latin Quarter, N. Y., and Joe Moss, of the 400 club, New York, were after the spot.

Vaudates for Stripper

Los Angeles, June 25.

Betty Rowland, featured stripper current at Burbank, burlesk barn, has been offered six weeks of combo vaude and nitery dates in Pacific Northwest key towns by Bert Levey agency.

Dancer, who is pacted to prance at Burbank until end of August, is agreeable to making her debut in vaude, and is asking $650 a week.

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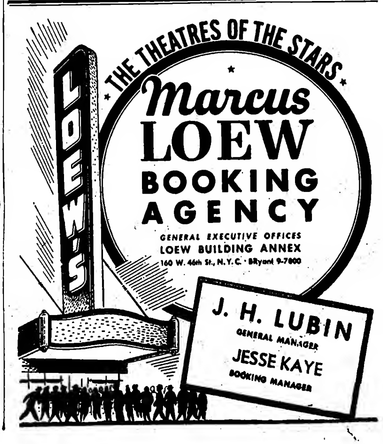

Riviera, Fort Lee, N. J.

Raye & Naldi, Ella Logan, Richard Himber's Orch, Noro Morales Rhumba Band; $3.50 minimum.

There's no production pretense at the Riviera that used to be Ben Marden's—and is now Bill Miller's—but there is no particular need for it. A couple of names for straight entertainment, and a pair of bands for the dancing—that's all actually necessary to keep this Jersey roadhouse clicking as it has since its recent reopening after it has been closed several years.

The current bill has Raye and Naldi with their class ballroom dancing, and Ella Logan with her still-nifty rhythm warbling. For the customer hoofing there are the Richard Himber and Noro Morales bands. Each in his own niche satisfies, though the show's routining could stand improvement.

Himber handles the introductions, and the chubby maestro needs a lesson in diction. The voice is audible but what comes out is not. And he should learn to bring on an act better. Also, one guesses that Himber at this time is between his frequent diets. The maestro looks much better with less of that poundage. His band, however, is still great for the pop dancing, and Morales' Latin outfit remains among the best for the rhumba-samba stuff.

Raye and Naldi should have a sockier opening than the slow number they do, but soon they're into their best stuff and go off begging. Mary Raye still knows how to choose her gowns, and, as always, they're a good-looking couple on a floor.

Miss Logan, who's been away from the commercial marts the past couple of years, entertaining the servicemen almost exclusively, has lost none of her flair for being more than just a singer. She's whamming 'em with the rhythmics with which she's become so closely identified. When she essays a sentimental ballad, however, Miss Logan is not in her prime, especially in a large, noisy spot such as this, where hand-wringing stuff is tough to get over.

What Miss Logan has to rely on, and audiences who know her want nothing else, are rock-'em tunes such as "take Me Out to the Ballgame," "My Bonnie," "Loch Lomond," and the like. An Irish madrigal that Miss Logan does for her final encore is plaintive and good. She had to beg off.

Incidentally, that opening of the show, wherein Himber introes a calypso singer, should be eliminated. If it hasn't been already. Start off a high-priced bill like this with an unknown calypso singer? That isn't good routining, and while the boy isn't bad, it would be best to include him somewhere, if at all, in one of the danceband interludes.

Of course, the reason for bringing him on is obvious, since immediately after come Raye and Naldi, and it wouldn't do to bring them on cold to open the show. *Kahn.*

Rio Cabana, Chi

Chicago, June 21.

Harvey Stone, with Buddy Arnold; George Tapps, Irene Brooks, Don Bradfield Line (7) with Ellen Terry, Cee Davidson Orch (9), Rio Rhumba Band (5); $3.50 minimum.

Harvey Stone and his laugh-a-second layout heads new show here. He's making his Chi debut here, and from the looks of things at the opener he'll be coming back often. Same goes, with only a tri'e less enthusiasm, for chirpstress Irene Brooks. And tapster George Tapps is a standard Rio Cabana come-on, of course. Rest of it is h. o. stuff, but potent.

Stone's sadsackish routine, "I Got Here As Quick As I Could" wraps 'em up. There's a feeling, when he saunters out in a khaki blouse, that here's another guy who's gonna cash in on his GI experiences, but Stone soon convinces he's not looking for anybody's sympathy with his rapid-fire delivery of a truly socko line of gags.

Also does some gambling bits, makes snide remarks about the Rio bosses, as well as the high prices at the Chez Paree, and sings of the love lives of rabbits in a "One-zy Two-zy" parody, of the atomic future in "Harvel, the Mental Marvel," and of his marital affairs in "I Hope to Die. That's What Happened to Me." Writer-accompanist Buddy Arnold wins a nod, at Stone's behest, and deservingly, and Stone, who sings surprisingly well, gets off solidly ensconced as far as Chicago is concerned. A great act.

Tapps was overboard, but by request, at the opener, knocking himself out in an octet of fiery tapstints, mixmastered with a pas de chat or two, plus entrechats, glissades, arabesques, fouettes, and whatnot. Guy works hard. Does "Whispering," couple of tangos, samba, old-fashioned taps to "Ida," "Me and the Drums" sans music, and sepia impreshes in "Basin Street" and "St. Louis Blues." Begs off.

Vociferously blonde, low-cut, and mellow-toned, Miss Brooks impresses most favorably, both as to singing prowess and physical equipment, with a "Smile" olio ("When You're Smiling" - "Smiles" - "Smile, Darn You"), "Latin's Gone Manhattan," "Personality" and "Coax Me." Line's Eddie Noll-produced "Hats" and "Mocha-Java Jive" numbers, with special music by Madelene Dahlman, are a pleasure to behold, with Ellen Terry clicking in the solo spot and Don Bradfield singing. Cee Davidson and Rio Rhumba band musicontribs please. *Mike.*

Havana-Madrid, N. Y.

Sergio Orta's "Rumbantela in Havana" with Marina, Canelina, Tropicana Boys, Line, Pastora Ruiz; Carlos Ramirez; Carlos Varela & Catalino Orch; $1.50 minimum.

Angel Lopez, the Havana-Madrid boniface, has made an obvious attempt at something different for his Latin nitery on Broadway, and while the results aren't always what might be hoped for, there is no questioning the imagination and thought that has gone into this production. It's lively Cuban setup of native song and dance, featuring Sergio Orta, who has both staged and is prominently featured. He's a fat boy with an ingratiating personality, if somewhat lacking in a fundamental sense of American humor.

The show's headliner, of course, is Carlos Ramirez, who is not part of the Orta production but singes with his operatic baritone. He's a good-looking South American, being under contract to Metro, with which he's been featured in musicals. He does Latin tunes, and there's no questioning the type with whom he's a particular fave. Strictly for the femmes. Ramirez needs a better command of English, however, if he's going to attempt jokes.

Canelina is a Cuban singer, Marina a dancer and Pastora Ruiz a flamenco hoofer, all of whom, along with Orta, are featured in the highly rhythmic Havana production layout. *Kahn.*

The Cascades, N. Y.
(HOTEL BILTMORE)

Dunninger, Nat Brandwynne Orch, Ralph Font Rhumba Band; cover, $1 weekdays, $1.50 Saturdays.

Biltmore Roof, which debuted more than 30 years ago, has been redecorated and reverts to an old label this season. It's once again The Cascades, a tag which derives from a waterfall, almost the width of the room, trilling down over a glass bulkhead back of the bandstand. Other new decorative features, including much greenery and light wall tints, add to the effect of coolness that Joe Huston, who designed the layout, was obviously endeavoring to achieve. Big windows and high ceilings also give the generally airy qualities which—with the spacious dance floor—should make the spot attractive to those whose summer pleasure is the fox trot, waltz and rhumba. Certain lack of intimacy which is a corollary to this type decoration is more than compensated for by the effect of the 100% natural air-conditioning.

Compromise to those patrons who want a show with their terpsichore is the appearance of Dunninger, w.k. "mentalist," in a session of about an hour each midnight. He does just the single performance. Turn, of course, is standard by this time, Dunninger having been in the vaude and club date department for years. Radio recently has lifted him to a new prominence, but this is his initial nitery date. And it is entirely successful from an audience viewpoint. How it effects the till is something else again, since during the entire act the waiters serve neither food nor drink. Whether Dunninger's presence in this type spot is worth carrying an hour out of the nightly bar biz, plus his weekly take, is another question.

Without a doubt, Dunninger's act is show business's greatest mystifier since Houdini. His mind-reading routine gets around every known gimmick of the usual turn in this category and leaves the audience puzzled and pleased. In addition, it is well-paced and adequately varied to avoid the tedium that very easily could attach itself to such a routine.

On the other hand, Dunninger is just a little too sure of himself, a little too patronizing and a little too unctuous. Despite the fact that he wins the respect of his audience, he never wins its affection. No matter how much sincerity underlies the act, Dunninger's mode of presentation is such as to give an air of phoniness. It becomes incumbent upon him to adopt an altitude of just a bit more humility for vis-a-vising close up nitery audience.

To please the dancers, Biltmore has Nat Brandywynne and his orch, which has specialized in providing tunes for this type room. With Brandwynne himself at the piano and Jan Martel vocalizing, it's a pleasing combo for the patrons' footwork. Brandwynne is spelled by the rhumba music of Ralph Font and his six-man aggregation. An arranger for some of the top bands of this type in the business, Font adequately fills the bill.

With sufficient promotional effort, Cascades should stack up as one of the better attractors of summer trade. *Herb.*

La Conga, N. Y.

Diosa Costello, Ray Eberle, Lynn Shirley; Pupi Campo Orch (12), Luis Del Campo Orch (15); $2 min.

This room which has already established itself as a top Latin terpery by virtue of two strong rhumba bands, is making a bid for a more diverse trade with addition of Ray Eberle (New Acts), former Glenn Miller vocalist, who is playing his first assignment since his recent discharge from the service and his first cafe date.

Eberle, although nervous in his first nitery start, impresses as being able to lick this once he gets a few more performances under his belt.

Otherwise, spark of the show is Diosa Costello, a holdover from previous display, whose rhumba writhings and Latin vocalistics rate and get important applause from the spot's habitueés. Other performer on the bill is Lynn Shirley (New Acts), formerly of Olsen and Shirley.

The dance department is ably taken care of by Pupi Campo, who does the showbacking and emceeing, also a dance bit with Miss Costello. However, the podium occupant, Louis Del Campo, impresses as becoming an important factor in Latin music circles. He's the former singer with Xavier Cugat who's now in business for himself. His 15-piece band with Del Campo continually on song chores, has neat arrangements with a great deal of sparkle and a dance beat strong enough to snare the patronage out of their seats. *Jose.*

Latin Quarter, Chi

Chicago, June 25.

The Merry Macs, Borrah Minevitch's Harmonica Rascals, Jack Carter, Ted & Flo Vallett, Line (8), Buddy Shaw Orch (10); $3-$3.50 min.

Out to lure the Chi summer tourist biz, Ralph Berger brought in two top acts to head his new revue and hits the jackpot with a socko show. Clean, youthful, and elaborately produced, the show is a contrast to the nitery's last effort which featured Martha Raye in a popular but crude stag party stint.

Merry Macs and Borrah Minevitch's Rascals share top-billing and although both do fancy jobs they are somewhat overshadowed by newcomer Jack Carter, who takes the aud by storm. Carter, fresh from the army, is terrific. Young, fast on the draw, and with an engaging delivery, he is easily one of the top comedians to emerge in the last year. From the moment he hits the floor until he leaves two encores later Carter was in complete charge of everyone in the place. Most of his stuff is just fast chatter—gags, poking fun at the end, etc.—interspersed with a few clever imitations and songs. Old standby, imitation of opening fanfare of Moviestone News in which he is on and off the floor, in the air, swimming, rowing, playing baseball, tennis, etc., is terrif, receiving thunderous salvos.

Bad spot in the production was having the Merry Macs follow Carter after he had left the aud fighting for their breath. Until the payees realized that they were listening to grade A talent the Macs first song "A Great Day Is Coming" was lost in the shuffle. And quickly warmed up and were responsive to "Just Came from Chi" and "Mr. Beebe," a takeoff on Broadway's fashion plate columnist. Quartet come back with "Pass the Biscuits Mirandy."

One of the best pantominists in the business, diminutive Johnny Pulco captures the customers from the start and leads the Rascals through a mad and enjoyable routine. Pulco is pushed and kicked around by his cohorts but always comes out on top. Forgetting clowning for a moment the boys turn serious with a very fine rendition of "Warsaw Concerto."

Ted & Flo Vallett, amaze with their difficult baton twirling doing the seeming impossible to the accompaniment of a melody of college tunes. The line is okay in two Selma Marlowe routines, one to tunes from Irving Berlin's "Annie Get Your Gun," the other a butterfly fantasy in which they are dressed in phosphorous treated costumes that light up when the bulbs go out.

Buddy Shaw's orch carrying on at the nitery and still does neat job of backing the show and providing dance music. *Foos.*

Continental Cafe, N. Y.
(HOTEL ST. MORITZ)

Ray Heatherton, Gloria Laughlin, Joel Shaw Orch (5); no min.

Since the recent opening of this summer operation by the hotel, room seems to have become a refuge for ex-bandleaders who have forsaken the baton in favor of being a single. Second straight former batoneer to hit here (first was Ben Cutler) is Ray Heatherton, who formerly podiumed at the Biltmore and other swank spots before going into the Marine Corps. Heatherton is more fully discussed under New Acts.

Otherwise the room makes for pleasant and comparatively inexpensive entertainment, catering chiefly to hotel residents. Atmosphere is relaxing and altogether a good buy for the coin involved.

Rest of the entertainment is entrusted to Gloria Laughlin, a tallish and good-looking pianist who occasionally gives out with a vocal. She has a large song-catalog of pops which are often delivered with a distractingly heavy hand. But when easing the digital pressure, she manages to get some feeling into her numbers.

The Joe Shaw band with Shaw at the piano, makes a lot of music for a five-piece outfit. Group has a good dance beat which makes for continual activity on the floor. *Jose.*

Aquarium, A. C.

Atlantic City, June 22.

Willie Howard with Al Kelly, Andy Arcari, Patsy Garrett, Evelyn Farney, Eddie White Orch; no cover, no min.

Willie Howard, always a fave with Atlantic City audiences, heads the show at the new nitery on the boardwalk.

Howard, supported by Al Kelly, puts on half hour show of fast entertainment well received by an audience of which jammed the spot for all three shows.

Howard as the French teacher, his imitations of Jessel, Jolson, Crosby, etc., his sketches with Kelly, are all solid and garner plenty applause.

Show opens with Evelyn Farney in tap routine. Patsy Garrett clicks in her song stanza while Andy Arcari contribs neat stint of accordion numbers.

Show is nicely paced by Eddie White, emcee, who also holds own spot as comic songster and story teller, as well as batoning his orch.

Spot has elevated dance floor with White's orch dishing out dansapation that keeps it crowded between shows. *Walk.*

Marine Room, Chi
(BLACKSTONE HOTEL)

Chicago, June 15.

Carl Brisson, Ernie Heckscher Orch (10); $1.50-$2.50 min.

The perennially romantic Dane, Carl Brisson, wowed 'em again at this postage stamp nitery with literally everyone in the audience a Brisson fan from way back. Most of the paying customers weren't looking for new material as happens in most cases; all they wanted were the old favorites that make the Dane a "must" at least once a year at the Blackslone.

When caught, Brisson was pulling all the stops out of the organ as far as Danish tunes are concerned for his lifelong friend Lt. Gen. William Knutson, ex-boss of General Motors, who was the guest of honor.

Only entertainer on the bill as usual, Brisson who is beginning to use lighting almost as effectively as Hildegarde opened with "What a Beautiful Night" followed (request) by "Song of Norway," "Strange Music," "I'm Thinking of My Darling," "Perfume Song," "Music Maestro."

Brisson demonstrates his showmanship midway in the show by weaving a tale of the valiant Danes, their romantic past, ending by introducing Knutson, the legendary figure of General Motors, who wowed the house by singing a Danish ditty himself followed by Brisson's five tunes in the same tongue.

Other songs were "South of the Border," "If You Ever Go to Ireland," "I Don't Care If I Never Go to Bed," "Last Time I Saw Paris" bowing off finally with "Bells of St. Mary."

Singer uses a traveling mike as usual, top hat and tails and even has the debs getting that romantic look. Definitely a "sock" performer. *Hunt.*

Normandie Roof, Mont'l
(MOUNT ROYAL HOTEL)

Montreal, June 19.

Vic Hyde, Sara Ann McCabe, Buddy Clarke Orch (14), with Dee Saunders; Erni Ardi Quintet; $1.50 min.

Vic Hyde, the guy with many horns, is back at the Roof in as corny an act as he's ever offered, but the deliberate corn carries enough sock showmanship to register him big. Lad has an easy-going "home boy" appearance that sets well with the crowd, and his ad libs makes the crowd like him from the start. Hyde tees off with a couple of horns, segues into playing three and four of them, and finales with a trombone and piano combo played together. It's not new stuff, by any means, but he's got the type of personality that sells it.

Sara Ann McCabe, songstress, registers nicely alright, but there's a lack of personality and showmanship that she'll have to acquire before going to bigger and better things. Songs also pitched too high, since she was continually forcing in the upper register at show caught. Singing of the Irish "Cockels and Mussels" in fast, almost bounce tempo didn't add anything to her stint.

Buddy Clarke's orch is okay for show-playing and dansapation, with Erni Ardi five doing soothing relief work. Dee Saunders clicks as band vocalist. Biz fairish. *Laza.*

Panther Room, Chi
(HOTEL SHERMAN)

Chicago, June 21.

Alvino Rey Orch (20), with Airliners (5), Louise King, Jo Anne Ryan, Chuck Peterson, Rocky Coluccio; Carl Marx; $1.50-$2.50 min.

That cut in expenditures recently admitted by Panther Room op Ernie Byfield is apparent in the current swing soiree, with no acts, outside of Carl Marx' clowning with the customers, on tap. The Alvino Rey outfit, however, is a floorshow in itself, so that while the layout is short it's satisfying.

Band takes off—and what a takeoff, considering the impact of that 6 trumpet-4 trombone brass section—with "Bumble Boogie," in which Rey, who's gonna be known as Old Stone Face if he doesn't loosen up a little, does some unusual guitar fingering. Whereupon Jimmy Joyce, from the Airliners quintet, sings "She's That Way" smoothly but without much knowledge of stage biz. Guy acts like he's afraid his hands will creep up and strangle him.

Quintet—four guys and a gal—salute local yokel Jack Owens with his song, "Cynthia's in Love," and Jo Anne Ryan takes over with "Come Rain, Come Shine," which doesn't give her much chance to show any special leaning towards that type of song.

Trumpeter Chuck Peterson vocals "Sleepy Time Down South," but pudgy guy doesn't cash in on his personality as much as he might either. Gang are more in the groove with "Hobo, You Can't Ride This Train," in which Peterson proves to them with his slick trumpeting that he has every reason to ride it. It's a good comedy number.

High novelty spot of the layout comes when Rey plays "My Buddy" and "Bonnie Lies Over the Ocean" on his trick guitar, hooked up to a mike backstage with the vocalists. Crowd could have stood a lot more of this.

Louise King gives out with some sweet harp chords occasionally, and Rocky Coluccio gives an impersonation of a tired tavern 88'er, which tickles large sectors of the aud.

Whole company joins for a lively closer, "Tumbling Tumbleweeds." *Mike.*

Mayfair, Boston

Boston, June 19.

Paul Gray, Eleanor French, Richards-Adair, Sinclair & Alda; Harry Green Orch (8), Don Rico Rhumba Quartet; $3 min.

A smooth-spoken gent with the high dome, beady eyes and snooty manner of a Harvard professor here gives Boston something original in patter on his first visit. He's Paul Gray, a sort of streamlined Dwight Fiske, with leering asides, some talent as a mimic, something of a voice which injects a humorous "Little Sir Echo" between stanzas of "Indian Love Song," and many anecdotes. Scores solidly.

Eleanor French waxes torchy but doesn't overdo it with her opener, "There'll Be Some Changes Made Today." Follows with "Embraceable You," "My Dream Man," "Saloon" and "Natcherly" for plenty salvos.

Richards-Adair act turns the dance floor into a circus with animal tamer act, the animals being four girl dancers made up as ocelots or something. Man cracks a mean whip and makes the whole thing quite realistic. Sinclair and Alda present some tricky adagio stuff and inevitably go Latin as rhumbaists. Alternating orchs give adequate tunes for jive fans. *Dame.*

Band Box, Chi

Chicago, June 21.

Lionel Hampton Orch (22), Red Granger & Curley Hamner, Madeline Green; $1.20 cover.

Lionel Hampton opened this Randolph street boite's new top-band policy Friday (21) and was a solid success. Hampton, a titanic worker, is the whole show, with members of the orch doubling in solo stints.

Orch, featuring five saxes, five trumpets, four trombones, and two basses is as smooth a musical combination as can be found. Band is equally at home playing music for dancing as it is in its torrid jam sessions.

Opening number is "Airmail Special," with tenor sax men Arnett Cobbs and 17-year old Johnny Griffin in the spot. Songstress Madeline Green follows with "Shoo Fly Pie" and "It Had to Be You."

Red Granger and Curley Hammer, orch standins, are the sole floor act, and do a clever comedy dance routine. Both expert tapsters, they join with Hampton in a dance routine that brings sock applause. Throughout act Hampton is cutting up on the drums.

Maestro then taken over on the vibraharp and sets the boite jumping with "Flying Home" and "Hamp's Booggie." *Foos.*

Variety Bills

WEEK OF JUNE 26

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (27)
Ritz Bros
Buddy Morrow Or
The Maxellos
Gracie Barrie
Miriem Lavelle
State (27)
Ed & Terry Wilser
June Lorraine
Val Setz
Rochester
Kitty Murra
WASHINGTON
Capitol (27)
Gay 90s Revue

Paramount

NEW YORK CITY
Paramount (26)
Raymond Scott Bd
Andy Russell
Pied Pipers
Alan Carney
Jack Williams
CHICAGO
Chicago (27)
Vivian Blaine
Lowe Hite & St'nl'y
Lowery & Rao
Clark Brothers
Regal (20)
Louis Armstrong B
Coles & Atkins
Slim & Sweets
Clarence Muse
DETROIT
Michigan (27)
Spike Jones Bd
Horatio Birdbath
Ray Dollard
Helen Green
Dorese Midgely
Nancy McDonald
Aileen Caryle
MIAMI
Olympia (26)
Lewis & Van
Farrell & Boots
P & M Crane
Keith Clark
Lane Bros

RKO

BOSTON
Boston (27)
Gloria Gilbert
Danny O'Neil
Carter & Moreland
Saxie Dowell Orc
SAN FRANCISCO
Golden Gate (26)
Ink Spots
Eddie Vinson Orc
Peg Leg Bates
Coke & Poko
Ida James

Warner

NEW YORK CITY
Strand (28)
Erskine Hawkins O
The Charioteers
Berry Bros
Dusty Fletcher
PHILADELPHIA
Earle (28)
Cooty Williams
Bill Robinson
Maurice Rocco

Independent

NEW YORK CITY
Music Hall (27)
Paul Haakon
Bettina Rosay
Dolores Anderson
Edward Reichert
Jo Andrews
Ben Dova
Rockettes
Glee Club
Roxy (26)
Donald O'Connor
Patsy O'Connor
3 Swifts
Buster Shaver Co
Jamaica (27-30)
Tripp & Fall
Mary Clonehan
Shea & Raye
Bob Gentry
Henry 2
(27-28)
Lorry Marvin
Johnny Dove
L Brun & Campbell
AKRON
Palace (27-30)
Count Basie Orc
Son & Sonny
Ralph Brown
Moke & Doke
Steel Pier (30)
Roy Benson
4 Evans
Renald & Rudy
Helene & Howard
Sue Ryan
BALTIMORE
Hippodrome (30)
Jack Gwynne Show
Billy Gilbert
Pritchard & Lord
State (27-29)
Elisa Jayne
Bobby Vane
Duke Norman
Crandall Sis
(30-3)
Bill Harris
2 Jynx Sis
Bozo Snyder Co
Kathleen Byrne 3
CAMDEN
Towers (28-30)
Sorlalites
Ted Martin
Ellison & Louise
Dorio Windsor 3
CHICAGO
Oriental (27)
Mills Bros
Danny Drayson
Nelson Sis
Roy Lang Orc
HARTFORD
State (28-30)
Gay 90s Revue
INDIANAPOLIS
Circle (27)
Glenn Miller Orc
Tex Beneke
Crosby Sis
Whitson Bros
KANSAS CITY
Tower (28)
J Laddie & Co
J Carson Show
PHILADELPHIA
Carman (27)
A & M Havel
Howard Nichols
N Paul & Patricia
Yvonne Moray
ROCKFORD
Palace (28)
Casey Jones
Shelby Jean Davis
Blue-Eyed Kid
Smiling Ed
A Jack & Texie
SPRINGFIELD
Court Sq (27-30)
Bob Coffey
The Marcos
Joey Bishop
Allen & Drake
Van Charles
Rigoletto Bros
Aimee Sis
WASHINGTON
Howard (28)
Randy Brooks Orc
Deep River Boys
Stump & Stumpy
A & B Richards
WILLOW GROVE
Park (30 only)
Elisha Jayne
Crandall Sis
Duke Norman
2 Jacks
(one to fill)
WOONSOCKET
New Park (30)
Artie & Ray
J & E Hayden
Richards Adair
Miller & Jean
Jimmy Jamerson

Cabaret Bills

NEW YORK CITY

Aquarium
Charlie Barnet Orc
Rex Stewart Orc
Blue Angel
Robert Maxwell
Ellis Larkin 3
Eddie Mayehoff
James Coppe
Cafe Society (Downtown)
Josh White
Sarah Vaughn
Cliff Jackson
Pete Johnson
J C Heard Orc
Cafe Society (Uptown)
Pat Flowers
Vincente Gomez
Beatrice Kraft
Edmund Hall Orc
Carnival
Milton Berle
Hop, Skip, Jump
Elly Ardelty
Stan Fisher
Marion Colby
Ben Yost Singers
Walter John
Miriam Gwinn
Miriam LaVelle
Club 18
Jerry Bergen
Bert Frohmen
Jayne Manners
Floria Vestoff
Candi Cortez
Roy Sedley
Flora Drake
G Andrews Orc
Copacabana
Desi Arnaz Orc
Julie Wilson
Bob Johnston
Joey Gilbert
Lynne Barrett
Ernie Holst Bd
Raul & Eva Reyes
Peter Lind Hayes
Diamond Horseshoe
Joe E Howard
Lionel Kaye
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Jacqueline Hurley
Michael Edward
Bill Acorn
Emma Francis
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Rehl Orc
Embassy
Jose Curbello Orc
Barry Winton Orc
400 Restaurant
J Bothwell Orc
Havana-Madrid
Carlos Ramirez
Sergio Orta Unit
Virginia McGraw
Catalino Orc
Carlos Varela Orc
Hotel Ambassador
Louis Betancourt O
Jules Lande Orc
Hotel Astor
Carmen Cavallaro
Hotel Belmont Plaza
Don Costello
Doodles Weaver
Wendy Bishop
Kathryn Duffy Dcrs
Eddie Stone Orc
Hotel Biltmore
Dunninger
N Brandwynne Orc
Ralph Font Orc
Hotel Commodore
Hal McIntyre Orc
Hotel Dixie
Larry Funk Orc
Lou Seiler
Roberta Hollywood
Jordan & Parvis
Hotel Edison
Blue Barron Orc
Essex House
Pancho Orc
Hotel Lexington
Momi Kai
Tapu Kaua
Talima
Maile
Mokihana
J Pineapple Orc
Hotel New Yorker
Chuck Foster Orc
Hotel Pennsylvania
Geo Paxton Orc
Hotel Pierre
Myrus
Consuelo & Arlini
Los Panchos
Stanley Melba Orc
Hotel Plaza
Paul Winchell
Gomez & Beatrice
Pancho Orc
Mark Monte Orc
Hotel Roosevelt
Joe Reichman Orc
Hotel St. Regis
Peggy Norman
Paul Sparr Orc
Theodora Brooke
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Leighton Noble Orc
Dorothy Shay
Frakson
Mischa Borr Orc
Iceland
Ice Revue
Kelly's Stables
Henry Red Allen O
Vicki Zimmer
J C Higgenbottom
La Conga
Diosa Costello
Ray Eberle
Luis Del Campo
Pupi Campo Orc
Latin Quarter
Jackie Miles
Rodio Aces
Penny Edwards
3 Rays
Don Saxon
Esquires
Marty Beck Orc
Buddy Harlowe Orc
Leon & Eddie's
Eddie Davis
June St Claire
The Pettys
Phyllis Arnold
4 Del Aires
Susan Dahl
Bob Wayne
Art Waner Orc
Madison Cafe
Jack Kerr
Carl Harle
Patricia Bright
Sonny Kendis Orc
Monte Carlo
Dick Gasparre O
Roberto
Siboney
Old Roumanian
Leslie Bros
Marcella & Nich'l's
Olga Orlova
Adrienne Parker
Joe La Porte Orc
Riviera
Ella Logan
Raye & Naldi
Richard Himber O
Russ Kretchma
Blonka
Basil Fomeen
N Alexandroff
Sori Gorbi
Mischa Uzdanoff
Irene Feodora
Dara Birse
Karnvaeff
Stork Club
Moreles Orc
Versailles
Evelyn Knight
Emil Petti Orc
Village Barn
Billy Kelly
Corlands
Alicia Wallace
Page Morton
Bert Stone
Patsy Lane
Jimmy Nola
Tex Fletcher
Village Vanguard
R D Bennett
Eleanor Bowers
Don Fry
Marais & Miranda
Hank Duncan Trio
Wivel
Bob Lee
Gertrude Hild
Jean Ainslie
Francisco
Bruce Norman
Vivian Nickolson
D'Rivero & Belm'te
Zanzibar
Cab Calloway Orc
Pearl Bailey
Charioteers
Peters Sis
Miller Bros
Alan Dixon
Pee Wee Marquette
Claude Hopkins Orc
Zimmermann's
Gene Kardos Orc
W & J Brown
Wayne Thompson
Adrienne Parker
Bela Zsiga

CHICAGO

Blackhawk
Del Courtney Orc
Dottie Dodson
Johnny Strong
Hudson & Shutas
Chez Paree
Joe E. Lewis
Evelyn Brooks
Phyllis Claire
Consolo & Melba
Adorables (12)
Lucio Garcia Orc
Gay Claridge Orc
Colosimo's
Ade Leonard Orc
Jay Seiler
Virginia Wolters
Johnny Knapp
De-Icers 6
Mel Cole Orc
Hotel Bismarck
Warren & Maya
Sherman Hayes Or
Enrica & Novello
Bill Burke
Dell Welcome
Martinis (2)
Eddie Fens Orc
Hotel Blackstone
Carl Brisson
E Heckscher Orc
H Edgewater Bch
Henry Brandon Orc
Hang's Elephant
Miss Ruby Dogs
Myrtil & Pheaud
Coco, Steve, Eddy
Dorothy Hild Dcrs
Hotel Congress
Don Salvo Orc
Pancho Orc
Hotel Continental
Robert Crum
Joe Vera Orc
Hotel Sherman
Carl Marx
Alvino Rey Orc
Hotel Stevens
Arleen Lindstrom
Jeff Lane
Copsey & Ayres
The Shyrettos
Orrin Tucker Orc
Latin Quarter
Merry Macs
Minevitch Rascals
Jack Carter
The Valletts
L Q Lovelies
Buddy Shaw Orc
Palmer House
Ted Straeter Orc
Gil Lamb
Bob Coffey
Nip Nelson
Stuart Morgan (2)
Merriell Abbott D
Rio Cabana
Harvey Stone
Georgie Tapps
Rio Rumba Orc
The Lovelies (10)
Cee Davidson Orc
Vine Gardens
Jessie Rosella
Ken Walker
Bobby Sargent
June Hart
Doreen Winters
Joe Kish Orc
Young & Lucky

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Measures His B.O.

Continued from page 1

only filmmaker in the country that makes animated shorts on strictly religious subjects.

Portraying the Bible's moral lessons in modern terms on 16m films is SVI's aim—in other words, spreading the Gospel through motion pictures. So far, they've made 55 films, 20 of them from animated drawings, which run from 10 to 45 minutes.

Baptista is a 50-year-old Venezuelan who got into the religious film biz via being an exporter of 16m sound projectors to Latin America. However, there didn't seem to be much 16m in Spanish available so in 1939 he opened his own lab here—main purpose being to process Spanish films in order to move his projectors off the shelves.

A year later he met a couple of amateur filmmakers who offered to make a religious film for him. Titled "The Singing Heart," it proved to him, Baptista says, that the Gospel could be successfully preached via celluloid. This type of film was only a sideline at first, but later it took up most of his time, and finally he dumped the projectors and formed the non-profit religious institute in May, 1942.

35m distribs would jump off the Wrigley Building rather than permit what Baptista does: rental of films on the installment plan. His customers—with nary a deadbeat among them—are mostly ministers, chaplains, evangelists and missionaries, and his project has been exhibited in every state, besides Australia, New Zealand, Hawaii, Alaska, Iceland and Sweden. Sound tracks of four are in Spanish, one is in Swedish, and Baptista's ultimate ambition is to have them in every language.

One of his latest musical color animations (they're under the direction of Severt Andrewson) is "A Note of Praise," which he describes as "little animated notes, journeyed up to Heaven and back again to tell us how the songs we sing here are regarded in Heaven."

'Buyers' Strikes'

Continued from page 3

are making no distinction in the quality of films for which they're setting these heavy admissions. While 85c. or $1.20 might be okay for a "Spellbound" or "Bells of St. Mary's," there's no reason for maintaining this same scale for a so-so picture that follows them into the house. It's no different from a merchant asking $8 for a shirt that's worth that much and the same $6 for another that's worth only $2.

"As Lincoln so well put it you can't fool all of the people all of the time. And that's what many exhibitors are trying to do. We're beginning to see the results now with patrons shopping for pictures instead of just taking them as they come, without a murmur—which they were doing six months ago."

Distribution chief for a top indie, declaring he had also noted the "boycott" trend, expressed fear about it because he felt makers of high-budget product would be the worst sufferers. His idea was that by charging excessive admissions for low quality films, exhibs were hurting the picture business in general, with the result that top production budgets—and accompanying quality—would be forced down.

Habit of key city houses juggling admission prices according to the length of the line at the boxoffice likewise came in for excoriation from the indie distrib exec. This habit, a Broadway favorite which, when queues are longest sometimes pushes admish levies up to $1.80, he termed a plain case of black marketeering and deserving of any boycott—tacit or otherwise—the public instituted.

Vienna Gets Soviet Kultury

Vienna, June 4.

Something similar to a "Park Kultury," for which the Russians are famous, was opened here on the grounds of the former Burg Garten on Ringstrasse.

Open air dancing, outdoor concerts with local and Russian artists, are featured. Viennese are showing quite a bit of interest.

As a London Returner Sees N. Y.

By Hayden Talbot

A born New Yorker, after 14 years exile, notices the much darker blue of the cops' uniforms with the five-year service rings on the sleeve of almost the same shade. In the old days they were of strikingly contrasting shades. You could spot a veteran cop a block away. Now you have to look hard to see them at all.

Almost every joint you go into charges you a different price for the same shot of rye. The range seems to be from 48c. in the Grand Central Station oyster bar to 75c. at Dinty Moore's. Incidentally the Moore masticationary appears to be the only place where drink prices don't run to odd cents. After a not especially hectic evening this newly returned New Yorker discovered he'd piled up 63 coppers—part of the change handed over various bars.

Billy Rose's advertorials. As joyously naive and novel as a Will Rogers broadcast. But he sure had his tongue in his cheek when he set out that list of the 10 loveliest loveliest of another day—and offered a prize to any oldtimer who could draw up a better one. It's easy to see Diamond Jim Brady scratching the lot—excepting only Lillian Russell and entering nine other fillies much easier to look at than the Rose starters.

Speaking of niteries brings to a sorrowing mind the disappearance of the joy joints of yesteryear. Whatever response his ancient beauties competition evokes, can you imagine how many old geezers would leap at the chance of naming their 10 pet guzzling taverns now as dead as the proverbial dodo? Where today is there a Jack's? A 42d Street Country Club? A Cadillac? George Considine's? A Holland House? a Hoffman House? Brown's Chop House? A Dinty Moore's (where with a 5c. schooner or beer you got a free lunch of as much cornbeef and cabbage as you could get outside of)? A guy could go on forever.

The only spot in these U. S. (or are there others?) where the English custom of driving on the "wrong" side of the road is followed—the big garage in Rockefeller Center where you head in and out to the left.

Oldest Bartender

And how's about James Patrick McCann as rightful claimant to a world's title as the oldest living active bartender? To regular patrons of the men's bar in the Waldorf he is Mac, to his pals he is Jimmy, but few of them know he'll be celebrating his 80th birthday on July 28 next. It is a basic principle of the McCann code to duck publicity. It is on record he put his foot down hard when the Waldorf staff weekly wanted to write a blurb about him. It's also a fact he said nix to a newspaper syndicate's offer of 10 grand for his reminiscences after 64 years of work as a thirst slaker. But if you catch him when trade's slack, and he likes the looks of you, he may tell you about his years with Tom Sharkey in that gent's 14th street saloon, or the halcyon days following when he moved uptown to take charge of the bar in the newly opened Holland House. A native New Yorker, McCann is ready to give you an argument if you suggest he won't be setting 'em up in 1966. Mention retirement and his hand instinctively reaches for the non-existent mallet under the bar. But if you're an oldtimer yourself and can get him started, his tales of Big Shots of another day are rich, rare and racy. The one way to make him stop short, and give you a steely eye, is to ask him if he's going to take the day off on July 28.

As you know, Vincent Lopez fancies himself as an astrologer, having authored a book on the subject and composed a musical horoscope for folks born under each of the 12 signs of the zodiak. Not so many know he's a doctor who takes his own medicine. Right now he's studying the heavens and the portents of the planets in order to make up his mind whether to light out for Rio or London when he ends his long engagement at the Hotel Taft. If you tell him to stop trying to kid you he'll convince you he takes it with grim seriousness.

Finally the sock in the eye every Yank newly returned from "starving" Europe, must get. The microscopic slab of butter they slip you in hotels and restaurants. Lashings of milk and cream and cheese—but next to no butter. To the newcomer it doesn't make sense. In England and on the Continent butter is in no shorter supply than everything else, and everywhere there is plenty margarine to help out. Maybe there's "marge" to be had here, but in two weeks this newly returned gink hasn't seen any. It wouldn't be so bad if they didn't offer you so many things which yelp for butter.

Tess Diamond Likely To Start Own Agency

Tess Diamond, who recently resigned as head of the Hollywood branch of American Guild of Variety Artists, remains on the Coast to enter talent agency biz on her own.

Miss Diamond had been in charge of agent control at AGVA national headquarters in New York prior to being upped to head Coast branch of AGVA by Matt Shelvey, AGVA's national director. When she resigned latter post, she was succeeded by Florine Bale, who formerly had been in charge of Hollywood office.

Already having agent franchises from Screen Actors Guild and American Federation of Radio Artists, she has been okayed for AGVA franchise upon application. Miss Diamond is reported shopping for office space in Hollywood.

Las Vegas Tooters-AGVA Set Up Reciprocal Deal

Hollywood, June 25.

AGVA and Musicians Union Local 369, of Las Vegas, over the weekend inked first agreement ever set between these two organizations.

Effective Sept. 1, both musikers and talent will work on six-day week basis and tunesters agree to ankle any spot put on AGVA unfair list for refusing to sign pact with union and post cash bond covering week's salary for floorshow talent.

Pitt Spot Changes Hands

Pittsburgh, June 25.

Syndicate which operates the Hollywood Show Bar, town's biggest cocktail lounge, has just bought another place, K's Bar and Grill, a few doors away from their own spot.

New place is a different type and smaller operation, however, and will not interfere with their Hollywood.

Nips Slap-Happy

Continued from page 2

cate the people along democratic lines.

Americans are following, however, according to Mayer, another Nip custom of long standing in Japanese theatre, whether the acting is on stage or screen. That is the practice of having a commentator explain what is going on. Known as a "benshee," he is heard but not seen in American pix. In the intervals between lines spoken by the actors in English, the "benshee" explains the action in Japanese. This re-recording on American soundtracks is being done in Jap labs operating under the military government.

Koreans get a different version of the "benshee," since 40 years of Jap rule has made them hostile to that language. So their pix will be seen with the original English dialog, but with a 10-minute prolog, preceding the main title, explaining the action and identifying the characters in the Korean language.

About 1,000 theatres are operating in Japan now, compared with 1,850 before the war, Mayer stated. With about 60 Hollywood productions to be shown this year, approximately 3,000,000 yen ($200,000) are accumulating monthly to the credit of the MPEA, rep for the eight major U. S. producers. Mayer, who recently left the U. S. and is slated to arrive in Tokyo this week, is aiming to push up American representation on Jap screens. Before the war Hollywood product accounted for only 16% of Jap film rentals.

Pix exhibited in Japan must have the okay of both the State and War Departments. Now showing or soon to be seen are "Keys of the Kingdom," "Remember the Day," "Casablanca," "Corn Is Green," "Once Upon a Time," "Here Comes Mr. Jordan," "Going My Way," "The Uninvited," "Lost Angel," "Our Vines Have Tender Grapes," "Abe Lincoln in Illinois," "Tall In the Saddle," "His Butler's Sister" and "The Gold Rush."

Music Hall, N. Y.

"Bandbox Revue," produced by Russell Markert, settings by Bruno Maine, costumes by Willa Van; executed by H. Rogge, with corps de ballet (36), Rockettes (36), Glee Club (24). Orchestra under direction of Charles Previn. Paul Haakon, Bettina Rosay, Dolores Anderson, Edward Reichert, Jo Andrews, Ben Dova; "Anna and the King of Siam" June 5, '46.

Radio City Music Hall has a neat, restful opus which provides a tasty session designed for adult consumption with minor concessions to the juve trade. Latter, within the week, will be a necessary summer function inasmuch as schools will be letting out.

Layout is built along the usual MH lines with smart production which gracefully shifts into several moods starting out with the classical motif with the corps de ballet paced by Paul Haakon and Bettina Rosay. This pair displays a showmanly and smart routine capably performed and which employs a large variety of ballet steps to put the audience in a giving mood. The ballet femmes cavorting to Wolf-Ferrari's Intermezzo from "Jewels of the Madonna" present a fine opener which nicely utilizes the vastness of this stage.

The Glee Club gives the customers a chance to get into a nostalgic mood with renditions of a series of oldies. Edward Reichert and Dolores Anderson front capably. Latter voice in the contralto registers doesn't have the smoothness of the usual run of MH singer, but her tone gives the chorals nice balance. However, lower register of her voice makes her incapable of being heard when the entire male chorus blasts out. Jo Andrews does a brief tap turn of corn steps to fit the mood.

The concession to minors comes with Ben Dova's familiar drunk act with antics atop a lamp-post. Good for plenty of laughs here.

Windup, as usual, is by the Rockettes with sprightly precision work to "St. Louis Blues," a punchy piece danced with the standard precision by the longest line of cheesecake in the world. *Jose.*

Hippodrome, Balto

Baltimore, June 23.

The Dunhills (3), Larry Stevens, Helene & Howard, Freddie Stritt, Felice Iula House Orch (12); "Perilous Holiday" (Col).

Nicely balanced layout is paced by Freddie Stritt with well-tried gags and opens in sprightly style with the Dunhills, trio of lads who hoof well. Mix in some acro and solo stuff to good effect and for getaway. Stritt takes the deuce on his own with some magic and comedy abetted by numerous small props. Slices it off of the cob in big chunks but pleases stubholders.

Helene and Howard are a youthful pair who open with legit ballroomology and go into the usual knockabout with some potent lifts and spins that ring the bell. Close with an exaggerated jitterbug routine for solid applause. Youngsters show considerable promise.

Larry Stevens closes, a rather tough assignment for a vocalist, but he comes through in good style. Nicely equipped with voice and salesmanship he gives out with nifty arrangements of "Aren't You Glad You're You," "Laughing on the Outside," "Blue Skies" and "In The Mood For Love" all groovey and audience pleasers.

Biz good. *Burm.*

Oriental, Chi

Chicago, June 20.

Spike Jones and City Slickers (12), with Mickey Katz, Red Ingle, Dick Morgan, Helen Greco, Dr. Horatio Q. Birdbath, Dorese Midgely, George Rock, Candy Hall, Nancy McDonald, Kay Ballad, Aileen Carlyle; "Perilous Holiday" (Col).

Helter-skelter it all appears, what with garbage cans, dishpans, washboards, six-shooters and a patchwork backdrop, but there's plenty of evidence in the loaded-with-talent package that Spike Jones is unwrapping on the Oriental's stage currently, of the kind of showmanship that knows how to keep things from slowing down during an hour-long session.

Harpist Nancy McDonald, poised aloft and knitting nonchalantly until it's her turn midway to get in a few hot licks on "Holiday for Strings," cues the hellzapoppin' theme of the layout, which is topped by Kay Ballad's weird way with "I've Got Rhythm," "My Heart Sings" and "My Man," nee "My Apartment." Comedienne is a showstopper, being an expert at timing, a natural clown, and possessed of a husky set of pipes.

The Slickers blaspheme "Chloe," "Ochi Chornia," "Old Black Magic," "Love, Your Magic Spell is Everywhere," "The Sheik," "Glowworm," etc., as is their wont, but prove they can play it straight, too, in backing tapstress Dorese Midgely in a rousing flamenco routine and cleats to "I May Be Wrong," bassist Candy Hall in "Lady Be Good," and trumpeter George Rock in the original vocals of "I Wanna Get Married," which proved too rough for the management and therefore cut out after first show.

Band also does "Clink, Clink, Another Drink," with Dick Morgan and Red Ingle on vocals, latter also standing out in "Chloe." Other vocalists who show up well are blonde, slithery Helen Greco, with "Ba-Ba-Lecy Ba" and "Got the Sun in the Morning," Mickey Katz in "Magic." Rock and Ingle in the Ink Spots' impresh, "You Always Hurt the One You Love," and Aileen Carlyle in "Glowworm," dished up with P. Morris commercials.

Dr. Horatio Q. Birdbath also has his innings with bird calls, barks, cat fight, "Old MacDonald" duet with his dummy, and the dizzy floating-body magi stint that goes with "The Sheik," assisted by Morgan and Ingle. Jones gets with the drums on occasion, and Rock wins a hearty nod for his solid takeoffs on different styles of trumpeting. It's a fast, funny show. *Mike.*

Apollo, N. Y.

Tiny Bradshaw Orch (16) with Veya Belton; Cats 'n' Jammers, Harold Boyd, Pigmeat, Edward Sisters; "The Phantom Thief" (Col).

Parlay of Tiny Bradshaw's orch and the Cats 'n Jammers trio, puts a heavy beat on the type of music that sends this house. Sufficient variety is furnished by a pair of terping acts and Pigmeat's antics. Biz was solid despite the sultry weather.

One of the better musicrews, this orch is topped by the rich personality of Bradshaw. He dances, sings, muggs, and riffs a great piano. Delivers a long patter on his 25 years in showbusiness which, though corny in spots, is socked over for plenty of laughs. Orch plays with a driving, steaming tempo with a brassy finish. Combo of seven brass, four reeds, and four on rhythm contains some standout sidemen, particularly the alto sax player, who are given a chance to show off their stuff. Band plays "Jim," "Bradshaw Bounce," "Hey Bob-a-re-bop," which Bradshaw vocals, and a jam finale. Vocalist Veya Belton gives out with a strong, bluesy set of pipes on "Lucky So-and-So," and "Blue."

Cats 'n' Jammers, in the closing spot, combine some hot, zingy rhythm work on guitar, bass, and piano with some superb crooning by the keyboard man. Latter vocals "Falling for You," "Jockey Blues" and "I Cover the Waterfront," and has to beg off. Style is intricate and smooth, with some expert harmony support from the guitar and bass players.

Pigmeat puts on another of his burlesque blackouts containing the usual deep indigo stuff. Goes over in rousing fashion with the crowd but the material, it has to be said again, is in low taste.

Harold Boyd and group are only ofay act on bill, opening spot with some fancy jigsaw dancing and comedy horseplay. Screwball terping routine rates high in chuckles. Edward Sisters in next-to-closing, flash some speed tapping in standard routines. Girls are lookers, nicely costumed, and work in lively fashion to garner strong mitting from the customers.

Majestic, Dallas

Dallas, June 21.

Frankie Masters Orch (13) with Phylis Myles, Forrest Lane; Marty, Pat, Kay & Jo; Benny Ross & Maxine Stone; Billy Wells & 4 Fays; Carleton Emmy's Mad Wags; "She Wrote the Book" (U).

Interstate Circuit scores again with Francie Masters orch heading up a 55-minute sparkling revue on neat balance of comedy, music and terping. Layout zips along at a nice pace that holds audience.

Band is composed of five sax, three trumpets, two trombones and three rhythm. The brass is a bit too blary in spots but does okay from its opener De Falla's "Ritual Fire Dance" to the current zany "Hey-Ba-Ba-Re-Bob."

Vocalists are Masters, Forrest Lane and Phillis Myles. Lane recently out of the service, is a neat looking chap and puts across his one song "Prisoner of Love" in fine style and a pleasing voice. Miss Myles, a regular with the band sell herself with "Good Blues Tonight" and "Gypsy." Marty, Kay, Pat and Jo, are a quartet of lovelies who are heard in "Shoo-Fly Pie" and with Masters in "Take Me Out To The Ball Game."

Carlton Emmy and his clever canines keeps 'em laughing. Emmy shows fine showmanship and patience in putting his charges through various stunt routines.

Benny Ross and Maxine Stone offer comedy with Ross' fast chatter contrasted smartly by Miss Stone's slow and easy comebacks, making her a perfect foil. Stone shows some singing ability also.

Billy Wells and the Four Fays score and grab plenty applause. Wells does a bit of clowning with some eccentric dancing thrown in while the three Fay girls and their brother turn in some nifty acrobatics. One of their best bits is the boxing bout dance.

Masters emcees and keeps show moving at a fast pace.

Capacity house at supper show. *Andy.*

State, N. Y.

Ann Corio, Benny Meroff, Lambertis (2), Frank Paris Puppets, Irving Caesar, Sylvia Manon, Denas & Voley, Ruby Zwerling's House Orch; "The Virginian" (Par).

Loew's State reverts to regulation vaude bill, sans the usual band attraction for current week, and it plays smoothly. The Lambertis, mixed team of equilibrists, iceoff with a fast routine of hand-to-hand balancing, with the gal as understander until the getaway stunt where man on balanced board atop cylinder does additional balancing of partner for plenty applause.

Frank Paris clicks as usual with his sock puppet act. Best of dolls is skeleton, pooch and skating gal.

Irving Caesar, pop song lyricist, making his annual appearance here, reprises a medley of past song hits ranging from "Swanee" to "Tea for Two" and then "Umbriago," which he wrote for Jimmy Durante. Jerry Marks, who collabbed with Caesar on series of safety songs for kids, handles piano accomp. For windup, they reprise "Always Hold Mother's Hand" and "Remember Your Name and Address," from safety song folio. Garner neat returns.

Benny Meroff takes over and scores with his comedy stanza. He pulls out all the slops, giving them a mixture of gags, capsule impreshes of Jolson and Ted Lewis and winding up with juggling of balls and Indian clubs. Packs plenty into 10-minute stint and holds them all the way.

Ann Corio, former burley peeler, film star and headliner of bill, contribs a mildly diverting stanza. Niftily gowned, she introductories with "I Have To Be Good," a tipoff that she's under wraps here as far as the "take it off" biz is concerned, seguing into another special, "You've Got To Be Good in Hollywood." She then attempts modified strip to "I'm the Poor Man's Dot Lamour" peeling to a shawl-like sarong when given the nix from backstage. And that's all.

Sylvia Manon, Denas and Voley close with some nifty adagio, wherein the duo of guys toss the diminutive dancer around like a ragdoll. All artistically done, with plenty of good posturing and neat lifts and twirls to get nice salvos.

Ruby Zwerling's pitcrew provides usual good backgrounding for acts. *Edba.*

Chicago, Chi

Chicago, June 21.

Hildegarde, Patsy Kelly, Jan Murray, Eleanor Teeman, Harry Sosnik and Chicago Theatre Orch (20), with Salvatore Gioe; "Our Hearts Were Growing Up" (Par).

Minus the intime atmosphere of the supper clubs, Hildegarde is playing her first vaude date in seven years. The layout is a sumptuous one, with the chantoosey and her "guest stars," Patsy Kelly and Jan Murray, jamming 'em in.

In the boites, Hildy is the center of all eyes, and that's the way the payees want it; on the huge Chicago theatre stage, however, where the old rule of "don't-give-'em-too-much" applies, she's onstage 90% of the time, fomceeing, as she does on her airshow, and caught in the middle of the crossfire between Miss Kelly and Murray, who are out there throughout, too, seated at ringside tables in the "Penguin Room." Total impression emerging, therefore, is that the three of them are battling it out for top billing.

The stage apron is converted into a bistro with a slew of tables, and ushers escort customers picked as they enter the theatre to sit there. Miss Kelly's on one side, Murray's on the other, hidden among the other "nightclub patrons." The usual fanfare follows as the curtain goes up on the opulent setting.

Harry Sosnik, leading the Chicago's augmented band, gives with the "walking music" of the Raleigh-Kool shows as the star flits from table to table conning the customers, finally "discovering" Murray. The pair team up exceptionally well in some fast gags, and then she sings "Full Moon and Empty Arms," centerstage and minus her own piano accomp. Her delivery is solid, stamped with all those strictly-from-the-Continent-via-Milwaukee trademarks.

Then she discovers Miss Kelly, who's out after a man, mauling her sailor tablemate and going into the matter of whether Sosnik is the guy for her or not. The laughs in this bit are plentiful. From here on in, it's Hildy singing "Penny in Your Pocket"; Eleanor Teeman slamming home some dizzy twirltaps to "Had to Be You" and "Who"; Murray searching for the correct notes of "It's Been a Long, Long Time," with the sidemen dismissed completely and Miss Kelly accompanying him on the skins.

There's also—and this is still in chronological order—a lively Sosnik interpolation of "Tico Tico"; Hildy singing "It's Wonderful"; Hildy and pianist Salvatore Gioe collabing on a nostalgic piano duet on "Swanee," "Strutters' Ball" and "Alabamy Bound"; Hildy and Miss Kelly tangling over who's gonna snag Murray as a boyfriend (they knocked the mike over at the first show, all three of them almost landing in the pit retrieving it); and Hildy singing "Blue Skies." Winds it up, but of course, with "Darling, Je Vous Aime Beaucoup," and the audience gave plenty of evidence of feeling the same way about her. *Mike.*

Olympia, Miami

Miami, June 21.

Eddie Lambert, Terry LaFranconi, Randy Crane, The Chadwicks (2), The Gibsons (2), Les Rhode House Orch (13); "The Well-Groomed Bride" (Par).

Diverting combo of acts here this week makes for a well balanced offering for the regulars.

Pacemakers are the Gibsons, blade-throwers who had 'em gasping with their tricks. Standout spot in which the male half tosses knives at his partner while she spins on a target.

Randy Crane emcees as well as working in own spot. Turns in neat job of introing but could use some new material for his impreshes. Nice looking lad with an easy personality, he essays the standard radio and film names. Best bit is the Cagney takeoff.

Latin-American balladeer Terry LaFranconi projects plenty of charm along with lusty versions of the pops. Tenoring gets over nicely, with a Mexican medley the standout.

The Chadwicks contrib class terping. Spins and lifts are smooth, with some of the routines in breathtaking class. Smartly outfitted pair had them all the way.

Eddie Lambert comes back with the same tired routine he's been doing for years. Still using the oversized blonde chirper for his foil. Garners fair amount of laughs.

Les Rhode and his musickers back show in top fashion. Biz good when caught. *Lary.*

Capitol, Wash.

Washington, June 20.

Mary McClanahan, Joe Dosh, Dirk Buckley, Lucienne & Ashour; "Two Sisters from Boston" (M-G).

Best balanced show seen at the Capitol in some time has audiences beating the palms plenty this week, with Dick Buckley and Joe Dosh sharing top honors.

Dosh, D. C. boy who made good on the radio "Hit Parade" show, comes home to wow the femmes a line of crooning that evokes squeals from the bobby-soxers. He tees off with "Cute Little Cutey," and bowls them over with "They Say Its Wonderful" and "I Surrender, Dear." Encore is a nice medley of "Crying on the Inside," "Shoofly Pie" and "Prisoner of Love" and scores effectively.

Buckley's brisk line of comedy follows. He has a group of three men and a woman come up from the audience and pantomime while he sits behind them and speaks the parts in Amos 'n' Andy interlude. Stunt is good low comedy packed with laughs.

Lucienne and Ashour do a neat comedy apache dance in which the girl reverses the usual routine by tossing her partner about like a dummy. The act is fast and pleasant.

Opener is Mary McClanahan, drummer and xylophonist. She is introduced via loud-speaker and rides on in a small car with radiator is a xylophone and most of body made up a 55-minute sparkling revue for *Lowe.*

RKO, Boston

Boston, June 21.

John Kirby Orch (6), Larry Flint Orch (12), Eileen Barton, The Willys, Lowe, Hite & Stanley; "Dark Corner" (20th).

Smooth swing music with harmonies improvised throughout session contributed this week by John Kirby and his instrumental artists. Plenty of heat tempered by truly distinguished delivery. Musicians seem to enjoy playing and lackadaisical style appeals mightily to fans. Ann Cornell assists Kirby. Her "I Cover the Waterfront" had torrid insinuations. Good band numbers are "The Turf," "All the Things You Are" and "Rose Room," latter warbled by Miss Cornell under apparent impression that everybody knew words and enunciation mattered not at all.

Eileen Barton, on other hand, offers plenty of polish and zip. While "Cement Mixer" was daft without being funny, her "Pattycake Man" and "Come Rain, Come Shine" go over big, though latter was stylized more like a lament than a ballad.

The Willys are a high-class juggling team of three girls and two men who contrib fancy stuff in Indian club line. Lowe, Hite and Stanley, curiously assorted in size, draw plenty laughs with comedy antics. *Dame.*

MORRIS SETS 2 AT PLAZA, N. Y.

William Morris agency has broken into the Plaza hotel, N. Y., with booking of Rosario and Antonio, set for July 10 and the De Marcos to start sometime in September.

Hotel books mainly through Music Corp. of America.

New Acts

RAY EBERLE
Songs
12 Mins.
La Conga, N. Y.

Ray Eberle comes back from the war to make his first nitery appearance at La Conga with a pre-established rep as vocalist with Harry James' orch which has been kept warm by recordings he made while still with the band. Consequently he should have no trouble selling his wares once he gets acclimated to niteries.

Eberle, on opening night, was extremely nervous—and for good reason, too. It was, of course, his first appearance since the war and his first date in a nitery. He had a difficult time warming up, but by the time he got to his third number, he mastered himself and was selling with what approximated his pre-war assurance.

His baritone is still potent enough to wrap up the femme section of the audience, especially since he picks numbers with a pashy tinge. He could have made a more sapient song-selection at the beginning of his turn, inasmuch as opener, "They Say It's Wonderful," and follow-up, "Temptation," would do better if rendered deeper into his session. But once the mood is established with "More Than You Know" and encores of "Easy to Love" and "Night and Day," he's hitting with all slops out on the applause. *Jose.*

LYNN SHIRLEY
Dance
6 M'ns.
La Conga, N. Y.

Lynn Shirley (ex-Olsen and Shirley, a formerly promising terp team), is now a single, still terps as though she were part of a duo. Numbers are the type done in twosomes, and are reminiscent of those done in musicals some years back.

She's a personable gal and a capable dancer, but routines need revision to fill nitery needs. Miss Shirley shows her potentialities when she does some nice tricks, but these interludes are all too sparse. She's further handicapped by being the opening act on the layout. She doesn't show the speed necessary for this end of the bill. *Jose.*

RAY HEATHERTON
Songs
10 Mins.
Hotel St. Moritz, N. Y.

Ray Heatherton, recently out of the Marines and prior to that a singing bandleader, impresses as being capable of getting along as a single with a warmly projected bary.

Heatherton's numbers have variety, opening with "Without a Penny in My Pocket" and setting himself strongly with "They Say It's Wonderful," "Dear Old Donegal" and "Where or When." *Jose.*

Florida Bistros

Continued from page 53

town has taken on a "borscht belt" flavor in recent weeks.

FSCA reps claim that with the present trend, soon there'll be a continuous round of nightly entertainment offered by hotels to attract biz. Already, they point out, some big beachfront hotels offer game nights, swim and water show nights, bingo, champagne hours, live shows, square dances and other gimmicks in addition to the rhumba contests staged by the dance instructors.

Hotels Fight Back

It's certain hotel ops will fight any efforts of the FSCA to stymie present setup. Most hotels depend on bar biz to keep them out of the red in the "off" season. However, many of the hotelmen who run class operations during the regular season, and close their hostelries for the summer, are not in accord with the summer operators. One points out that these "off" season projects are run by lessees, who take on the hotel for six months in the hope of making a quick killing before returning the hotel to the owners and winter managers. They fear they will return to find properties cheapened operations, instead of the class spot they leased out for summer.

Some bistro ops have been running on an all-night policy, with a rhumba band featured to offset loss of the early biz. Club 22, is a case in point. A loser until recently, the spot's been cashing in by remaining open until the wee hours, with a policy of catering to the rhumba-addicts. Paddock club, which has been featuring a late show policy for the nite owls, has also been doing a steady business. Understood that Mack Nathanson, new owner, will drop shows and also feature a rhumba band. Riptide club, recently sold to Don Richards, local orch leader, will reopen in July with a late show policy featuring swing music. Spot will be renamed Famous Door.

Hep AGMA Contract Speeds Ballet Theatre to Six-Week London Season

Departure of 55 members of Ballet Theatre on the Queen Mary for London last Thursday (20), for a six-week season at the Royal Opera House, Covent Garden at latter's invitation, brought about some interesting changes in contract between company and American Guild of Musical Artists, to insure dancers in the union.

Basic agreement between company and AGMA, which expired June 30, was extended to Sept. 15. But AGMA required deposit of two weeks' pay in this country, instead of custormary one week salary.

Where corps de ballet minimums are $52 in N. Y. (considered the home stay) and $62 when on tour, AGMA arranged a minimum of $62 for the trip, even though company would be performing in London all the time, on grounds that the cost of living warranted it.

Ballet Theatre also guaranteed each company member room and board in London "at minimum cost," with prices fixed within a small range. It took care of all transportation. It also made "representation" (in other words, a guarantee) that performers would be able to take their money (salaries) out of England.

Company included Andre Eglevsky, Nora Kaye, Hugh Laing, Alicia Alonso, John Krlza, Lucia Chase (ballerina and co-director) and other dancers; choreographers Antony Tudor, Jerome Robbins and Michael Kidd, and conductor Max Goberman. Repertoire will include 20 ballets.

AGMA-Mgrs. Meeting To Mull Status of Foreign Artists Draws Blank

Opera, ballet and concert managers were called in to a closed meeting last Wed. (19) in N. Y. by the American Guild of Musical Artists to discuss question of bookings of foreign artists in the U. S. Meeting was simply "exploratory" and making no definite stand or demands.

Feeling, however, as expressed later by several managers, was that the artists' union was angling for restrictions on foreign performers, perhaps similar to Equity's rule limiting foreign actors. One manager reportedly set tone of meeting with a speech pointing out that (a) the time for such discussions wasn't ripe; (b) only a small percentage of foreign performers visit U. S. each season; (c) they are a stimulus, as witness Kirsten Flagstad lifting the Metropolitan Opera from the doldrums in 1935, and (d) any AGMA action would start retaliatory moves, if we wanted U. S. artists to go abroad.

Another manager pointed out what an adverse effect on current peace negotiations any move by AGMA would now have, especially since the State Dept. is mulling overseas tours for U. S. artists as part of goodwill policy. Consensus was that AGMA would drop any moves against foreign artists for a while.

SCHWARTZ COMMUTING ON 'PARK AVE.' POLISH

Arthur Schwartz is guesting at attorney Howard Reinheimer's Park avenue apartment "just to get into the mood" of the "Park Avenue" legit musical he's composing for Max Gordon production. He returns to Hollywood July 6. Will be on the Coast three more weeks polishing the score with lyricist Ira Gershwin and co-librettist Nunnally Johnson. While east Schwartz is commuting to George S. Kaufman's Bucks County farm for eastern collaboration.

Gordon musical will feature Peter Lind Hayes, currently at the Copacabana, N. Y. Paramount may have a financial stake in the legiter.

Mrs. Schwartz (Kay Carrington, ex-legit actress) will guest-around with eastern friends while the tunesmith is west.

Blanche Yurka Tryout

New Milford, Conn., June 25.

Blanche Yurka to star in "Aunt Judith," new play by Bill Noble and George Savage, at Theatre-in-the-Dale here July 3-7.

ROBESON IN TOP 200G FOR CONCERT SEASON

Paul Robeson recently finished a season of 85 concerts, running from Sept. 27 last to June 4, grossing $200,000, a top record for him. Tour was also unusual in that it included no dates in the South because of Robeson's anti-Jim Crow stand. Previous tours in the legiter, "Othello," were believed to have helped the gross.

Another tour for next season is set, with 70 dates already booked, delaying Robeson's return to legit. It has been his custom to concertize two years, then try legit two years, and singer-actor will try stage again if a suitable vehicle arises. He has had concert offers from Australia, South Africa, South America and Europe, but doesn't plan leaving the country for a while.

Fight Scalping Case Is Nixed

One police complaint against agencies in the matter of Louis-Conn fight tickets was thrown out of court last week for lack of evidence. Several weeks before the bout a plainclothesman ordered 12 tickets at $100 each at Newman's agency and received same, paying the broker 90c. premium each, the legal rate, total amount being $1,210.80. The cop insisted on giving Newman's clerk, Benny Everin, $100 as a tip or gratuity.

Soon afterwards the policeman, with a fellow officer, returned and flashed his shield, demanding his money back for the tickets, also the C note, which was marked. Everin was arrested and held under $500 bail. When the matter came up in special sessions the case was dismissed, the asst. district attorney assenting that it was not illegal to accept a gratuity. After making the refund the agency people wondered where the officer got the money used when he got the tickets.

Tuesday (25) morning a lone gunman invaded the second floor of McBride's agency and managed to get away with $1,000 in cash. Joe Pyle, in charge of that department, was temporarily out of the office, but an elderly runner present was hit on the head with a gun butt. Joe McNamee, also of McBride's, entered just as the thief made a getaway.

Civics Pay 60G Profit To 'Bloomer' on Coast

Los Angeles, June 25.

Guarantee of $60,000 in net profits on "Bloomer Girl" is being laid on the line by the Los Angeles and San Francisco Light Opera Assns. for eight weeks of playing time by the John C. Wilson production.

Troupe arrived here yesterday (Mon.) on a special train from Boston and will play four weeks at the Philharmonic auditorium before shifting to San Francisco for four weeks at the Curran theatre.

Elliott's 'Accidentally' Set for Fall Production

James S. Elliott has acquired rights to "Accidentally Yours," new comedy by Pauline Williams, for fall production, and is dickering with Frank Morgan to play the lead. Script was tested last April at Playwrights theatre in Seattle. Al Rosen will be gen. mgr. and have a financial interest. Herbert J. Freezer will guarantee finances under his seven-year agreement with Elliott to back all his shows.

Elliott, whose last Broadway production was "Too Hot For Maneuvers," will direct "Kiss and Tell" for Bennington (Vt.) Drama Festival week of July 8, and "Rope," for Guild Playhouse, Stamford, week of Aug. 5.

Skulnik Set for N. Y.

Menasha Skulnik, Yiddish legit and radio comedian, will star and direct at the Second Avenue theatre, N. Y., next season.

A-Bombs for Admission?

Abingdon, Va., June 25.

The Barter Theatre will give a performance of Noel Coward's "Blithe Spirit" at Oak Ridge, Tenn., home of the atom bomb, Saturday (29). Company, headed by producer Bob Porterfield, will perform at invitation of "Operation Manhattan" officials and be sponsored by Oak Ridge Little Theatre.

The FBI okayed all players before the trip.

Mrs. Rosenberg In ATAM, Producer Contract Changes

Anna Rosenberg is expected to be mediator when Broadway showmen and the Association of Theatrical Agents and Managers settle at least two proposed revisions of the basic agreement between the two factions. Mrs. Rosenberg was suggested by the union and the showmen signified their acceptance to ATAM last week, rather than submit a candidate of their own choosing.

She has been well known in labor and political circles since the late Franklin D. Roosevelt was governor of N. Y. and after he entered the White House. Mrs. Rosenberg has been on labor relations boards and for a time headed the N. Y. state unemployment insurance bureau.

League of New York Theatres, representing the showmen, has advised ATAM that only the League's demand for a new blood provision and the union's demand for increased salaries are subject to mediation consideration. All other points are to be adjusted by negotiation.

ATAM wants considerably higher pay starting with the new season, the League insisting that the union provide for the admission of new members, especially company managers and road press agents. New blood has been the subject of sharp differences within the union and one proposal was voted down some weeks ago.

Other ATAM proposals include company managers going on the payroll from the first day of rehearsal, and that vacations be granted every 35 weeks during an engagement. League is scheduled for a summer of negotiations, what with the Dramatists Guild pact to be revised, also settlement of demands by minor theatre employee unions.

Hammerstein Clears Aussie Equity Deck For Three Musicals

Sydney, June 25.

Agreement has been reached between Oscar Hammerstein 2d and Australian Actors Equity covering cast plans for (Richard) Rodgers-Hammerstein shows to be presented here early next year under the Williamson-Tait banner. Shows are "Oklahoma!", "Carmen Jones" and "Carousel."

Hammerstein, before leaving for London, told Equity he was desirous of harmony at all times. Agreement for "Oklahoma!" calls for 10 American players, 13 Aussies, and an Aussie chorus and ballet. E. J. Tait leaves for the U. S. in August to complete further production plans on Aussie legit rebirth.

First new musical seen here in a long span gets underway in Melbourne this week. It's Ivor Novello's "The Dancing Years." Feature is the Borovansky Ballet. Leontine Sagan flew in from London to produce the show for Williamson-Tait.

Ethel Barrymore Seen In 'Pride's Way' for Fall

"Pride's Way," onetime Literary Guild selection by Robert Malloy, is being dramatized for fall production by Mitchell Grayson and Irwin Lewis, with possibility that Ethel Barrymore may be starred.

Play is being handled for the Grayson-Lewis combo by William Morris office and for Malloy by Maxwell Aley. Grayson, w.k. radio director, will direct the play and may end up doing his own producing as well.

Kinks In Producer-Author Contract Ironing Out in Aura of Goodwill

HOPKINS TO SOUND 'TRUMPET' NEXT FALL

"Hear That Trumpet," a play that made the rounds of managers' offices for the past year or so, has been acquired by Arthur Hopkins for fall production. Script was considered by other producers, but because of casting problems, no contract was entered into with Orin Jannings, who authored it.

Cast calls for five jazz musicians who can act, and Hopkins has engaged Leonard Fletcher to seek actors who can play cornet, clarinet and piano in the prescribed manner. After being inactive for several seasons, Hopkins clicked with "The Magnificent Yankee" last season.

'Windy City' May Still Bow on B'way

"Windy City" was among the spring tryout casualties but it may prove an exception if Philip Yordan, who wrote the book, has his way about it. The high cost musical may still be seen on Broadway next season.

Show was presented by Richard Kollmar and after some differences with Yordan, the author offered the young producer $70,000 for his interest in "City." Kollmar is said to have refused at the time, but may change his mind. Those with the show are still enthusiastic about it, especially about the book, which was revised before "City" opened in Chicago.

Yordan came on from the Coast to Chi and was present when the show was forced to close at the Great Northern following the LaSalle hotel fire, city authorities thumbing down the theatre. Yordan summoned the company and saw to it that full salaries were paid, although Equity had ruled that the management was not responsible for half a week's pay after the fire dept. shuttered the house.

Also on his own the author told the actors to forget the IOU's given by them to the company manager for advances on salaries. He also offered to send any or all hands back to N. Y. by plane, about half of them flying from Chi.

Because of unusual expenditures "City" is now figured to represent cost of over $350,000. Other major musicals that folded out of town were "Spring in Brazil" and "Shootin' Star," neither of which is expected to reach the boards again.

'Central Park' Summer H'wood Bowl Possibility

Plans call for Mike Todd jumping "Up In Central Park" from Chicago to the Coast for a summer stay at the Hollywood Bowl but that is dependent on business at the Chi Shubert. Attendance has been excellent although grosses have tapered somewhat in the past few weeks.

If "Park" continues to flourish in Chi during summer, Todd, who is in N. Y., will seek another attraction for the Bowl. Bill Doll, his press agent, is in Hollywood and will handle the "Park" Bowl date, tentatively set for August after which the show will play other Coast dates before starting eastward.

Shubert is figured the only desirable Loop theatre for "Song of Norway" which has been waiting for the spot. Grosses for the operetta have meant about an even break at the Broadway, N. Y., the run now approaching the two year mark.

Kilroy Comes Back

St. Louis, June 25.

Kilroy will finally come into being here with the casting of the musical, "Kilroy Is Back," Joe Reynolds producing for Veterans Theatrical Productions.

The all ex-GI screwball show will also resurrect Clem, the mythical counterpart of the famed GI Gulliver.

Broadway producers and authors, respectively members of the League of New York Theatres and the Dramatists' Guild, have started negotiations with the objective of ironing out differences over the new basic agreement.

It is hoped that agreement will have been reached by Aug. 1 and thereby eliminate the possibility of retarding production for 1946-47. New show plans are steadily building although only one has registered a Broadway premiere date with the League, that of Sept. 2.

Managers have made some progress themselves by reducing the number of clauses to be argued out. After tabulating 49 indicated objections, they have revised their answer, and the number of points at issue now totals 25, with a chance that some on that list will be skipped. If so, agreement on a new five-year pact may be signatured without prolonged negotiations, such as were instanced when the original pact was entered into.

Indicated that the authors are not in the mood for combat, and that goes for most of the producers. Guild people appear to be surprised that the managers have questioned as many sought for revisions as they did in their counter proposals or answer. Authors feel that they have done well by the showmen in the changes. Some producers concede that to be so, while others feel differently about the proposals, mostly managerial restrictions in connection with musical shows.

Guild's 56-Page Tome

Guild arrived at the proposals in a 56-page document upon recommendation of several committees, with the result that members of one committee were not fully cognizant of changes suggested by the others, if at all. An instance is a proposal that performances in foreign languages be permitted in N. Y. during the Broadway showings. Managers pointed out that such a provision would be confusing to the original presentations, and the clause will probably be stricken out.

In some show circles the Guild is regarded as a closed shop. Despite the fact that any new dramatist may join, in reality all authors (and composers of musicals) must become associate Guildites.

Some of the regulations are irksome to showmen. That producers of experience are required to heed rules that permit newcomer authors virtually to dictate to the presenter has burned many a manager, especially during the rehearsal period. Some new dramatists have taken advantage of the rules, others relying upon the managerial know-how that has come with experience.

Guild contends that few of its members take advantage of the regulations and that when differences do arise, arbitration is provided for. Still it's argued that because the producer provides the capital to put on the show, he should not be hampered by restrictions, the Guild answer being that too many managers took advantage of authors heretofore.

PAR BUYS 'WINSLOW,' NEW RATTIGAN LEGIT HIT

London, June 25.

John Byram, head of Paramount's play dept., has acquired the rights to Terence Rattigan's "Winslow Boy," current hit running at the Lyric. Par will produce on Broadway in association with John Wilson and then film it.

Byram and his wife are planing to the U. S., June 27. They had been here about three weeks.

VARIETY, in the issue of May 29, said: "The theme of this play is something Broadway might fall for like a ton of bricks, for Alexander Woollcott celebrated it in one of his most famous essays . . . play will no doubt have a run, and is first-class material for filming."

GI's 'Claudia' in Denmark

Copenhagen, June 11.

The soldier show, "Claudia," presented here last month, was well received. The production is not only the first GI show to play in this country, but is also the only American production ever presented here.

"Claudia" was shown in the Danish capital at the invitation of the government. Many members of the Danish nobility and prominent statesmen attended the preem.

Midwest Hayloft Season Looms As Best in Years; Ex-GIs Swell Ranks

Chicago, June 25.

Outlook for summer theatre groups in the midwest in 1946 is the best in years due to the return of thespers from the service and the flow of well-heeled vacationists to Wis. and Ill. resort towns. Stymied during the war by the lack of talent and payees, many of the local stock groups are just getting under full steam again after four so-so seasons.

Check of five companies in this area revealed that 60% of the male members of the casts are vets, with many of the female members former USO entertainers or with active war records.

New Lake Zurich Playhouse at Lake Zurich, Ill., opens its season Friday (28) with Rose Franken's "Claudia," following with seven different weekly productions, closing with an original "Driftwood" by Maurice Tei Dunn. Of 11 men in the company, 90% have been in service and two of the women were with USO, one overseas. Bella D. Itkin, of Chi's Goodman theatre, is the company director.

Another ex-GI takes over production reins at the Belfry Players of Williams Bay, Wis., which opened Thursday (20) with Noel Coward's "Blithe Spirit." This is the company's 13th season. The Actors Company at Riverside, Ill., starts things rolling July 4, offering Rose Franken's "Another Language." Other productions for the summer include "Excursion," "Murder in a Nunnery," and "The Insect Comedy."

Jerry Brandt, formerly of the faculty of the Univ. of Wisconsin, is in charge of the American Theatre Assn's group at Delavan, Wis. John Van Druten's "There's Always Juliet" has been announced as their first effort of the season. Stanley Schirmer, recently with the St. Louis Civic Theatre, will design the settings for the company.

For Chicagoans who are stuck in the city for the summer, the enterprising Chi Negro Art Theatre is preparing its summer production, "Stevedore," by George Sklar and Paul Peters. Eight white male actors are included in the cast.

'Claghorn' Goes Legit

Westport, Conn., June 25.

Kenny "Senator Claghorn" Delmar makes his first summer stock appearance week of July 1 as co-star with June Havoc in the Sidney Howard play, "They Knew What They Wanted." Revival opens the Westport Country Playhouse season.

Despite the Playhouse's five-year layoff, financial success of the 1946 season is already practically assured by heavy advance subscription for first six weeks of the season.

Theodora Bender's Group

Pompton Lakes, N. J., June 25.

Pompton Lakes Summer Theatre opens July 1 in the Pompton Lakes High School featuring the Ben Koe Players under production supervision of Theodora Bender, w.k in Broadway legit. First production "Kiss and Tell," July 1. Hugh Rennie directing.

Shirley Booth's Berkshire Preem

Stockbridge, Mass., June 25.

Shirley Booth will star in the Berkshire Playhouse's one new production of its 10-week season, when director William Miles presents "Off the Air," comedy by Knowles Entrikin and Howard Breslin, week of Aug. 19.

Entrikin, radio script writer, is currently producer of the Lionel Barrymore program, "Mayor of the Town." Breslin is also a scripter as well as a short-story writer.

Ferrer's Three Summer Shots

Jose Ferrer will do three strawhat appearances before resuming tour in revival of the legiter "Cyrano de Bergerac" in mid-August.

Actor-producer will play lead in "The Play's the Thing" at Long Beach Crest theatre, L. I., July 2; "Richard III" at Royal Alexandra, Toronto, July 22, and "The Green Goddess" at same theatre July 29.

A. C.'s Musicals Season

Atlantic City, June 25.

Sam H. Grisman's summer musical comedy season gets underway at Auditorium here Tuesday (2) when "Student Prince" opens, with Everett Marshall in lead. Staging is directed by Robert Jarvis; choreography by Donn Arden, and orchestra conducted by Robert Zeller.

Agnes Cassidy as Kathie, Josephine Lambert as Princess Margaret and Robert Field as Prince Karl are other leads. Performances will run from Tuesday to Sunday night.

Principal cast will be changed weekly with each new show. "The Merry Widow" is due to start July 9.

Strawhat Gets Moliere

Noroton Heights, Conn., June 25.

Noroton Playhouse, with a new troupe of actors calling themselves the N. Y. 54th Street Theatre Company, opens July 2 with "George Simple," a farce after Moliere, followed by a new version of Goldoni's comedy, "The Mistress of the Inn."

Both plays are directed by Theodore Komisarjevsky, director of the Shakespeare Memorial Theatre, Stratford-on-Avon, England.

D. C.'s Wholesale Haylofts

Washington, June 25.

Third straw-hatter in the D. C. area opens here July 1 with a two-week run of "Enchanted April." It is the Jarvis Repertory Theatre, in suburban Bethesda, Md., to the northwest of Washington. Company is under the production and direction of William Jarvis who also operates the little theatre at D. C.'s Wardman Park Hotel. Season is slated to go to Aug. 31.

Jarvis company is made up of recruits from little theatre groups, plus nine ex-servicemen and women who appeared in Army and Navy

(Continued on page 59)

Yank, Brit. Adaptations Do So Well in Paris They Dim New Efforts

Paris, June 11.

American and English adaptations are doing so well on the stage here and producers are so much inclined to consider them as safer bets than local scripts, that the crix are voicing patriotic protests in the name of French art.

"No, No, Nanette" is doing capacity business at the Mogador. "Little Town" is packing the Gramont. "Peg o' My Heart" at the Porte St. Martin and "10 Little Niggers" at the Antoine are both big draws. Jacques Hebertot is doing so well at the Hebertot theatre with "Of Mice and Men" that he does not plan anything before October when he will produce a comedy by Jean Cocteau as yet untitled. Jean Marais and Edwige Feuillere will co-star.

Leon Volterra is still running "Arsenic and Old Lace" at the Marigny and the "Rebecca" adaptation at the Theatre de Paris. "Night of January 16" continues strong at Henri Varna's Apollo.

DUBLIN GATE THEATRE SET TO TOUR EGYPT

Dublin, June 17.

Negotiations have been opened for the Dublin Gate Theatre Co., directed by Hilton Edwards and Michael MacLiammoir, to make a tour to Egypt in the near future. Before the war the group toured through London to the Balkans and Near East, but has not been outside Ireland for seven years.

MacLiammoir has been turning down London offers for his new play, "Ill Met By Moonlight," as the company is waiting to secure a London theatre to do the play itself. Edwards and MacLiammoir left for Paris this week; their company remains here with Mary Hayley Bell's "Duet for Two Hands."

'Mary' to Make Coast Bow Before Trying Chi Run

"Mary Had a Little," Al Rosen production, preems in San Diego, July 9, for a tryout prior to its opening at the Curran, San Francisco, July 15. Comedy is set for five weeks in S. F. before starting to work its way east to Chicago, where it will try for a run, similar to Rosen's previous Chi hit, "Good Night Ladies."

Play was written by Muriel G. Herman, Arthur Herzog and Rosen. It is being backed by Edmund Lowe, who is starring in it; Martin Hersh, prez of Ideal Factoring Corp., N. Y., film financing outfit, and Jack Schwartz, pic producer.

'Voice' of the Toast

With the world currently suffering its worst bread famine in years, customers at a 45th street, N. Y., drugstore nightly get indignant when they see one of the countermen deliberately burning two pieces of toast. Shouts from the patrons, as the smoke swirls up through the store, bring no reaction from the sodajerks—which makes the righteous but non-understanding customers madder than ever.

When the toast gets a nice, charcoal black, one of the guys removes it and carefully wraps it for an assistant stage manager of the nearby Morosco theatre. The procedure has been going on for more than two years. Toast is a prop for the "Voice of the Turtle."

Leventhal's New Summer Wheel

Jules Leventhal, starting his usual N. Y. summer subway wheel yesterday (Tues.) by presenting Benny Baker in "Good Night, Ladies" at the Flatbush, in Flatbush, also has his finger in another circuit pie.

Showman is arranging shows for four houses this season, Grand, Hartford; Erlanger, Buffalo; Shubert-Lafayette, Detroit, and Town Hall, Toledo, with likelihood of the circuit spreading. Grand this week has Freddie Bartholomew in "Pursuit of Happiness"; Shubert-Lafayette has Mary Boland in "Meet the Wife" and Erlanger has Jane Cowl in "Candida." Toledo's Town Hall will open July 1 with "Candida."

Although Al Dow is operating Hartford house for A. & B. Dow and Domenic Ferrone, lessees, Leventhal is reported having an interest in the other three houses, with Frank McCoy.

As for the N. Y. subway circuit, Leventhal will follow "Ladies" at the Flatbush with "Late George Apley" July 2, moving "Ladies" to Windsor, Bronx, that date.

REP GROUP PLANNED FOR ALBANY BY PRR SCION

Albany, June 25.

The Atterbury Playhouse, Inc., has been chartered to produce dramatic and musical productions in Albany. Malcolm Atterbury, who with his wife, Ellen Hardjes, and Gertrude White are directors of the company, will open a season of repertoire at the Capitol, old-time legit theatre, next fall.

Atterbury, son of a former president of the Pennsylvania R.R. and operator of the Tamarack Playhouse is now remodeling the Capitol. Capacity is being reduced to 600, the acoustics improved and the theatre redecorated.

Atterbury plans to premiere the venture, with a resident company and some guest performers, in November. He has sold out the house to special groups for five Monday nights and hopes to dispose of the remaining Monday evenings in the same manner. Performances for the public will be given Tuesday through Saturday. Each show will run two weeks.

Atterbury's Strawhat

Lake Pleasant, N. H., June 25.

The Tamareck Playhouse will resume, after a war hiatus, with "Blithe Spirit" on July 5. This is the Adirondack mountain spot where Malcolm Atterbury, son of the late W. W. Atterbury, president of the Pennsylvania R. R., built a theatre and clicked with a summer stock company before Pearl Harbor. Theatre divided the week between legit and films.

New Spanish Warbler For Montreal 'Barber'

Montreal, June 25.

Carmen Torres, young Spanish coloratura, will make her N. American debut in femme lead of Rosina in "The Barber of Seville," at Mohlhson stadium, McGill Univ., here, July 4. Production will be in costume but without stage settings. Metropolitan Opera stars Ezio Pinza, Salvatore Baccaloni, Robert Merrill and Bruno Landi will play other leads.

Miss Torres, first Spanish soprano to appear in U. S. in many years, has sung in Barcelona and Paris, and also appeared in films. Her most popular French pic, not released yet in U. S., is "Solita de Cordoue."

Inside Stuff—Legit

S. N. Behrman, one of the five authors who formed the Playwrights Company eight years ago, resigned, but it was stated that he would continue to have a financial interest in the corporation. When the Playwrights organized there were two types of stock issued, described as producers shares and management shares. While both types share equally in profits, the management stock was issued on a cash basis, $100,000 capital being raised through a coterie of investors including Howard S. Cullman, Marie Harriman, Alicia Patterson Guggenheim, William S. Paley and Dorothy Backer Thackrey. Behrman also bought some of those shares which he will retain.

Behrman indicated that he was hardly on cordial terms with the other playwrights and the fact that they turned down his "Dunnigan's Daughter," produced by the Theatre Guild last season, may have been the factor in his withdrawal. Of the original quintette only Maxwell Anderson, Elmer Rice and Robert E. Sherwood remain, Sidney Howard being deceased.

The American Repertory Co. is also on a corporate basis, stock having been sold by a downtown brokerage on the strength of names heading the outfit, principally Eva Le Gallienne, Margaret Webster and Cheryl Crawford.

Newest in the field of backing groups is the Herd Corp., which proposes to "stake a claim" in one or a series of legiters. James Merrill Herd heads the outfit. He was with Metro on the Coast, also in Chicago and New York. At present there's a $20,000 limit per show.

When Brock Pemberton was honored with a degree at the Univ. of Kansas last week he was introduced by Roy Roberts, Kansas City Star m.e., who said that the showman had produced such plays as "Arsenic and Old Lace," then rather abruptly sat down. Roberts realized he had pulled a boner and whispered an explanation to Pemberton. He happened to be thinking of Russel ("Buck") Crouse, who was formerly on the Star's staff and who produced "Arsenic" with Howard Lindsay. The editor was on the committee last year that awarded the Pulitzer prize to "Harvey," Pemberton's top success.

Reported that this year's Pulitzer prize winner, "State of the Union," won the award after three ballots. Pulitzer judging has always been a secret, but it's understood that "Born Yesterday" came close to winning the prize. "Union" is another bellringer for Lindsay and Crouse.

Before the Old Vic repertory company went back to London following a six-week triumphant engagement at the Century, N. Y., it stocked up with food packages, buying edibles not obtainable in England. Vic actors who planed back, sent the foodstuffs by ship. Their craving for fruit juices was marked among all the visitors.

Laurence Olivier and Vivian Leigh, who delayed their return one day to be present at the first N. Y. showing of the film, "Henry V," escaped injury, as did other passengers, when a Constellation plane bound for England was forced down in Connecticut. All hands were taken to Hartford, continuing the flight in another ship dispatched from LaGuardia Field.

Vic was paid $4,000 per program for two CBS broadcasts. Coin was prorated among the 32 players who came from London, although only 12 were used in each radio program.

There are differences between Jo Mielziner, designer of "The Glass Menagerie" setting, and the show management on contractual grounds. A second setting was built for a proposed "Menagerie" road show which did not eventuate. Scenery was not completed at the time but recently had been made serviceable and it is proposed to use that setting at the Royale, N. Y., next week, show moving there from the Playhouse after Saturday (29) night's performance.

If that is done, a double take-out and take-in crew will be required. Union calls for 21 men to strike the setting, but for some reason an equal number of stagehands will be required to install it if the roadshow scenery is used at the Royale.

"Around the World" is an eight-car show, but when the musical arrived in N. Y. from Philadelphia, one car was left in the yards and only released a couple of weeks after opening at the Adelphi. It contained scenic effects that are not used because some interludes were tightened or clipped entirely, also excess electrical equipment. Treadmill used in the performance was built in sections which required one car and half of another when in transit, 12 stagehands operating the device during performances.

Orson Welles, who produced "World," is expected to remain in the show indefinitely. The gross improved further last week and while attendance is not capacity, present pace nets a fairly good operating profit.

"Show Boat" is drawing at least 150 tourist-agency inspired visitors at each performance and should average that many vacationists through summer. This patronage is guaranteed through deals with tourist agencies throughout the country, tickets for the show being in combination with admissions to other events and attractions within the metropolis.

Arrangements were made by a special representative for the show who visited agency heads at many points. Tourist deals were not reported made for any other current attraction.

Similarity of names accounts for an error in Equity's listing of Al Trahan among the obituaries of the 1945-46 season. The deceased intended was Albert Trahern, onetime stage manager who died last January, but was not a member of Equity.

Trahan, who entered Mt. Sinai hospital for surgery last week, joined Equity when in an Earl Carroll attraction but has not been a member since 1938.

Cape Playhouse, Dennis, Mass., reopening Monday (1) with Gertrude Lawrence in "Pygmalion," will be celebrating the Fourth of July next Thursday on four counts. Playhouse that day, in addition to the holiday, will be celebrating its 20th anni, Miss Lawrence's birthday, and the sixth anni of her wedding to the theatre's producer, Richard Aldrich.

'Ozarks' Moves to Shore To Debut A.C. Legiter

Atlantic City, June 25.

The Chelsea theatre will open as the only legit in a beachfront hotel (The Chelsea) Saturday (29) bringing "Maid in the Ozarks" from Baltimore here. Following film trend here, it will also put on a midnight show Saturday nights.

Other local legit this summer is stock, with "The Student Prince" opening July 2 in Auditorium ballroom.

New Coast Legit Co.

Los Angeles, June 25.

Bearstate Productions, new legit outfit headed by Henry Van Dyke, will stage six plays a year in this sector, starting with "Feeling Like a Million."

Cast for the opener is topped by Sam Adams, Geraldine Hall, Warren Mills, Bertha Carlisle and Bill Free.

BANKHEAD'S 'LIVES' CUES CANADA TOUR

Toronto, June 25.

Tallulah Bankhead, here with Donald Cook in the Ernest Rawley revival of Noel Coward's "Private Lives," broke all summer theatre records in the 39-year history of the Royal Alexandra with a complete sell-out for the week, grossing $17,200, with the 1,525-seater scaled at a light $2.50 top. Advance sale was $6,300, with whole week seeing hundreds of turnaways at every performance.

Because of this business, Rawley will send the production on a quick Canadian tour after the fortnight's engagement of "Lives" at Greenwich, Conn. Troupe will do a one-night performance at the Capitol, Ottawa, July 8, when the Gov. Gen. of Canada will be present; five nights at His Majesty's, Montreal, starting July 9, and week of July 15 at the Royal, Toronto, for return engagement. Director is Robert Henderson.

Strawhat Gleanings

Continued from page 58

productions overseas during the war. One of these is Delin Rudd, ex-WAC, who was reputed to be the most photographed member of that corps while in Europe.

The other two area summer theatres, the Olney in Maryland, and the Cross Roads in Virginia, are now in their second week of operations.

Spa In 'Springtime'

Saratoga Springs, June 25.

The Spa Playhouse opens under the managements of Jewell Stevens with "Springtime for Henry" tonight (25). Ten-week season will include a new play, presented prior to the Broadway premiere.

Mary Shephard, one of the Playhouse principals, confirmed same in an interview over WTRY, Troy (21). She and Ferdie Hoffman, who played the male lead and directed "Springtime," were guests on Mary Elizabeth Gaynor's afternoon program for women.

Hartford Takes Double Stock

Hartford, June 25.

First postwar summer stock in the Hartford area got underway Monday (24) at the Grand theatre here. Today (Tuesday) another acting company, Canton Show Shop at nearby Canton, got its feet out for a 10-week season.

Grand theatre opened with a regular stock policy. Will rotate weekly. First three weeks of operation have already been lined up. Show playing this week is "Pursuit to Happiness," with Freddie Bartholomew. House plans a six-day policy, with Wednesday and Saturday matinees. Fred Sears is house manager.

At Canton, a prewar strawhat, the Show Shop is being operated again by Mr. and Mrs. Stan Cobleigh. This is the first time that company is operating Equity. Cobleighs had operated for a couple of seasons under a tent in West Hartford, across the line.

Mass. Strawhat Set

Boylston, Mass., June 25.

Boylston Summer Theatre, under management of Alan Gray Holmes, will open season at this central Mass. mountain spot July 8 with "The Philadelphia Story."

Don Richardson to be resident director.

Coghlan To Memphis Post

Harrisburg, June 25.

Charles F. Coghlan, director of the Gretna Playhouse strawhat troupe, currently engaged in a 10-week season at nearby Mt. Gretna, will be director of the Memphis Civic Theatre, Memphis, Tenn., during the coming fall and winter season. Goghlan recently resigned as director of the Harrisburg Community Theatre.

Coghlan's post as director of the Harrisburg group will be filled by Richard North Gage, of Youngstown, O., who has been director of the Youngstown Playhouse.

L'ville's July 2 Opening

Louisville, June 25.

Iroquois Amphitheatre will reopen Tuesday, July 2, after a season shutdown due to wartime transportation difficulties. Repertoire will include "Girl Crazy," "Sally," "Rosalie," and "Babes in Toyland." Season will open with Sigmund Romberg's "New Moon," with Walter Cassell and Marita Farell heading cast.

Technical staff includes William Parsons, musical director; Theodore Adolphus, dance director; Edward Clark Lilley, dialog director; Rudy Brooks, stage manager. Denis Du-For is managing director, and Rollo Wayne, scenic artist.

Deertrees to Tee Off

Harrison, Me., June 25.

Deertrees Theatre will open here July 1 with "The Shining Hour," with Gordon Roberts directing and Henry K. Dunn as asst. "Post Road" and "Streets of New York" will follow. Fourth week will present a musical program.

Equity resident company will include Paula Stevens, Donald Peters, Helen Patterson, Sandra Holman and Eddy Grove. Enrica Clay Dillon will handle musicals direction, with Moritz Bomhard as conductor.

Pittsford Debut

Rochester, N. Y., June 25.

Pittsford Summer Theatre is opening here for first time, under direction of John Tuttle, Lloyd Hubbard, Wilford Scott, William Andia and Jack Lavery. "Show-Off" will start season, June 27.

Tuttle and Mae Hochstein will play leads, with Hubbard directing.

Current Road Shows

(Period Covering June 24-July 6)

"**Anna Lucasta**" — Civic, Chi. (24-6).

"**Blackouts of 1946**" — El Capitan, Hollywood (24-6).

"**Bloomer Girl**" — Philharmonic, L. A. (24-6).

"**Come On Up**"—Cass, Det. (28-6).

"**Follow the Girls**"—Forrest, Phila. (1-6).

"**Laura**"—Harris, Chi. (24-6).

"**Meet the Wife**"—Shubert-Lafayette, Det. (24-29).

"**Merry Wives of Windsor**" — Geary, L. A. (24-6).

"**Obsession**" — Curran, Frisco (24-25); Mayfair, Portland (27-28); Met., Seattle (29-6).

"**Oklahoma!**" — Biltmore, L. A. (24-6).

"**Pursuit of Happiness**"—Shubert-Lafayette, Det. (1-6).

"**State of the Union**"—Blackstone, Chi. (24-6).

"**Up in Central Park**" — Shubert, Chi. (24-6).

"**Voice of the Turtle**"—Aud., San Diego (24-27); Aud., Long Beach (28); Lobero, Santa Barbara (29); Aud., Pasadena (1); Aud., Fresno (3); Aud., Stockton (4); Aud., Sacramento (5-6).

"**Voice of the Turtle**"—Nat'l, Wash. (1-6).

SUMMER STOCK

"**Angel Street**"—County, Suffern, N. Y. (25-30).

"**Autumn Crocus**"—Playhouse, Ogunquit, Me., (1-6).

"**Blithe Spirit**"—Cragsmoor, Cragsmoor, N. Y. (24-29).

"**Blithe Spirit**"—Surry, Surry, Me. (24-29).

"**Goodbye Again**"—Chapel Playhouse, Guilford, Conn. (29-5).

"**Hope for the Best**"—Mountain Park Casino, Holyoke, Mass. (24-29).

"**Junior Miss**"—Guild Playhouse, Stamford, Conn. (24-29).

"**Kiss and Tell**"—Bucks County Playhouse, New Hope, Pa. (24-29).

"**Mermaids Singing**"—Elitch, Denver (24-29).

"**Miss Lulu Bett**" — Playhouse, Woodstock, N. Y. (25-30).

"**Our Town**"—Playhouse, Worcester, Mass. (24-29).

"**Over 21**"—Cape, Cape May, N. J. (24-29).

"**Pursuit of Happiness**"—Grand, Hartford (24-29).

"**Pygmalion**" — Cape Playhouse, Dennis, Mass., (1-6).

"**The Philadelphia Story**"—Music Hall, Clinton, N. J. (24-29).

"**The Philadelphia Story**"—Bolton Landing, Bolton Landing, N. Y. (24-29).

"**What a Life**"—Casino, Newport, R. I. (24-29).

Indies Ask Say

Continued from page 5

dies. Stern said the court's findings contained many points favorable to the exhibs, but didn't go far enough in a number of cases.

Interpreters saw a greater cleavage growing up between indie and affiliated operations as a result of the decision. They pointed out that some aspects of the industry's mechanism formerly in favor of affiliated circuits, now were changed to favor the indies and they insisted it is more important than ever that the independents stand together against houses controlled by the majors.

Theatremen, in closed session from which all but indie exhibs were barred, also went into the problem of 16m competition. They were advised by Allied leaders that wherever possible they ought to head off narrow-gauge competition by going into the field themselves in any likely areas in their territories.

Election of officers Thursday (20) resulted in naming of Edward Lachman, of Boonton, N. J., as president to succeed Harry H. Lowenstein, Newark. Lowenstein refused to be a candidate for reelection. Simon Myers, Moorestown, N. J., and Sam Frank, Hammonton, N. J., were named v.p.s; David Snaper, New Brunswick, N. J., treasurer; Morris Fogelson, Denville, N. J., assistant treasurer, and Joseph Siccardi, Plainfield, sergeant-at-arms.

Directors elected for one year terms were Louis Gold, Newark; Ralph Wilkins, Pitman; Wilbur Snaper, South River; John Marwan, Mt. Ephraim, and Siccardi.

'Obsession' 20G, Frisco; 'Windsor' Grosses 22G

San Francisco, June 25.

"Obsession," with Basil Rathbone and Eugenie Leontovich, opened Sunday (16) at the Curran to only lukewarm reviews, but grossed $20,000. New play is here for only a 10-day run, to be followed July 1, by the Civic Light Opera's "Fortune Teller."

"Merry Wives of Windsor," at the Geary, opened Monday (17) to allover raves, with particular emphasis on Charles Coburn's performance. Show grossed $22,000. It's here for four-week run.

Chi Grosses Up; 'Park' 42G, Topper

Chicago, June 25.

Cool weather during most of the week sent Chi legit boxoffice takes to near-capacity. Mike Todd's "Up in Centdal Park" still heading the list with $42,000 after slipping to $40,000 previous week. "State of the Union" doing capacity biz with a terrific $27,500. "Anna Lucasta" up to $11,000 after a one-week drop.

"Laura" did a hefty $18,000 and should jump way up next week when Friday and Saturday performances will have a $4.20 top. Play also adding a Sunday night show.

Estimates for Last Week

"**Anna Lucasta,**" Civic (39th week) (900; $3.60). Up to a fair $11,500.

"**Laura,**" Harris (2nd week) (1,000; $3.60). Terrific $19,000.

"**State of the Union,**" Blackstone (9th week) (1,360; $4.20). Steady capacity at $27,500.

"**Up in Central Park,**" Shubert (10th week) (2,163; $4.80). Top-grosser in town with healthy $42,000.

'Gypsy' Opens to 4G, St. L.; Rain Wilts Prior 'Mary'

St. Louis, June 25.

"Gypsy Love," set to Franz Lehar music, last presented in the Municipal Theatre Assn.'s al fresco playhouse in Forest Park in 1927, began a seven-night run last night (Monday). Cooling breezes brought out an opening night mob of 10,000 that laid approximately $4,000 on the line. A newcomer, Biruta Ramoska, soprano, shared top honors in the warbling stint with Mack Harrell, Met baritone.

Rain on two nights forced delay of presentations of "Mary" and clipped b.o. activity for the piece which wound up its one-week engagement Sunday (23). The piece drew 65,000 payees, with gross estimated at $4,000.

Gloria's 'Goose' Cooked In Boston; Folds to 7G

Boston, June 25.

"Goose for the Gander," with Gloria Swanson, folded Sat. (22) after three feeble weeks. Average weekly take was $7,000. "Ten Little Indians," at Cambridge Summer Theatre, picked up biz for $3,000 total.

Boston Summer Theatre, under Cambridge management, opened auspiciously Mon. (24) with Dame May Whitty in "Night Must Fall." Cape Ann Players opened strawhat in Bass Rocks Theatre Mon. (24) with "Arms and Man," for benefit of Bedford Veterans' Hospital. Alan Gray Holmes opens Boylston Summer Theatre in Boylston, July 8.

'Turtle' Tops 25G, D.C., To Open 4-Week Stand

Washington, June 25.

Unusually heavy advance sale indicates that "Voice of the Turtle," now in its second week at the National here, is due for an unusually successful four-week stand unless the wave of hot weather continues. Heat will slash the National boxoffice since the theatre is not air-conditioned.

First week's take bettered $25,000, which is more than good for the house on a $3.60 top attraction. Play is cashing in on smash reviews in all the local dailies, plus considerable word-of-mouth advertising around town.

La West's 'Come On' Weak 18G (2 Weeks), Seattle

Seattle, June 25.

Mae West in second week of "Come On Up," at the Metropolitan, grossed light $7,500, making it weakish $18,000 for the two weeks. 1,500-seater scaled from $3.75.

Brisk seat sale is announced for Basil Rathbone in "Obsession," opening June 29 for a week. "Merry Wives of Windsor," with Charles Coburn, opens July 15 for a week, with "Voice of Turtle" following July 22, for two weeks.

B'way Easing in Seasonal Dip With Some Musicals on Doubtful List; 'Icetime' 22G in 4; 'Mister' Up 32½G

This is the time of the year when actors take a salary cut to prolong the engagements of not a few attractions on the list. As expected, attendance tapered last week and will continue to do for the next three weeks, an upturn not being expected until around July 15. The Louis-Conn fight saw business somewhat off last Wednesday (19) evening but the top shows were unaffected.

"Icetime" opened at Radio City's Center theatre and drew a generally favorable press, there being a few dissenters. "Mr. Winkle's Holiday," a combination stage and water show in the open air, started Saturday (22). "I Remember Mama" winds up this week and so does "Are You With It"; "This, Too, Shall Pass" faded.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"**Anna Lucasta,**" Mansfield (95th week) (D-1,041; $3.60). Down around $10,000; planned for summer holdover with the Chicago company being routed to the road.

"**Annie Get Your Gun,**" Imperial (6th wk) (M-1,427; $6.60). Musical, which hit the Broadway bull'seye, is destined to run all next season or longer; $45,000 plus.

"**Are You With It?**" Shubert (1,382; $4.80). Final and 34th week; was doubtful of sticking and dipped to $16,000.

"**Around the World,**" Adelphi (4th week) (M-1,434; $6). With theatre now equipped with cooling system, new musical has fine chance of staying into next season; strong except for midweek matinee; $34,500 estimated.

"**Billion Dollar Baby,**" Alvin (27th week) (M-1,331; $6). Has been tapering for some time and is on week-to-week basis; rated around $20,000.

"**Born Yesterday,**" Lyceum (21st week) (C-993; $4.80). Max Gordon's biggest click (he owns most of it) sells out all performances and tops $21,000.

"**Call Me Mister,**" National (10th week) (R-1,142; $6). Many parties arranged which heightens demand for tickets; no parties last week when best gross of $32,600 was registered.

"**Carousel,**" Majestic (62d week) (M-1,667; $6). Figures to run well into next season, and if house were not so large would be selling out completely. B.o. big as it is; $40,000 estimated.

"**Dear Ruth,**" Miller (80th week) (C-940; $4.20). Tickets on sale through July; down around $8,500, but evidently bettering even break.

"**Deep Are the Roots,**" Fulton (38th week) (D-968; $3.60). Varies somewhat but still turning a profit for show and house; $10,500.

"**Dream Girl,**" Coronet (28th week) (CD-7,037; $4.80). Eased off again last week when takings approximated $13,000, but an operating profit at that level indicated.

"**Harvey,**" 48th Street (86th week) (C-925; $4.20). Turned 'em away last week even on fight night (Wed.), proving strength of draw; over $9,000 weekly.

"**I Remember Mama,**" Music Box (CD-979; $4.80). Final and 89th week; scored great run and should repeat on the road in the fall; $12,000; Kurt Katch replaced Oscar Homolka.

"**Icetime,**" Center (1st week) (R-2,994; $2.40). Opened last midweek; skating revues have kept this Radio City house lighted for years and looks like another run for this newest, mostly strong press; over $22,000 in first four times.

"**Life With Father,**" Bijou (342d week) (C-614; $3.60). When visitors stream to town the run leader gets a share of that patronage; $8,500.

"**O Mistress Mine,**" Empire (21st week) (CD-1,082; $4.80). Will lay off after this week; resumes end of August; standout comedy around $24,000.

"**Oklahoma!**", St. James (169th week) (M-1,509; $4.80). Rarely is a boxoffice line absent for this one of greatest musical successes on record; approximately $30,000.

"**On Whitman Avenue,**" Cort (7th week) (D-1,064; $3.60). Cut-rate tickets zoomed attendance and number of two-for-ones reduced; tolerance drama improvement a surprise; eased a bit; $9,500.

"**Song of Norway,**" Broadway (96th week) (O-1,900; $4.80). Doreen Wilson has replaced Irra Petina who is on vacation; long-run operetta estimated around $25,000.

"**State of the Union,**" Hudson (32d week) (CD-1,057; $4.80). Tickets just as much in demand now as early in the run; again the top straight play grosser; over $24,500.

"**St. Louis Woman,**" Beck (12th week) (M-1,214; $6). Some downward revision of operating nut and may be breaking even, though dipped to $19,000 last week.

"**Swan Song,**" Booth (6th week) (CD-712; $4.20). Takings claimed to have again approximated $6,500, which approximated an even break.

"**The Glass Menagerie,**" Playhouse (64th week) (CD-865; $4.20). Around $9,500; moves to Royale next Monday (1) when Laurette Taylor returns to cast, and should pick up.

"**The Voice of the Turtle,**" Morosco (116th week) (C-939; $3.60). Quoted around $11,500, which earned some profit for three-person comedy.

"**This, Too, Shall Pass,**" Belasco. Closed last Saturday (22) after playing eight weeks to tepid takings.

"**Three to Make Ready,**" Broadhurst (16th week) (R-1,160; $4.80). Management figures intimate revenue will play well into next season; faring well at around $21,500.

Revivals

"**Show Boat,**" Ziegfeld (24th week) (M-1, 628; $6). Expected to play well into next season; somewhat under winter and spring levels but rated over $42,500; excellent at weekends.

"**The Red Mill,**" 46th Street (35th week) (M-1,319; $4.80). One of the most successful musical revivals is steady; takings $29,500 quoted.

Neighborhood

"**Good Night Ladies,**" Flatbush, Brooklyn; opened Tuesday (25).

"**Mr. Winkle's Holiday,**" Aquaretta, Flushing Meadows; combination stage and water musical in open air on site of World's Fair; opened Saturday at $2.40 top.

'OKLAHOMA!' 38G IN L.A.; 'BLACKOUTS' IN 5TH YR.

Los Angeles, June 25.

Only three houses were lit for the full seven days last week, but the coin was still in pretty good shape at spots open. "Oklahoma" repeated $38,000 for the seventh stanza at the Biltmore. Ken Murray's "Blackouts of 1946" wound up its fourth year with $17,000 in the till for the 209th frame. "Tobacco Road" took a nick at the Mayan to come up with $8,000 for the fifth stretch.

"Bloomer Girl" bowed into the Philharmonic last night (24) for four weeks. "Lady Godiva's Horse," which got a rapping from the press, took over at the Musart Wednesday (19). "All Women Are——" lighted up the Belasco, Thursday (20) and drew faint praise.

Bucks Playhouse Off To Boff 5½G (2 Wks.) Start

New Hope, Pa., June 25.

Bucks County Playhouse in its first two full weeks did bonanza biz, grossing about $5,500, plenty o.k. for 476-seater which has been dark for four seasons.

Producer Theron Bamberger so optimistic he is planning to extend season through September if bills and stars can be found. Bamberger is searching for a new play. Next week (1) and week after will star Sidney Blackmer in "You Touched Me" and "Chicken Every Sunday," both new to Philly area.

First two bills, "Blithe Spirit" and "Jason," proved s.r.o. last three nights of week and mid-week matinee, other performances three-quarters capacity. Complete s.r.o. indicated for Helen Hayes and Mary MacArthur in preem of "Alice-Sit-By-the-Fire" (15).

Philly Slate Blank, But 'Girls' to Usher in Summer

Philadelphia, June 25.

Philadelphia legiters were all dark last week, in some ways a tough break as the weather was cool and almost fall-like until the week-end. Activity is renewed next Monday (1) when "Follow the Girls" relights the Forrest for what is distinctly advertised as a limited engagement but which may span two months and bring house up to regular fall opening.

First show of the 1946-47 season officially announced is "Voice of the Turtle," which bows in at the Locust Monday, Sept. 2 (Labor Day) for an extended stay. Van Druten comedy with original cast was a sensation here at Walnut during try-out three seasons ago.

'Maid' Snags 10G, Balto

Baltimore, June 25.

"Maid in the Ozarks" completed a second week at the Maryland here with a reported $10,000 for nine shows. In on a four-wall rental deal for three weeks, opus has been selling strong and two-for-oncing liberally.

House, just changed over from pix, will go dark for balance of summer, with no future plans announced.

Plays on Broadway

Icetime

Sonja Henie and Arthur M. Wirtz production of skating revue in two parts (24 scenes). Staged by Catherine Littlefield; production direction by William H. Burke. Costumes by Lou Eisele and Billy Livingstone; songs by James Littlefield and James Fortis; settings by Edward Gilbert; lighting by Eugene Braun; skate direction by May Judels; conductor, David Mendoza. Opened at Center, N. Y., June 20, '46; $2.40 top.

Featured are: Freddie Trenkler, Joan Hyldoft, Brandt Sisters, The Bruises, The Ballards, Grace and Slagle, Fritz Dietl, Paul Castle, Claire Dalton, Jack Reece, James Caesar, Patrick Kazda, Jap Martin, Denise Briault, Shirley Weber, Richard Craig, Evelyn and Jimmy Kenny.

Chicago showmen again present the skating diversion at the Rockefeller's Center theatre. They've been doing plenty well for the past five years and now come up with "Icetime," a rink revue with flocks of beautiful costumes. Sonja Henie and Art Wirtz are the presenters, with Bill Burke head of production. New rink revue should make a run of it.

There are novelties, newcomers, reunited teams and production numbers one after another, the performance being one of continuous motion. Sometimes the ensemble numbers seem a bit too long but the first show ran smoothly. There was only one fall and the routine is being tightened up by Catherine Littlefield, who has staged other Center ice diversions so successfully.

Joan Hyldoft, a little blonde of the Henie type, is the femme topper, coming from the Hotel New Yorker ice floor show. She scores best near the close in "The Dream Waltz," partnering with Fritz Dietl who is not on stilts this time.

Miss Hyldoft scores again with "Loveable You," which has the standout new tune, warbled by Jay Martin from one of the boxes used by a mixed quartet of singers. She has her own style of spinning and does that trick with exceptional speed.

Helga and Inge Brandt are given more to do than heretofore and are excellent skaters, scoring with a mirror illusion number. Florence and Robert Ballard are standouts with adagio in "Garden of Versailles," one of the major production numbers. Jack Reese does what seems impossible on skates by accomplishing a complete somersault. He was with earlier Henie-Wirtz skating shows here before going into uniform, but did no somersaulting before.

James Caesar, in a barrel-jumping specialty, features "Cossack Lore," Russian production number. Something of a novelty are Evelyn and James Kenny, with the girl doing toe work in ballet shoes, not skates. She was formerly in the ballet at Radio City Music Hall. Buster Grace and Charlie Slagle are a duo on stilts. Another novelty is a duel on skates.

Freddie Trenkler, speediest clown on ice, is easily the best of the comedy contributors. He was switched from next-to-closing to a similar spot before intermission, the Bruises with their charwomen burlesque taking the late spot. That turn was broken up by the war, but in reforming only three are in action; the fourth member of the British comedy team being in other numbers. The lads with the mops and buckets are Monet Stott, Geoffe Stevens and Sid Spalding. Miniature Paul Castle is in most numbers.

"When the Minstrels Come to Town" has some of the leads in burnt cork and there are memories of Eddie Leonard from the singers. Claire Dalton graces that interlude as Lillian Russell. Most of the production numbers are glided to classic music, the "Nutcracker" suite being used for an ensemble waltz. There is an "Old King Cole" number, accompaniment being sung by Richard Craig. Denise Briault and Shirley Weber.

Costumes were designed by Lou Eiscle and Billy Livingston and come mostly from former Sonja Henie "Hollywood Ice Revues," but Bill Burke so cleverly disguised the duds that they seem fresh out of Brooks and Eaves studios. *Ibee.*

'Exercise Bowler' Gets Good London Reception

London, June 25.

"Exercise Bowler," which opened at the Scala, June 19, was splendidly received.

It was transferred from the Arts Theatre club.

Lobby Space Available

Midtown hotel has desirable space, suitable for ticket agency. Apply Manager, Hotel Victoria, 7th Avenue and 51st Street.

LARGE SELECTION OF WARDROBE TRUNKS

Bonded Moving & Storage
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RA. 8-6015

Mr. Winkle's Holiday

Elliott Murphy production of "Aquaretta" in two acts and eight scenes. Staged by Al White, Jr.; water ballets by Richard Bolton; dialog, Marc Daniels; musical supervision, Lehman Engel; music and lyrics, Herbert Kingsley; settings, Emil Holak; associate producer, John Moses. Opened at Flushing Meadows amphitheatre, Flushing, N. Y., June 22, '46; $2.50 top.

Cast: Irene Carroll, Robert Cosden, Rolly Pickert, Jack Riano, Dorothy Johnson, June Earing, F. Steven Cornell, Mack Triplets, Helene Whitney, Ted Cappy, Terry Lasky, Fayne and Foster, Lane and Carnell; 24 dancing chorus, 24 swimming chorus, 24 male swimming chorus, 12 divers.

New York City taxpayers will get some financial relief because of the Elliott Murphy operation of the municipally-owned Flushing Meadows amphitheatre where Billy Rose during the World's Fair parlayed water spectacles into a sizable fortune.

Murphy is now staging what he calls an "Aquaretta," a two-act land and water show, with the city in on the operation on a guarantee and percentage basis. Show itself, although sub-standard, is seen as getting a terrific return because of its novelty and primary appeal to the younger set.

Idea of possible profits on the current operation is glimpsed by the fact that with a $2.40 top, house is geared to gross $62,000 weekly, while operating nut runs around $18,000. It therefore takes no genius to figure out that a few good weeks will put the entire operation of the summer on the right side of the ledger. In case of bad weather, Murphy won't sustain any loss because of the fact that he's covered by insurance.

Last year, with a less pretentious display, Murphy made a few quid, and this year he's set to exceed last season's take.

This time Murphy is set with a book show, "Mr. Winkle's Holiday," based on the Rip Van Winkle legend, which will probably force many fond parents to take the kiddies there in an effort to add to their general lore.

However, the bulky book, particularly in the opening act, and long stretches of tired dialog, get in the way of the genuinely entertaining moments afforded by the comedy diving exhibits and some skilled vaude acts. Original score by Herbert Kingsley is a perfunctory and undistinguished job.

The water sequences have been ingeniously staged by Richard Bolton, with June Earing and F. Steven Cornell pacing the aqua ballets. There are no startlingly new ideas in these sessions, but there's sufficient novelty here to maintain interest. The comedy diving sessions offer standard marine gagging which are nevertheless productive of yaks.

Punchiest moment of all is provided during the intermission when a pair of unbilled swimmers burlesques water races.

In the singing roles, Robert Cosden and Irene Carroll can't rise above mediocre songs and gab to enhance the proceedings. Rolly Pickert, in a variety of small roles, gets a chance at puckish characterizations while Jack Riano does a likeable job dressed in a dogskin to portray Rip's constant companion.

Among the vaude acts, Lane and Clare do their familiar terp turn in which they fight for the comic section; Fayne and Foster aid with a bellringing act, and the Mack Triplets hit it off well with their songs.

Amplification system here wasn't in top shape opening night and in addition performers had to fight the almost constant drone of overhead planes since amphitheatre is near La Guardia field.

But despite deficiencies of the production which far overshadow its virtues, there's every economic chance that the venture will get along handsomely. *Jose*

Plays Out of Town

All Women Are—

Los Angeles, June 21.

J. Harvey Thirkell production of psychological mystery in three acts (six scenes) by Al York. Stars Craig Reynolds; features Peter Coe, Ruth Roman. Directed by Bob Du Roy; settings by Richard Jackson; gowns by Dorothy Phillips. Opened at Belasco, Los Angeles, June 20, '46; $3 top.

Jerry Walker	John Good
Walter	Philip Cary Jones
Mina Weston	Vivian Carter
June Stuart	Ruth Roman
Paula Trendon	Georgia Caine
Carla Morton	Louise Currie
Chris Blackinn	William Udell
Eve Stuart	Lenore Elliott
Dan Stuart	Eldon Westley
Michael Wiley	Peter Coe
Dr. Steven Craig	Craig Reynolds
Molly	Evelyn Bispham

"All Women Are——," which was showcased here some months back in a little theatre under the tag of "I Give You My Husband," is still little theatre, no matter how big the house it plays in. Lightweight show has little commercial possibility. Plot concerns a married woman who has been playing around with a jewel thief. She dies from slow poisoning in the latter's apartment after deserting a theatre party composed of her husband and friends. Naturally, all the suspects assemble at the smoothie's swank spot and it takes an act and a half to find out who committed the murder.

What makes the Al York play so deadly is the excess amount of verbiage tossed off to build up plot background and to establish just how frightfully smart all the characters are. First act is especially lengthy and almost kills the show before the faithless wife gets hers. After the lethal dose takes effect, "Women" speeds up some, but the solution is a let-down.

Dialog being what it is, the performers don't have much chance to show any ability. Craig Reynolds appears to the best advantage but even he has to struggle; others in the cast are lost. Bob Du Roy's direction might have helped the play if he had speeded the pace, but he didn't, thereby adding to the numbing overall effect.

Second act set of a modernistic bachelor apartment is on a par with summer stock sets, although not badly conceived. Dorothy Phillips' gowns are striking and tastefully done, and are the one standout. *Huts.*

Obsession

Santa Barbara, June 14.

Homer Curran production, in association with Russell Lewis and Howard Young, of three-act play (one set) by Louis Verneuil, adapted from the French by Jane Hinton. Stars Basil Rathbone and Eugenie Leontovich. Staged by Reginald Denham; setting and lighting by Stewart Chaney; gowns by Adrian. Opened at the Lobero, Santa Barbara, Cal., June 13, '46; $3.60 top.

Despite magnificent mounting, "Obsession" looms as an unlikely contender either for critical or box-office honors. The production might come off the nut handsomely in the one-night stands, but as a long-runner in the major cities it doesn't appear to be a winner. The reason for the customers turning out at all will be on the strength of the Rathbone name at the boxoffice—nothing else.

Originally produced in Paris in 1927 under the title of "Monsieur Lamberthier," the play has undergone a switch to the tag of "Jealousy" and hit the boards here in the late 20's as a vehicle for Fay Bainter and John Halliday. Albert Basserman played it in Berlin. Jeanne Eagels, Fredric March and Walter Huston did it in a film by the title of "Jealousy" in 1929. All this bespeaks a nifty history.

But "Obsession" now has value only as a museum-piece, showing wherein lie the roots of "The Voice of the Turtle" and "The Two Mrs. Carrolls." The Verneuil show, however, has none of the entertainment values of the latter two plays. It lacks the humor and the character depth of the newer shows. It also gets pretty monotonous with two people trying to keep the audience amused through three acts of telling what goes on offstage most of the time.

Both Eugenie Leontovich and Basil Rathbone do what any performer would try to do for the play, although their respective accents sometimes are hard to understand. However, coupled with Reginald Denham's fine direction, they turn in professional performances with the material at hand. Denham has worked especially hard trying to create the idea of movement in the talky dialog.

Stewart Chaney's set of a Paris apartment is lavish and in good taste, albeit reminiscent of "Voice of the Turtle," minus the kitchen. The producers expended themselves, but this play isn't the thing. *Huts.*

Louis-Conn Waltz

Continued from page 1

an empty house because of a typographical error in its ads. Paid space, instead of coming out with the advertised $1.50 dinner, erroneously placed the figure at "from $4.50 up." Despite the fact that it was an opening night, habitueés stayed away for the dinner session, but filled to capacity for the supper show, when the supposed $4.50 nick was off.

However, despite the fact that decreased prices might mean a lift in overall grosses, such procedure isn't deemed practical now. Price control bill due to be passed by July 1 would curtail the effectiveness of OPA and increase prices in every commodity. Consequently price reductions may not be forthcoming for some time.

CENSORS TABOO HEIDELBERG

Vienna, June 18.

The operetta "I Lost My Heart in Heidelberg" by Fritz Loehner has reappeared under a new title "I Lost My Heart in Weiner Wald" ("In Vienna Forests"). Several weeks ago the censorship office decided that no one is to lose the heart to a German town and certainly not a university town.

Production was discontinued. Nothing was changed, except the title and now everything is okay.

Plays Abroad

Green Laughter

London, June 14.

Jack de Leon presentation of new play in three acts by Rose Simon Kohn. Directed by Henry Cass. At Comedy theatre, London.

Henrietta	Joslin Parlane
Ruth Carrington	Sonia Dresdel
Paul Carrington	Anthony Hawtrey
Joyce	Patricia Glyn
Alan Morris	John Sweet

"Green Laughter," play authored by the American writer, Rose Simon Kohn, has not yet been done in America. Play was tried out at an out-of-town spot over a year ago. Locale of play, switched from Fifth Avenue to Piccadilly, deals with marriage of woman past her youth with man who is an art valuer. With a small cast, this has a chance for a fair run.

Story shows he married her primarily because she owned several famous paintings. When he learns these paintings belong to her uncle, he turns on her and by continually harping on her homeliness forces her to find love in the street. Which is not difficult, with the street being Piccadilly.

She finds herself a man who happens to be an American interested in psycho-analysis. Gradually he builds her up into a glamorous woman, with the result that the husband falls in love with her. But she falls for the American, and finally leaves her husband, who says he is broken-hearted.

Best performance is turned in by John Sweet, ex-GI, who has appeared here in several plays for the American Army, and also played the milkman role in Jed Harris' recent "Our Town." Sweet looks set for bigger things here, and may hit Broadway.

Sonia Dresdel is convincing as the frustrated woman, who finds haven in this American. At times her lines are hardly audible even in this small theatre. A sparkling bit is supplied by Joslin Parlane as Henrietta, the maid.

Miss Kohn, the author, also wrote "Pillar to Post," which Warners made into the picture, "Pillow to Post." *Rege.*

Grand National Night

London, June 13.

H. M. Tennent, Ltd., Alec Rea and E. P. Clift presentation of new play in three acts by Dorothy and Campbell Christie. Directed by Claud Gurney. At Apollo theatre.

Gerald Coates	Leslie Banks
Babs Coates	Hermione Baddeley
Morton	Charles Groves
Philip Balfour	Frederick Lloyd
Joyce Penrose	Olga Edwardes
Buns Darling	Archibald Batty
Pinkie Collins	Hermione Baddeley
Inspector Ayling	Campbell Copelin
Sergeant Gibson	Vincent Holman

Not a whodunit, but more of a gripping murder mystery. Good screen material is indicated. Locale could be changed as well as title, only reason for which is that events happen in the vicinity and night of the great race. Stars' popularity enhance play's chances. Should be a hit.

After 10 years' misery with a dipsomaniac wife, a husband thinks he has killed her in a struggle when she attacked him with a paper knife. She had returned unexpectedly at night from the race course. Believing nobody knows of her return, he takes her body and leaves it in her car in Liverpool. It is presumed she was murdered for her winnings.

All sorts of clues crop up as the police try to break the husband's statement that she never returned to their home. They are convinced she did, but can't prove it. In reality the wounds were superficial and heart failure was the cause of death. Staunch support to the husband's story is given by the old butler who, unknown to his master, is the only one who knew the real facts.

Outwitting the police on every bit of evidence arouses the audience's sympathy, and the long suffering man finally gets away with it.

Of the flawless cast, Leslie Banks has the best role he has had for years, weaving skillfully in and out of the tissue of lies and awkward situations. Hermione Baddeley has the double job of enacting two characters—the drunken, vicious wife, and subsequently, the bouncing good-natured sister. She handles both with realism.

Charles Groves grabbed laurels with his portrayal of the loyal servant who tells his story, and sticks to it. Olga Edwardes gives a charming portrait of the girl who loves the suspected man, and for whose sake he has risked so much.

Production is smooth after a provincial tour. *Clem.*

The Emperor

Budapest, June 4.

A new play in three acts by Ferenc Molnar. Stars Maria Mezey and Istvan Somlo. At the Vig theatre, Budapest.

Before the first World War, "The Guardsman," the Molnar comedy, scored a worldwide hit. The same general subject now has been transferred by the author to the era of Napoleon. He has added a little underground touch, filled it up with gags, but on the whole it's not strong enough to extend over three acts.

The opening act is okay. In the Paris of Napoleon, the stage of a theatre is shown with the star Desroses, idol of the city, extremely indignant because Napoleon has turned traitor to the revolution since crowned emperor. His wife, Amelie, heroine of the company, is upset because her son is missing. Violette, the mistress of a friend of Napoleon, arrives to tell them that their son has denounced Napoleon and was executed. Desroses hears that an order for his arrest has also been issued. When he tells his wife the news, she goes mad.

The next scene is in the cellar of Violette's house. Desroses and the other actors are concealed there. Amelie is upstairs being examined by a nerve specialist. Expert tells Desroses that her case is incurable. Amelie keeps repeating her fixed decision to attract Napoleon by her charms and then kill him. The troupe learns that the police have discovered their hiding place. The actors adopt disguises, Desroses making up like Napoleon. He confesses to Julie that he is preparing to sacrifice himself to cure his wife.

Greatest fault of the third act is that it is too short, making it the weakest of the play. Desroses, disguised as Napoleon, enters the chamber of his mad wife. He makes love to her, and she is pleased with the success of her plan. She draws "Napoleon" to her and uses the dagger. Amelie is happy for she thinks she has killed Napoleon. Then the door to the room is broken open by soldiers in pursuit of Desroses. They are horrified by the sight, thinking Napoleon has been slain. The commanding officer immediately arrests Amelie who is charged with the murder. Then Julie explains the situation. The soldiers can hardly believe their eyes.

In spite of good performances, the play is not popular with either public or critics. But it has some film possibilities. *Inure.*

L'Annonce Faite a Marie

(REVIVAL)

Paris, June 18.

Louis Jouvet production of four-act drama by Paul Claudel. Directed by Jouvet. Stars Jouvet; features Monique Melinand and Wanda. Sets by Eduardo Anahory; costumes by Ana-Ines Carcano; music by Renzo Massarani. At the Athenee theatre.

Violaine	Monique Melinand
Pierre de Craon	Jean Dalmain
Mara	Wanda
The Mother	Suzanne Courtal
Anne Vercors	Louis Jouvet
Jacques Hury	Leo Lapara
The Mayor	Georges Baconnet
The Apprentice	Jacques Mauclair

This play was taken by Louis Jouvet on his 1942-45 South American tour, and the revival is interrupting for a limited number of performances the current run of the smash, "Folle de Chaillot." This is in keeping with the policy of most theatres of crowding as many different offerings as possible here into June and July.

It introduces South American backgrounding since Jouvet uses the Anahory sets, the Carcano costumes, and the Massarani incidental music, instead of the original Maria Sciber tunes, all brought back from South America.

The mediaeval play, including the Catholic title, is one of Claudel's verbose efforts to bring symbolism to the story of the jealous girl who steals the prospective husband of her saintly sister. The enthusiastic reception is due mainly to Jouvet's exemplary production, which oozes showmanship from every facet. Jouvet is magnificent as the old man. His daughter is impressively done by Monique Melinand. Wanda, as the jealous sister, gives an equally good performance. Of the supporting cast, special credit goes to Suzanne Courtal as the aged mother and Jean Dalmain as the architect. *Maxi.*

Chi Critic

Continued from page 1

Crawfords live, they removed the couple's door and boarded up the space, so that they had to enter their third-floor apartment via the nitery—meaning through the bar and dining room. That, according to Miss Cassidy, was just to embarrass herself and husband into scramming out of the building, which the ops want all to themselves.

Latter have petitioned the OPA a couple of times, with no luck, going to the extreme in their last plea of saying that "with all our valuable property, we can't risk the danger of loss occasioned by the Crawfords, their servants and guests passing through our club."

Pair got back from a two-week vacation in N. Y. last week, where they fled, Miss Cassidy told VARIETY, to "get away from the showers of plaster with which those decorators are ruining everything we own," arriving after 3 a.m. The Imperial was closed. Crawford called the police. The cops got manager Jerry Poeggel. Poeggel let them in at 5 a.m.

Literati

Philly Papers to Hike Price?

Philly publishers are contemplating raising the price of daily papers from 3c to 5c and Sunday editions from 12 to 15c to meet higher costs of labor and materials. Talk of the price hike has persisted ever since the strike of delivery truck drivers three weeks ago which ended with pay increases for the drivers. These increases plus raises to other crafts in the newspaper shops in recent contracts have brought payrolls on dailies to a new high.

The three major dailies—Inquirer, Record and Bulletin—which were hit by the strike will stick together in the proposed price increase. The city's lone tabloid, the Daily News, has remained at two cents.

Dave Bader's Paper

Dave Bader, former 20th-Fox trade press contact at the h.o., has acquired complete control of the 16 Millimeter Reporter, trade publication for factual and 16m pix. Bader founded the mag several weeks ago but later sold his interest to Martin Greenwald Associates.

Bader is slated to head for Cape Ann, Mass., this week to spend the summer completing a book on documentary and factual films. He'll resume publication of his mag in the fall, merging it at that time with Factual Filmweek, another trade publication.

Joe Louis Sues Negro Mag

A $100,000 libel suit against Ebony mag, Negro picture monthly published in Chicago, was filed in circuit court, that city, by Joe Louis, who retained his heavyweight title against Billy Conn in Yankee Stadium, N.Y., last week. Charge named the Negro Digest Co., its editor and general manager, John H. Johnson and Charles A. Beckett.

Alleged libel, according to the suit, which was filed in the name of Joe Louis Barrow, centers in an article titled "How Joe Lost $2,000,000" in the May issue. Yarn stated that the fighter is now in debt for $200,000 or more, in spite of the fact that he has earned $2,000,000 in the last 12 years.

Says Yanks in Germany "Poisoned"

The minds of American soldiers today are being poisoned in Germany, and they will spread the poison when they return to the United States, Leo J. Margolin, New York newspaperman, says in "Paper Bullets," first published by Froben Press.

"The dirty work has already begun, with the fawning over our occupation troops," writes the author. "Many of our soldiers are already remarking on the 'clean, neat well-dressed, well-fed appearance of the Germans, so different from the dirty French, Italian, Czechs and Belgians."

"The entire German population from the age of three up has been trained in propaganda," avers the author. "The Germans are already actively driving wedges among the four occupying armies, and the commonest remark in Germany today is 'Germany's greatest salvation will be a war between America and Russia.'"

Margolin formerly was a reporter for the Brooklyn Daily Times, the New York Times, The New York Herald Tribune and PM. He is now associate director of Public Information for UNRRA.

Mrs. Hoskins' Scoop

When the Transatlantic Clipper carrying Lawrence Olivier and Vivien Leigh back to England made an emergency crash landing in a small airport near Willimantic, Conn., among the passengers was Mrs. Jean Hoskins, wife of Percy Hoskins, London Daily Express feature writer, who followed her back to London on the Queen Mary. Being a newspaperman's wife, she cabled an on-the-scene dispatch back to the London daily in between changing planes, the rest of the flight being consummated uneventfully.

Whodunit 'Edgars' Awarded

"Murder My Sweet," RKO film based on a Raymond Chandler whodunit, has been named top mystery film of the year by the Mystery Writers of America, Inc., in the group's first annual Edgar Allan Poe Awards of Merit. Dick Powell, star, and Edward Dmytryk, director, were also cited, as well as Chandler and Adrian Scott, who did the screenplay.

"Adventures of Ellery Queen" and "Mr. and Mrs. North" tied as the best radio whodunits.

Julius Fast, author of "Watchful at Night," was cited as writer of the best first mystery novel and Anthony Boucher, of the San Francisco Chronicle, for top mystery criticism. Awards, known as "Edgars," are copies of a special edition of "The Portable Poe," published by Viking.

Omnibook's Nose for Toppers

Editors of Omnibook disclose the success formula for book digest mags as an ability to scent best-sellers ahead of publication dates and to obtain abridgement rights while the works are in galley-form.

Among the book-leaders which Omnibook picked for abridgement ahead of publication dates were "Impresario" by S. Hurok; "A Solo in Tom-Toms" by Gene Fowler; "Burma Surgeon Returns" by Dr. Gordon S. Seagrave; "Arch of Triumph" by Erich Maria Remarque; and others.

N. Y. Mirror's Sunday Mag Hypo

N. Y. Mirror Sunday magazine has done a policy revamp, including a wide switch in material and format. Mag, which had a razzle-dazzle makeup before, now has a less sensational approach.

Where the Mirror put it out before, King Features Syndicate is now doing it. Latter has brought in Leo Hofeller, N. Y. Daily News picture editor before the war, and with Yank during the war, as editor, and he has hired several other Yank staffers to assist him.

Sports Anthology Due

Dave Stanley is currently reading galleys on an anthology he's edited, "A Treasury of Sports Humor," to be released by Lantern Press in the fall. Tome includes works of Damon Runyon, Paul Gallico, Saki, Katharine Brush, Dan Parker, Corey Ford, Philip Wylie, John Lardner and William Saroyan.

Stanley is co-author of "There's Laughter in the Air," treatise on radio humor.

Scope Snags "Duchess"

In a move to bolster its circulation, Readers' Scope, digest published by Leverett Gleason, has purchased condensation rights to Rosamond Marshall's "Duchess Hotspur." Prentice-Hall, publishers of the novel, refused to reveal the sales price but said that it was more than Scope had ever paid for a book condensation and equalled prices paid by Readers' Digest.

"Hotspur" being on the order of "Forever Amber," which is considered a far cry from the usual material published in Scope, it's believed the mag is aiming more for the popular class trade.

NAPA Convention

National Amateur Press Association convention in Newark, July 4. Burton Crane, Jap correspondent N. Y. Times, runs an amateur mag, as do other well known names. Odd hobby ducks publicity. W. Paul Cook, up in Vermont, running Driftwind Press, sometimes gets out a mag, Ghost, running to 50 p. 10x12 size. Offshoot is Fantasy Amateur Press Assn., fans of wierd and fantastic fiction. H. C. Koenig publishes "The Reader and Collector."

Adria Locke Langley, author of "A Lion Is in the Streets," awarded a gold medal by the Commonwealth Club of California for writing the "best novel of 1945."

Prolific Metro Flack

Bill Ornstein, Metro trade press contact, has hit the jackpot this month, with articles in four mags. Features include a fiction piece in Judy's mag and articles in Writers' Journal, Swing Mag and Music Business.

Ornstein has another fiction piece due in fall issue of Prairie Schooner, published by the Univ. of Nebraska.

Seaver's 7,000 Mss.

Edwin Seaver received more than 7,000 manuscripts for his "Cross Section 1946" by May 1, closing date for his this year's collection of new writing; almost double last year's mss., and accounts for the delay in naming the final entries for the book. Announcement of the 30 or 40 scripts for publication will be made early in July; book published by Simon & Schuster.

Canadian Papers Boost Prices

Ten Ontario newspapers boosted price recently, bringing to 22 the number of Canadian sheets to increase price within the past month. Reasons for price boost are given as rise in newsprint and general production cost. They claim that rise is made necessary in order to give carriers and newsies a chance to fight rising living costs.

Increase is most general since late '30s when many sheets raised prices from two to three cents. Of 73 Canadian dailies, 30 are in 5c class, 17 selling for 4c; 25 at 3c, one at 2c. Five cent rate is general from Fort William to the Pacific Coast.

Some of the sheets are taking up increased costs by boosting delivery rates.

Raison's 'Mortician'

Republic Pictures screenscripter Milton Raison has brought out another whodunit, "The Gay Mortician," via Murray & Gee, Hollywood publishers, on top of his recent "Nobody Loves a Dead Man." Denis Archer, Ltd., has just signed for the English publication rights to "Mortician."

Wyn Supplants All

L. B. Fischer Publishing Corp., purchased by A. A. Wyn several months ago, has been changed to A. A. Wyn, Inc. After three final titles in August, the L. B. Fischer imprint will be discontinued. All promotion and publicity on former Fischer books, as well as on old and new publications of Current Books, Inc., will henceforth be handled by Wyn, Inc.

CHATTER

Herb Crooker, Metro publicity director, has a short story titled "Week-End Sailors" in the July Pic.

Femme mags, as with radio, experiencing decline in advertising revenue from foodstuff manufacturers.

"The Life and Times of Senator Claghorn," authored by Kenny Delmar, to be published in the fall by Vanguard.

English actor Vic Perry, now in the U. S., is not writing for the Performer, British theatrical publication, as erratumed.

Columnist Louis Sobol and magazine author Ernest Lehman have collaborated on an original screen story, "Need for Each Other."

Wm. S. Hart

Continued from page 6

"Much Ado About Nothing" and "Macbeth."

Hart appeared at the Garrick, N. Y., in "Measure for Measure" and "Mistress Betty," and in 1897 toured in "Under the Polar Star." The following year he returned to the People's theatre, playing the dual part in "The Man With the Iron Mask." In 1899, he played Romeo to Julia Arthur's Juliet and the same year started his two-year role as Messala in "Ben-Hur." In 1903, he played Patrick Henry in "Hearts Courageous" at the Broadway, N. Y.

In 1914, he started his career in films, beginning with $75 a week and ending as one of the highest paid stars of all times. His first picture was "The Bargain," followed by "The Disciple." Among other films in which was starred were "The Toll Gate," "Square Deal Sanderson," "Wagon Trucks," "Sand," "White Oak," "The Apostle of Vengeance" and "Singer Jim McKee." Inseparable linked with Hart in these films was the name of his famous pinto pony, Paint.

As an indie Hart had his own studio in Hollywood. His last picture, "Tumbleweeds," produced in 1928, involved him in litigation with United Artists, which he charged with not giving adequate exploitation to the film. In 1940, after a 14-year legal battle, the New York court of appeals awarded the William S. Hart Co. $278,210. He and his sister, Mary E. Hart, had originally asked for $500,000.

Hart more recently had turned to writing, authoring several books for boys and an autobiography, "My Life East and West." In 1941, he came to New York for an eye operation and donated several of his old films to the Museum of Modern Art Film Library. In 1943, he provided in his will for the conversion of his $300,000 Newall estate of 300 acres, located 40 miles from Los Angeles, into a community museum. Two years later, he contributed $100,000 to the Connecticut Humane Society for the protection of animal life as a memorial to his sister, Mary, who at her death in 1943 willed an estate of $699,831 to him.

Survived by William S. Hart, Jr. He had been divorced from Winifred Westover, mother of Young Hart. Miss Westover had maintained an almost-constant vigil at his bedside.

SCULLY'S SCRAPBOOK

By Frank Scully

Kosherie Crossing, June 22.

In "Henry V" you are asked to believe that a regal rugcutter, called by his own father "an ape of idleness," once crowned king, could swing from fooling to fighting and clean up a continent even when handicapped by silk tights and armor plate and outnumbered in battle 10 to 1.

In history or play-acting, I have never believed it until Laurence Olivier proved it could be done. He has cured me of chronic sceptic poisoning and how he did it was by acting his way out of things like "Rebecca," "Pride and Prejudice" and other Bronte borscht, the wuthering titles of which happily elude me.

In fact Olivier's rejuvenation goes back to 1930. In that year I caught him in "Private Lives" in London where he was juving to the jiving of Noel Coward and Gertrude Lawrence. He walked through the junior partnership, his heart obviously not in it. At the time I privately rated him as handsome a corpse as show biz possessed outside of Westminster Abbey. It was Shakespeare who whispered to me, "He is not dead but sleeping."

After the show I ran into a picture producer in the theatre's back alley and we began punching the bag about the state of the world generally. It was pretty low at the time. Wall Street's laid egg was beginning to smell up London by then, and the rumble of sound from Hollywood was making matters even worse for old time showmen.

The producer was working on a device to stop the thunder out Hollywood's Poverty Row by fair means or fool. He thought perhaps the Board of Trade could do it with a stronger quota law. I suggested to him to drop his defensive campaign and swing to counter-punching.

"How?" he wanted to know. "Hollywood has all the money and will siphon every bit of talent away from us. They have already stopped the German drive in its tracks. We're next."

"Not if you draw on your reserves," I said.

"Your best guy is dead, but he's still your best," I said.

He took another stage wait, so I let him have it.

"Yeah," I said, "Shakespeare."

P.S. He Got Knighted

That really broke him down. He went into a hysterical laugh that in London either gets a guy clinked or knighted.

"Well, everybody has heard of the guy," I continued. "He really wrote for pictures. Scenes all over the place. Color. Pageantry. Battles. Murder. Love. But if they won't take his plays, they might take him. You know, 'The Loves of Shakespeare,' or 'The Sins of Shakespeare,' that sort of thing. He once wrote 'Love is my sin,' and there's still boxoffice in both love and sin. In fact, he went the whole route—from rags to bitches. Clemence Dane dramatized some of his life. So did Frank Harris. So did Shaw. Really, he's the guy to front for your product. His prestige can get you into a world market." I looked up and down the medieval alley. "You won't even have to build sets," I said, "to do it."

I talked so plausibly that in the end he said he would offer Frank Harris £200 for a play Harris owned, called "Shakespeare and His Love." He got turned down and it so soured him he returned to entertainment by legislation.

I'd like to believe that Laurence Olivier listened over the transom, stole the idea and cleaned up on it 15 years later, but I'm afraid it would not convince a packed jury recruited exclusively from the Scully Circus. For after having viewed Olivier as producer, director and star of "Henry V," I'd have to admit that Henry's switch from playboy to warrior-king was as nothing compared to Olivier's transformation from 1930 to the present. Quelle fire and force—an atom bomb in royal raiment! Had England been ruled by Laurence the Magnifique in our time the crum-bums of Munich and Milan never would have climbed high enough to hang.

All This and Genius Too

Critics have not ceased to marvel that Olivier could produce such a magnificent picture under wartime conditions abroad. That he was helped by a Ministry of Information which saw the production as a morale-builder chiefly because the English defeated a vastly larger foreign force is nice news for those of us who believe that entertainment should carry its share of propaganda. But nobody expected that downright genius (and in Technicolor, yet!) would come out of the package deal.

Just what this strictly A picture will do to Hollywood it is too early to foresee. The Theatre Guild asked $12 a ticket at its premiere in a little house called the Laurel in a district hardly distinguishable from Brownsville.

There seemed to be a finger on it the first night. DAILY VARIETY said the British contingent gave it the monocle because the dough was going to an American theatre project—a legit house to be built on the grounds of the Hollywood Bowl—and they didn't see why they should be nicked 12 bucks for that. That might have been the reason, but it also happened that the premiere took place on a Friday night and the Hollywood elite habitually goes to the Legion fights on Friday nights.

Either way, "Henry V" didn't draw the creme de la fromage.

Saw Doug Fairbanks, Gene Markey, Eddie Robinson, Myrna Loy, Burton Holmes, Gracie Fields and a few others, but the house was not packed with ermine as it should have been, and the croakers were sure that judging from this formal freeze it would fare no better than Thalberg's all-fated production of "Romeo and Juliet." But I believe that, as cold as it opened, it will build and if between United Artists and the Theatre Guild it gets a fraction of the exploitation of "The Outlaw" it will pay plenty in pelf as well as in prestige, before it goes back to two-dimensional 14th century where it came from.

First Call For Subtitles

Much of the cockney humor, which is as low as comedy can go, was completely lost on the audience and should have been lost on the cutting room floor, despite Henry Fielding's 18th Century crack that "Shakespeare is already good enough for people of taste, but must be altered to the palates of those who have none." In reply I could say that between those cockney warriors and the French was an impossible barrier because the French could speak very little English and the cockneys couldn't speak any. But Olivier was at all times understandable and believable.

What Broadway does for the picture is more important than what Hollywood didn't do for it, and in any case any dough this side of Southampton is velvet because the picture has already made its cost in England. All that a Scullywag could add is that, thanks to the Irish who supplied all the soldiers in this version of the Battle of Agincourt, England, has bagged its finest picture.

Curiously, around the corner from the Laurel, an Italian import was packing them in at the Esquire. That was "Open City."

I was on my way to catch it one night when friends prevailed on me to see "Cluny Brown" instead. We reached the proper projection room at 20th-Fox. In fact, we were early for a novelty. I got to talking outside the door with a jurisdictional disputant in a labor war between two opposing groups of press agents.

Soon I heard an argument going on in the foyer. It seems the girls had already gone in and a guy planning to go in with me had been blocked at the door because our credentials were not in order. A press agent doubling as ticket-taker was not only not going to let him in, he was not going to let me in either!

"God For Harry, England and St. George"

Known all over the world as founder of the Gate Crashers International, all eyewitnesses looked on this scene with relish. They could already hear the war cry, "God for Scully, Ireland and St. Patrick!" or "Up Tip!," which is a shorter translation. But I reversed my field and decided that the slightest resistance to my entry would find me on the side of the defenders of the door. I gladly walked away and like the Pied Piper I found myself being followed by some who had already earned their portal-to-portal pay. I urged them to return, but they were burning with indignation at this affront to a VARIETY mugg.

"It's an outrage!" shouted Virginia Tomlinson of King Features. "It has

(Continued on page 62)

OBITUARIES

WILLIAM S. HART

William S. Hart, silent screen star, died in a Los Angeles hospital, June 24, after a long illness.

Details in Pictures section.

MINNIE ASHLEY

Mrs. Beatrice Winthrop Ashley Chanler, 62, who before her marriage to the late William Astor Chanler in 1903, had been a musicomedy star as Minnie Ashley, died at Portland, Me., June 19.

She had appeared under management of the late Daniel Frohman in such musical successes of that era as "San Toy," "The Country Girl" and "The Geisha," among others.

After her marriage she and her husband lived in Paris where she turned her talents to writing, and authored "Cleopatra's Daughter" among other works. At her death she had almost completed a biography of Queen Isabella of Portugal, mother of Charles the Bold of Burgundy. She had been active in relief work during both world wars, primarily French and Greek relief.

Survived by two sons.

GEORGE ROTSKY

George Rotsky, w.k. film pioneer in Canada, died Thursday (20) in Montreal hospital. He was 53. Rotsky started as exhibitor while still a youth, operating his first theatre in Petrolia, Ont. He inaugurated and operated a chain of theatres for the Allan interests, first major theatre circuit in Canada. He next moved in with General Films, and later Mutual Films.

In 1920 he supervised construction of the Allan theatre (now the Palace) for the Allans and remained as manager when Famous Players took over in 1924. In 1936 he joined Consolidated theatres (a Famous Players affiliate) as gen. man., a post he held till his death. In 1926 he was the first to exhibit talkies in Canada.

Wife, Hilda, and two brothers survive.

HERBERT WAINWRIGHT

Herbert Inman (Bert) Wainwright, 70, former associate with Thomas A. Edison in sound-film experiments, died in Toronto, June 20.

Born in that city, he toured for many years with Ward and Vokes musicomedy companies and was leading man in B. C. Whitney's Broadway production of "Isle of Spice" in 1907 when he married the prima donna, Wilhelmina Newmann. The two went into vaudeville in 1915, touring the U. S. and Canada.

In 1929, Wainwright and his wife returned to Toronto to build the Oxford theatre, indie film house which Wainwright still owned and managed at the time of his death. He also made a small fortune in local real estate.

Survived by widow and a sister.

WILLIAM A. "AL" STEFFES

William A. ("Al") Steffes, 60, long prominent as an indie exhibitor leader, died last week in Minneapolis. He was in the van of the various indie exhibitor fights for industry reforms, and mainly through his efforts the first theatre divorcement law was enacted in North Dakota. The measure later was repealed.

Steffes served several terms as national Allied States prez and for many years headed Northwest Allied States. At time of death he owned two downtown Minneapolis theatres, the Alvin (leased to the Paramount circuit) and the World, first-run and moveover house booked by the Paramount chain, and he also had other theatre interests.

His widow and a brother survive.

PASS LENOIR

Pass Lenoir, 72, retired stage and screen actor, died after a heart attack in Hollywood, June 12. Funeral services were arranged by the Motion Picture Relief Fund.

Lenoir entered show biz as a featured gymnast with Al G. Fields Minstrels, with which he toured for several years and later with circuses. He later diverted into the legit field, matriculating via stock companies and later appeared in legit roadshows. He had also appeared in two of William Saroyan's plays. He later went to Hollywood, to work in pix until retirement several years ago.

Survived by a brother.

GEORGE M. DOYLE

George M. Doyle, 67, editor of The Springfield (Mass.) Daily News and former drama reporter, died Friday (21) at Springfield after a brief illness.

A brother of the later Broadway betting commissioner John T. "Jack" Doyle, the editor was a familiar figure in New York, where he spent a month each fall, catching all the shows and fights.

For most of his nearly half century in newspaper work, he covered virtually every vaudeville act that played western Mass., and his "Pepper Box" column was regularly devoted to old timers in the legit and vaude fields. His interest in theatres dated from three years with the old Dramatic News, N. Y.

GEORGY N. VASSILIEV

Georgy Nikolaevich Vassiliev, noted Soviet film producer, died in Moscow, June 20.

His productions included "Chapaev," "The Defense of Tsaritsyn" and "The Front." He received the Stalin award twice and also held the Order of Lenin.

Vassiliev's production of "Fortress on the Volga" was shown at the Stanley, N. Y., December, 1942. The film portrayed Stalin and Voroshilov as having prevented the Germans and White Russians from reaching Tsaritsyn (now Stalingrad) in 1918, thereby saving Russia for the Soviets.

NEIL KENYON

Neil Kenyon, 73, Scottish character comedian, died in London, June 1. He had appeared in vaudeville and legit shows in London and provinces during his long stage career before retiring some 20 years ago. He had also appeared in the U. S.

Among songs he popularized in London music halls were "The Caddle," "The Billposter," "The Poet of Dunrobin" and others.

RONALD GREEN

Ronald Green, 54, gen. manager of the Palace, Plymouth, England, died there June 2.

Prior to his managerial activities he had a brief career as an actor and had appeared with Gracie Fields in the late Archie Pitt's production of "Lido Follies" some years ago.

PAUL BANKER

Paul Banker, 55, whose extensive business interests included holdings in Mecca, O, and Rialto Nabes, Dayton, died from heart attack Monday (24) at his Dayton home.

Was a past chief barker of Variety Club, Dayton tent.

Survived by widow and two sons.

JAMES A. TERRY

James A. ("Uncle Jim") Terry, 83, secretary of the LaPorte County, Ind., fair since 1912 and nationally known in fair show-biz, died in La-Porte, June 19.

Survived by widow, two sons and daughter.

JAMES L. SMITH

James L. Smith, 51, former managing director of the Congress hotel and general manager of the LaSalle hotel in Chi, died June 21, in Akron, Ohio.

Surviving is his widow, Elizabeth.

Mrs. Mabel Hyde, 63, newspaper editor and mother of Frank McFadden, Universal publicist, died June 20 in Compton, Cal., following a short illness.

Samuel Maizlish, 46, member of Warners staff and brother of Harry Maizlish, gen. manager of KFWB, died June 18 at his home in Hollywood, following a heart attack.

Mrs. Cecilia Grot, 60, wife of Anton Grot, art director at Warners, died June 17 in Glendale, Cal.

U. S. Show Biz

Continued from page 1

a title which is internationally famous.

Titles

Industry legalites say they will fight the title stricture because it leaves too much in doubt as to when a tag becomes "internationally famous" and thereby exposes producing and publishing companies to uncertain legal dangers. They point out that a work, written in Spanish, might be widely known in Latin-America and hardly at all in the U. S. Moreover, they will argue before the Senate that such titles as that of Edmond Rostand's "L'Aiglon" (The Eagle) are too simple and universal for copyright protection.

"Author's moral rights" law which makes it taboo to change a work on adaptation without the author's waiver in accordance with the law of the state in which the contract is signed is also in for a tussle, it is said. Proviso, though a compromise measure, is still tangled in potential technicalities, amusement legalites say, because many Latin-American states have no law under which a waiver contract could be inked. Question still remains, the argument goes, whether an organization representing the author could do so, and this may snafu outfits such as ASCAP.

Infringements

Amusement field reps are also hopped up over possibility of costly infringement suits for innocent use of material copyrighted under informal South American laws. In many Latin countries, it is said, the mere writing and publishing of a work gives it copyright protection without the filing of any copies. Mistaken use of such material, if the agreement goes through, would subject the users to prosecution under U. S. laws, which grant severe penalties ranging from $250 to $5,000 for each offense. These penalties are currently based on stringent copyright formalities which put the user on notice, lawyers declare.

Jukebox operators are strongly opposed to a provision of the new draft which subjects them to royalty payments on music written south of the border. Jukes currently are exempt from royalty obligations to domestic composers as coin-operated machines. The rumbas, sambas and tangos will probably fade as jukebox material if the proviso becomes law.

Record companies and radio stations are sour on the idea of permitting Latins to give exclusive recording rights to their music to one waxer. U. S. citizens would still be compelled to permit all companies to make records of their compositions on payment of the statutory 2c royalty. Broader rights to the Latinos is regarded as unfair by U. S. composers, and equally opposed by radio as setting a bad precedent which might later hamstring easy accessability of different interpretations of a musical piece.

Films Hypo

Continued from page 1

week tour of the South last winter, and in eight recitals grossed over $100,000. In New Orleans he drew $15,192; in San Antonio, $14,642; in Charleston, W. Va., $11,664; in Wichita Falls, Tex., $11,240. His grosses used to be a third of that. Where his fees once ran from $750 to $1,500, he's now playing on percentage, and walking off with anywhere from $4,000 to $6,000 an appearance.

Iturbi's Jackpot

Iturbi's annual income now from concerts is $200,000, and his film pay about $100,000 a picture. Recently he received a $118,029.69 royalty check from RCA-Victor for six months' sales of records—most of it from an album of pieces he played anonymously in "A Song to Remember" (Col.)—putting him into top brackets in music b.o. draw. Check was the largest single amount ever paid an artist for six months' royalties.

Two other concert artists have recently completed film assignments, and the music world is speculating on how much their concert draw will be helped. Met tenor Charles Kullman has an important acting-singing role in Universal's "Fandango," bio of Rimsky-Korsakov starring Brian Donlevy and Jean Pierre Aumont, due for fall release. (Kullman's manager, Columbia Concerts, incidentally, is angling for the preem in Kullman's home town, New Haven, with appropriate hoopla).

Pianist Eugene List has a role in Andrew Stone's production, "Bachelor's Daughters." Result of this appearance may not be conclusive, since the young pianist already has had a tremendous buildup through his performance at the Potsdam Conference. His 1946-47 concert season was all sold out back in March, and bookings are already being set for the 1947-48 season.

Pros and Cons

The type of part Kullman and List have in their pix will influence their concert draw, say music managers, who aver that unless an artist has a good part, or does very well in a pic, his concert draw is unaffected. They point, for instance, to "Going My Way," biggest film draw in 1943. It had Met contralto Rise Stevens in it, but the singer was so far overshadowed by Bing Crosby and Barry Fitzgerald, that apparently it's had no effect on her concert pull. Her draw hasn't been hurt, of course, but the pic didn't do the job for her, they say, that Iturbi's films have done for him.

Concert managers point to other artists who have been made by films. Both Jeanette MacDonald and Nelson Eddy had their concert values greatly enhanced through pix, Eddy in particular. Lawrence Tibbett, in his prime, was a little less fortunate, they say, because he wasn't so photogenic. Nino Martini didn't have the roles. Grace Moore, when she was in films, had no appreciable help from her first seven films, but with the eighth, "One Night of Love," she clicked to be a great concert hall draw. Eddy hit the jackpot with his first film.

Lily Pons wasn't successful in films, but she's gone on to even greater draw in the concert field through basic artistry. She's the exception, managers admit.

Scully's Scrapbook

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happened to me around here, too. Why only this afternoon I telephoned about my tickets and was told not to bother but to come along anyway and I said, 'Oh, no you don't! You send those tickets over by special messenger or I won't come.' So they sent them by special messenger." She waved them in the faces of the space-grabbers.

By then four of us were in the Scully voiture and heading for home. We stopped to telephone.

"Call the Esquire," I said, "and see if that 'Open City' is still running. That's where I wanted to go in the first place—remember?"

It was still showing, we were informed, and the Scully caravan would be welcome in the only seats available—the best. Thus fortified, we entered the Esquire. The charter member of Gate Crashers Local No. 5 was back on his throne, right next to Prince Hal of Merrie England.

As for the picture, you know it too well for retelling. But that the Italians could make it in the last two years is a higher tribute to them than "Henry V" is to the British, though, come to think of it, there was a fine Italian hand behind "Henry V" too. That was Filippo del Giudice, who manages Two Cities, the producers of "Henry V." He was at the premiere. Thus the Italians practically control Laurel at this writing.

What hasn't been stressed about "Open City," but should, is that it shows that when the lion and the lamb are really up against the Nazi terror they will fight and die together. It is the first picture I have seen which shows a Communist and a Catholic going their separate ways to eternity with love for one another. May their valiant souls rest in peace with Prince Hal's.

Par's Buy-Out

Continued from page 5

money to finance the changes" is taken to more strongly suggest that Par, in view of its cash reserves, has in mind the purchase of partnerships.

Paramount has less than 95% interest in 993 theatres. The approximate value of the interests held by Par partners in inestimable. Noted that it would take many months of calculations and analysis to determine value of the partnership units in which Par does not have as much as 95%.

It may not be so easy for Par to buy out some partnerships, namely those of the late Joseph H. Cooper and Arthur Lucas, who were veteran Par partners. Some of the Par co-owners of theatre chains had hoped for complete divorcement so that the way would be more clearly open for them to take over Par's interest in their strings. Under complete divorcement it was naturally assumed Par would give its partners first choice on a buyout.

Home 16m Pix

Continued from page 1

the hokier the material they have to offer, the faster it sells. It's not a matter of geography, either, since New York is one of the best markets for the fodder.

What mystifies the men in the biz even more is why anyone pays them $17.50 a reel, or more, to buy the film, rather than renting it at about $1. As one dealer put it: "I can't stand looking at the stuff even once. So I can't see why anyone would want to own it and look at it over and over again."

Some of the product that is sold for permanent home ownership is specially made or edited, but most of it consists of old shorts. Highly popular is stuff from the lot of the now defunct Educational Pictures, such as one-reelers, featuring Gus Van, Bert Lahr, Ethel Waters, Willie Howard, Jefferson Machamer and Neila Goodelle.

Soundies Shorts

Official Films, one of the outfits in the field, has done particularly well with home rights to the three-minute bits made by Soundies for showing in film jukeboxes. Virtually every well-known vaude performer has appeared in the reels, and Official gets $7.50 apiece for them. Tops in popularity of its whole stock is a Soundies 100-foot reel featuring Yvonne De Carlo.

Two-reel musicals, on the whole, are the consistent best-sellers in the home film field. They go for $37.50. Cartoons are second and sports third. Most of the sports reels are acquired from major companies, with latter's identifying trade-mark removed and the title changed.

A big novelty seller currently is "Broadway Handicap," a horse-racing pic on which money can actually be bet. It comes in six reels, each about two minutes long, and each with a race on it in which a different nag wins. The reels are unmarked, so that (theoretically) even the operator doesn't know which one he's putting on the machine.

Provided with the film are betting pads and stage money. Whole works, with sound, sells for $27.50. It was originally made about nine years ago as an idea to combat bingo, but flopped.

MARRIAGES

Edith Fellows to Freddie Fields, New York, June 25. Bride is former child film star; groom is with the Abner J. Greshler agency and is brother of Shep Fields, bandleader.

Constance Bennett to Col. Theron Coulter, March Field, Calif., June 22. Bride is screen star.

Margaret Helen Hall to Joseph Barbieri, New York, June 14. Groom is co-owner of the Coq Rouge, N. Y., nitery.

Marie Anne Szuch to Glenn Vernon, Hollywood, June 19. Groom is a film actor.

Barbara Hale to Bill Williams, Rockton, Ill., June 22. Bride and groom are RKO contract players.

Rae Thetford to Edward Raftery, Hollywood, June 22. Groom is president of United Artists.

Libbie Block to Pat Duggan, San Francisco, June 22. Bride is novelist and author of "Wild Calendar," recently purchased by Enterprise as Ginger Rogers starrer; groom is veepee of Samuel Goldwyn Productions.

Naomi Heileman to Al Wickes, Pittsburgh, June 19. Groom's a dance band musician.

Ruth Hartz to Michael Smutko, Pittsburgh, June 24. Bride's with 20th exchange.

BIRTHS

Mr. and Mrs. Frank Sherlock, daughter, Culver City, June 19. Father is a Metro publicist.

Mr. and Mrs. Lem Jones, son, June 22, N. Y., their third child. He is assistant to Spyros P. Skouras, 20th-Fox president.

Mr. and Mrs. Ivan Moffat, daughter, Hollywood, June 12. Father is an associate producer at Liberty Films.

Mr. and Mrs. Byron Palmer, daughter, Hollywood, June 17. Father is a radio announcer.

Mr. and Mrs. Gordon Levoy, daughter, Hollywood, June 19. Father is veepee of Andrew Stone Productions.

Mr. and Mrs. Allan Trench, daughter, Pittsburgh, June 21. Father's on the WWSW staff.

Mr. and Mrs. Ralph Steiner, daughter, Los Angeles, June 24. Mother is Hollywood correspondent for PM; father is RKO producer.

Mr. and Mrs. Murray Morrisey, daughter, June 22, N. Y. Mother is daughter of Paul Morton of the Four Mortons.

Broadway

Marilyn Maxwell back to the Coast after week's vacation in the east.

Stage for Action readying two companies for its one-acter, "Triple Damages."

Phil Regan west to do the lead in Monogram's "Sweetheart of Sigma Chi."

Tyree Dillard, Jr., back at his Metro h.o. desk after a Maine vacation.

Vic Shapiro Constellationed west after two weeks east on business-vacation.

Gregory Peck due east next week to appear in summer stock at Cape Cod, Mass.

William J. Kelly, suffering with arthritis, under treatment at Lenox Hill hospital.

Lou Schonceit, ticket broker, and his wife, Lillian, off to Coast for six weeks' vacation.

Gene Buck and Pat O'Brien re-elected president and v.p. of Catholic Actors Guild.

Warners' h.o. staff and families resume annual boatride up the Hudson today (Wed.).

Michael Myerberg back home after three weeks in Presbyterian hosp for checkups.

Barney Klawans was hospitalized with an eye infection but is back on the job at Warners.

Zac Freedman agenting "Mr. Winkle's Holiday," at the Aquaretta, former World's Fairgrounds.

Boris Aronson to design sets and costumes for Nat Karson's musical, "The Sweet Bye and Bye."

Lew Brice became the papa of a girl last month. Says the kid looks like Fannie, sans her schnoz.

Paul Dullzell received greetings from prominent showmen on the occasion of his 70th birthday last week.

Nicholas Bros. midnight cocktail party backstage at the Beck where they are featured in "St. Louis Woman."

Billy Rose reported preparing to do a syndicated column, gimmick being that the showman will do it without pay.

"Caesar and Cleopatra," high-budget J. Arthur Rank spectacle, preems in N. Y. at the Winter Garden, Aug. 15.

Robert E. Sherwood and wife sailed to England last week, where the playwright will work on his book on the late Harry Hopkins.

Arnold Grant, prexy of Arrowhead Productions (Mervyn LeRoy), heading for the Coast over the weekend to spend the summer there.

Herbert Kenwith to direct guest performances of Dame May Whitty in "Night Must Fall" with various strawhat companies this summer.

Major William B. Brown, with the Morris agency in Beverly Hills, out of the service and planed for the Coast to return to the Morris office.

Paul Tausig travel agency, frequently used as a forwarding address by acts abroad, trying to locate several performers for whom it has mail.

Dr. Herbert Graf, stage director for the Metropolitan Opera, engaged by Metro to stage operatic sequences for "This Time for Keeps" (Lauritz Melchior).

Arnold Kirkeby, operator of the Sherry - Netherlands and Warwick hotels, N. Y., has purchased the Warwick hotel, Philadelphia, for a reported $4,000,000.

Jack (and) Benny rummage stand on the 6th avenue corner of VARIETY street makes for a curious billing, especially as Messrs. Jack & Benny have the "and" written very faintly.

Clarence Derwent, Sawyer Falk, George Freedley, Emil Friedlander, John Golden, Billy Rose and Margaret Webster elected to board of American National Theatre and Academy.

When Benny Meroff drove in from Philadelphia the night of the Conn-Louis fight, prior to his Thursday opening at the State, he had to doze in his car, being unable to get into any hotel.

W. C. Ament, managing news ed of Pathe Newsreel, John LeVein, news editor, and Al Butterfield, special feature writer, received "best newsreel" award from the Headliners Club in Atlantic City.

Army has awarded its Bronze Medal to National Theatres' George P. Skouras for his work as a civilian with The Office of Strategic Services from April to December, 1944, War Department has announced.

National Negro Congress is setting up a Cultural Division to work in art fields, helping employment of Negroes, offering info on Negroes, and ferreting out prejudicial material on Negroes in plays, pix, radio programs and books.

Paramount's all-day outing today (Wed) at Longshore Country Club, Westport, Conn., with more than 800 employees expected to attend, according to Eddie Hyman, theatre exec who's chairman of the Par Pep Club's exec committee.

Cleveland

By Glenn C. Pullen

Peter Higgins back at Continental Cafe.

Omar Ranney, Press drama critic, penning book on zoology.

Lenny Adelman, owner Lenny's Club, shopping for nitery site in L. A.

"Farmer Takes Wife" being done by Cain Park's open-air strawhatter.

Harvey M. Brenner, operator of Ciro's, Miami Beach, vacationing here.

Elmer Wiener folded his concert booking office to try his luck in New York.

George Duffy's band deserting Terrace Room for the Statler in Washington.

Al Sutphin promoting a new ball park next to his Arena, home of ice shows, rodeos and circuses.

Frederic McConnell of Play House guest-directing "Drunkard" revival at Valleevue straw-hatter.

Frank Haynes, ex - bandmaster, joined George Sterney's crew at Bronze Room as first violinist.

Herbert Elwell, music critic of Plain Dealer, awarded honorary degrees by Western Reserve University.

Benny Rubin, out of army, bought Imperial Film Exchange from Max Jacobs. Rubin was formerly branch manager for PRC.

Charles Raymond, Loew's division manager, recovered from long illness and due back on job after vacation at Cape Cod.

On his first home-town ballroom date Ray Anthony's orch drew crowd of 1,600 at $1.50 top, a June record for Lloyd Meyer's Aragon.

William Donnelly from Boston made assistant manager at Palace, replacing John Flynn, upped to relief manager for local RKO houses.

Australia

By Eric Gorrick

Here McIntyre, Universal topper back from U.S. was given industry luncheon in Brisbane.

Whitehall Productions' "Youth at the Helm" at Minerva, Sydney. Local cast is headed by Ron Randell.

Dr. Edgar Bainton, long in charge of the Sydney Conservatorium, is returning to London. No successor named as yet.

Independent Theatre is presenting "Invisible Circus," a satire on commercial radio by Sumner Locke-Elliott. Play might have U.S. possibilities.

Charles Munro will back Eric Porter, young film producer, in his next pic, as yet untitled. Porter's first bid, "Son is Born," will be given local bookings by GUT.

Will Mahoney is drawing terrific biz in vaude at Tivoli, Sydney, after boff Melbourne run. With Mahoney are Evie Hayes, Gardner & Kane, John Marvin, Irving & Girdwood, Alec Kellaway, Lynne Golding.

Claude Carter, director of Filmcraft Laboratories, Sydney, is on a looksee trip to London and U.S. Carter will make special survey of the 16m setup abroad, plus the latest strides in color and processing developments.

Charles B. Newbery, Republic's foreign rep, left Melbourne for Bombay after an Aussie stay of six months. He will work his way back to N. Y. Ray Rowe is home office rep for Republic here. Product is distributed by British Empire Films.

Dave Martin, topper of Tivoli vaude loop, anticipates being able to import new acts from U. S. and Britain this year via the air route. Martin hopes government will exit coin takeaway ban shortly. Sandy Powell, British comic, is the first big booking.

Bucks County, Pa.

By Sol Jacobson

Paul McGrath and Lulu Mae Hubbard weekend guests of Theron Bambergers.

Sam Raphaelson, spouse and daughter in last week to gander re-titled "Jason."

Lyn Atha, Playhouse p.a., flew home to Kansas City Wed. (19) to be at bedside of ailing brother.

S. I. Newhouse, owner of Jersey and Long Island chain of dailies, commuting weekends to Harburton, N. J., home.

Ken Nicholson and Charlie Robinson collabing at Raven Rock on comedy based on Helen Hokinson's New Yorker club dames.

Mary MacArthur hustling props for Playhouse until she debuts with mother, Helen Hayes, July 15 in "Alice-Sit-By-The-Fire."

Herb Brodkin signed as new Playhouse designer. Ralph Alswang checked out for Broadway chore. John Koenig filled in for week.

Atlantic City

By Joe Walker

Cootie Williams here for concert and dancing for colored Elks in Convention hall ballroom (21).

Jules Pfeffer here to prepare for opening of "Maid of the Ozarks" in the Chelsea Saturday (29).

Richard Tucker, Metropolitan Opera tenor here June 22 for concert at Chelsea with Julius Schulman, violinist.

Dick Oliver, press agent for Sam Grisman, beating drums for "Student Prince" start in Ballroom of Auditorium, July 2.

Sam Gumpertz back in town after wintering at Sarasota, Fla., to take up duties as general manager of Hamids pier, which opens July 3. Has penthouse atop Hotel Senator.

London

Cab Calloway is expected here shortly on goodwill tour.

Charles Cochran on sick list again, and ordered to rest by his doctor.

Harry Welchman, wife and daughter off to Switzerland for vacation.

June Clyde expected here middle July and may do a play in the West End.

Beverley Nichols' house in Hampstead is up for sale, with vendor asking $40,000.

Doris Waters getting over appendectomy operation in the Royal Northern hospital.

William Mollison considering offer to produce an operetta at Oskar's theatre, Stockholm.

Within a few hours of delivery, Helena Pickard, wife of Sir Cedric Hardwicke, had her new car stolen.

Carol Coombe, the actress, is offering her little island in the Bahamas for sale, with first offer of $12,000 accepted.

Serge Lifar, after being refused permit to come over to stage the New Monte Carlo Ballet at Cambridge theatre, finally received permit.

"Red Roses for Me" makes its fourth move when it changes over from New theatre to Wyndham's, June 24, replacing "The Years Between."

British Actors' Equity clamouring for competitive organization to be setup to the BBC. Claims that BBC's monopoly is the cause of cheap fees for artists.

Jasmine Bligh, who was with television till outbreak of war, and recently returned to the BBC when tele was resumed, is retiring July 9 due to ill health.

Will Fyffe, recovered from his leg operation, opened his newly acquired Russack's hotel, St. Andrew's, with a gold key and due Scottish ceremonial, June 1.

Jack Hylton has booked Ray Ventura and orch for a couple of band recitals at Adelphi theatre June 30. This will be first foreign band importation since the war.

Opera season at the Cambridge theatre by the New London Opera company started with "La Boheme" June 12, with Lester Ferguson, American tenor, scoring big hit.

Arturo Toscanini returning to London, and will conduct the La Scala Orchestra of Milan, which has never played here, for one concert July 3 at Royal Opera House, Covent Garden.

Censor finally relented over the use of the word "abortion" in the play "Pick-Up Girl," now being shown privately, and it may move into West End if a theatre becomes available.

Sir Seymour Hicks and his wife back in London after five years in South Africa. He went out there in 1941; resigned his post as controller of ENSA, and stayed as lecturer for the British Council.

ITMA, BBC's ace feature, will be replaced by feature starring Fred Emney, Claude Hulbert and Enid Trevor (Mrs. Claude Hulbert) early in July. Ted Kavanagh, who scripted ITMA, is preparing script for new feature.

Winston Churchill and 20 MPs represent the opposition parties to the Government's decision to renew the BBC's charter when it expires, claiming that renewal should be investigated by Select Committee of House of Commons and House of Lords.

"La Boheme" charity show at the Cambridge theatre, in aid of Returned Prisoners of War Fund, held on June 12, which was attended by Princess Elizabeth, realized $10,000. Show was given jointly by new London Opera co. and new Monte Carlo ballet co.

W. Macqueen-Pope joined Oswald Stoll in directorship of a new company, Contributory Plays, Ltd. Their first presentation to be adaptation by Jonquil Antony, of Jane Austen's "Sense and Sensibility," to be directed by John Wyse. Marie Lohr will head cast.

Dickens' House, Bloomsbury, is reopening June 22. House has been closed since war, with most of Dickens' relics having been transferred into the country. Opening ceremony takes place same time as conference of the Dickens Fellowship at which Henry Charles Dickens, grandson of novelist, will be elected prexy.

Washington

By Florence S. Lowe

Edward A. Williford, veepee of General Aniline and Film Corp., N. Y., is latest member of local Variety tent.

Jack Safer, Monogram exchange manager here, and his sales staff, off to Chicago for the company's convention.

Claude Collins, ex-WAC newsreel coordinator, in and out of town these days on his new chore as coordinator for the video pool covering the atom bomb tests.

David Palfreyman, MPA official in charge of Trade Relations dept., who just checked in last week, will trek out to the Indiana Theatre Owners' convention this week.

Fred Niblo, Jr., homeward bound after 10 days here pow-wowing with UNRRA director Fiorello LaGuardia and government officials. In the works is a 20th short on hunger.

Eddie Fontaine, Par exchange head, hosted at the company's party last week honoring five employees in the D. C. branch who reached their silver anniversary with the outfit.

The Alfred Drake-John Munday modernization of Goldoni's "The Liar," skedded for Broadway next season, first saw light of day in a showcase production of D. C.'s famed Catholic U. drama course.

W. P. N. Edwards just arrived here to replace Harold Butler as head of the British Information Services here. Edwards was formerly director of the overseas division of the British Board of Trade.

Chicago

Phil Regan inked into the Mayfair Room Sept. 13.

Mack Miller in beating the drums for the Bob Hope show.

"Papa" Bouche going full blast at the suburban Villa Venice.

Abe Lyman visiting his birthplace here between trains, N. Y.-bound.

Dick Drake, Vine Gardens comic, will do a string of vaude dates in the East this fall.

Allan Jones in to audition a new radio show with Gil Lamb and Ray Sinatra's orch.

Nuptial-bound Barbara Hale and Bill Williams lunched the film crix at the Congress.

Leonore Rae, Chi singer, signed by St. Louis Muni Opera for three weeks this summer.

Sam Gerson, gen. manager for the Shuberts here, celebrated his 40th wedding anni last week.

Arlene Sundquist, "Miss Plastics of '46" and former College Inn Model, off to Metro and contract.

Faye Emerson here with hubby Elliott Roosevelt for his speech before Cinema Lodge of B'nai B'rith.

Fannie Hurst in to speak to the Nat'l. Federation of Women's Clubs on "Politics and the Sleeping Beauty."

"Ice-Capades" owner John Harris and skater Donna Atwood doing the town 'twixt Super Chief and Century.

Jim Gaul, chief electrician for Warner Bros. theatres, named Grand Knight of the Fort Dearborn council, K. of C.

Par exchange hosted the Women's Clubs convention with a screening of "Searching Wind" at the Eighth Street theatre.

Martha Raye gifted with DeVry 16m camera and projector by Ralph Berger after her long run at the Latin Quarter.

Orch leader Josef Cherniavsky and organist Bill Bennett have composed a musical score based on the life of P. T. Barnum.

Lawyer-personal manager Phil Davis off to Hollywood to make pitches for filming of a script of his, "Marriage Guaranteed."

National Allied prez Jack Kirsch bypassed the Atlantic City convention to attend funeral of William Alvin Steffes in Minneapolis.

Joe Lavandier, night city ed of City News Bureau, will be toasted at a party in his honor for 42 years of newspaper service with the outfit Sat. (29).

Jimmy "Professor Backwards" Edmondson, resting up in Jacksonville following his 19-week stint for NBC and prior to his Baker hotel, Dallas, opening July 15.

Signed for Ravinia Park concerts here this summer are Jarmila Novotna, Jacques Gordon Quartet, Albeneri Trio, Leon Fleisher, Nathan Milstein and George Szell.

Bob Hope in with his unit for a Coliseum stand. Cast includes Skinnay Ennis and ork, Olga San Juan, Eddie Rio, Mildred and Jim Mulcahy, Jack Pepper, the Nilsson Sisters.

Mel Cooper and orch move into the Mayfair Room in August; Arthur Lee Simpkins same time to the Latin Quarter. DeMarlos headline the Blackstone hotel's dine-winery starting July 12.

European singers signed for the Chi Opera season, starting Sept. 30, include Carla Castellani, Ferruccio Tagliavini, Gino Bechi, Italo Tajo, Janine Micheau, Svet Swanholm, Enro Mascherini.

San Francisco

Dick Spier to LA on biz.

Bea Mathews, wife of Frisco columnist Herb Caen, off to N. Y. for a two months' visit.

Ray Lewis, actor on "Repeat Performance" at RKO, Hollywood bound. Show to go with him.

Paul Speegle, feature writer for Chronicle, signed for 15-minute weekly radio spiel over KQW.

Vivian Vance and husband Phil Ober to their New Mexico ranch, following end of "Voice of Turtle" run here.

Bob Goerner, vet KQW-CBS announcer, and Roberta James, singer at Fairmount Hotel's Cirque Room, married June 15.

Mark Hopkins' Peacock Court, sold out for opening night within five days, following announcement of Hildegarde's two-week engagement starting Augst 20.

Mark Dunnigan, retiring chairman of Frisco chapter of NABET, guest of honor at dinner given by fellow engineers. To be succeeded by John McConnell, ABC engineer.

William W. Charleston, manager of KPO-NBC building, author of hand-book on theatre air-conditioning, to be published by Nat'l. Assn. of Practical Refrigeration Engineers.

Hollywood

William Saal in from New York.

George Lait joined Columbia's flackery.

Jack Schwartz in from Broadway business.

Sid Rogell to Mexico City on RKO business.

Anne Jeffreys hoisted to star rating at RKO.

Ben Blue in town after a rest in Palm Springs.

Maxie Rosenbloom readying a tour of Coast towns.

Elliott Nugent to San Francisco to check locations.

Hillary Brooke to Colorado Springs on vacation.

Flo Browne, talent agent, hosp-talized with heart trouble.

Joe Youngerman celebrated his 20th year at Paramount.

Paulette Goddard in from England to start work at Paramount.

Dennis Morgan and Jack Carson to San Francisco for USO shows.

Les Frederick out of the Navy and back to his thesp job at RKO.

Tony Gaudio celebrating his 42d anniversary as a cameraman.

Adele Mara in town after two weeks of nitery work in Cuba.

Irene Son won a divorce decree from N. C. Son, theatre manager.

Diana Lynn and Henry Wilson announced their engagement to wed.

Ferde Grofe awarded a Doctor of Music degree by Illino's Wesleyan.

Linn Unkefer to Rockford, Ill., for the Barbara Hale-Bill Williams wedding.

Mrs. Harold J. Peary awarded a divorce from "The Great Gildersleeve."

Virginia O'Brien studying Spanish and Portuguese for a tour of South America.

Charles Einfeld and David Loew moved into new office quarters at Enterprise.

Cobina Wright, Sr., checked in from N. Y. to start work in "The Razor's Edge."

Milton Bren moved his Capital Productions offices into new quarters on Sunset Strip.

Jack Mankey to Galveston, to open a branch office for Bev Barnett, indie press agent.

Michael Kady painting four large posters in oil for Walter Wanger's "Canyon Passage."

Edgar Barrier flew in from N. Y. where he had been working in "The Magnificent Yankee."

Leslie Oliver, Technicolor's London manager, in town for huddles at the home laboratory.

Richard Thorpe returned to Metro after background shooting in Michigan for "This Time for Keeps."

Jenia Reissar in Hollywood for the first time after 10 years as European representative for David O. Selznick.

Zoltan Korda tossed a party for cast and crew on completion of "The Short Happy Life of Francis Macomber."

Francis A. Bateman to Denver and Salt Lake City to attend regional conferences for Screen Guild Productions.

Milt Howe appointed publicity coordinator between RKO studio and the homeoffice, with headquarters in Hollywood.

Paramount pulled a party for four members of its 25-year club, Jack Curry I. G. White, E. G. Hurley and Chet Roder.

Horace Heidt denies buying a local hotel. Claims he has his hands full with two hostelries he now runs in Las Vegas and Palm Springs.

Jackson Wagner returned from Mexico City where he worked on English and Spanish scripts for the John Steinbeck yarn, "Pearl of La Paz."

Dublin

By Maxwell Sweeney

Baritone Michael O'Higgins heading for N. Y. and U. S. tour by boat.

Lawrence Kent, Gaumont-British Film Corp. exec., has been visiting in Belfast.

Directors of Magnet Cinema, Dundalk, fined $20 by local court for failing to reinstate returned service vet in his job.

The Mall Players have a new set-up—a Hospitals Entertainment Unit —to take variety and plays to inmates of Dublin hospitals.

Still hunting Irish scripts and stories by Irish authors for film productions. Two Cities Films has bought "Uncle Silas" by Sheridan Le Fanu.

Actress Karcen ("Betty") Allen and radio script-writer husband Allen ("Pip") Andrews, holidaying here, planing to N. Y. shortly. Kareen, N. Y.-born, is to resume her stage career.

Oscar Rabin and band, here to fill first Irish booking of an outside dance orchestra since 1939, doing big biz at Theatre Royal. While in Ireland they will do several special bookings for leading dance spots.

Tenor John Feeney, on vacation from N. Y., has been booked for Dublin appearance at Theatre Royal in August. He will also sing at Galway before returning to N. Y. In September to resume his series for NBC.

Comedian Mike Nolan, hospitalized for a year, made his reappearance on Dublin stage in "Lord Mayor's Show," annual get-together to raise funds for WAAMA (Writers', Actors', Artists', Musicians', Assn)—Ireland's Equity.

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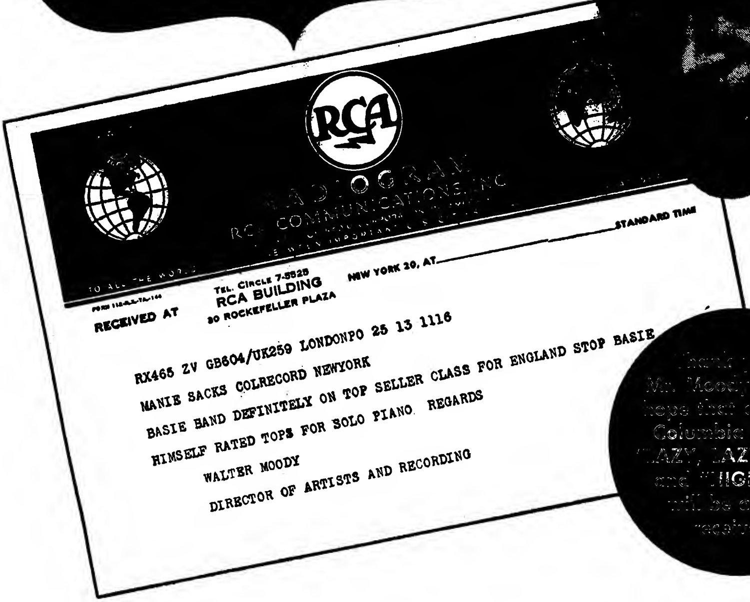
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